PHOTOGRAPHY
COMPOSITION

12 COMPOSITION
RULES FOR YOUR
PHOTOS TO SHINE

JAMES CARREN

PHOTOGRAPHY COMPOSITION

12 Composition Rules For Your Photos to Shine

James Carren

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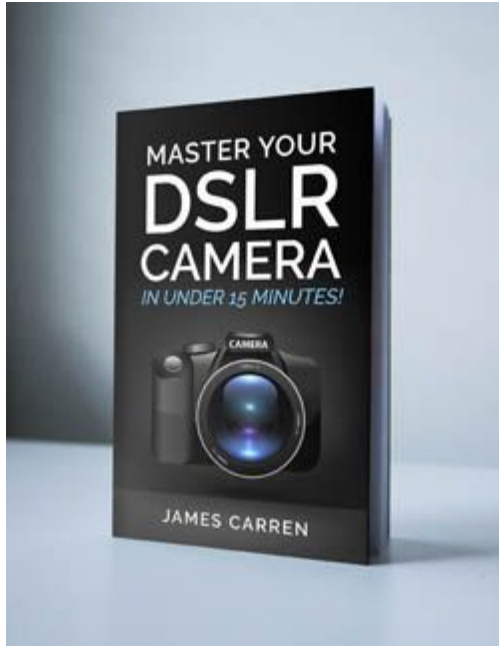
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Introduction

Composition is, arguably, the most important element of a photograph, or of any visual artistic expression. Composition, after all, means what the photograph is made up of. Artistic or no, photographs are visual information. This means that anything you put into a photograph should be done intentionally and with purpose. Every rule and element in this book is going to help you to guide your viewer's attention in the way you want your photograph to be perceived. You should also be aware though, that every rule and element can also be broken or bent, if you have good reason for it. However, it is really important to learn what the rules are before you can break them, that way, they can be broken in intelligent, useful ways. In this article, I am going to discuss a lot about different elements.

One of my favorite, and most important, is line. You have leading lines in photographs to help guide the eye to what matters, and you have horizon lines. I'm also going to talk about weighting your photographs, texture, light, pattern, tension, balance, and juxtaposition. These are all elements that apply in any kind of visual art you could imagine, and I will discuss how they relate specifically to photography.

With that said, let's get started.

Happy Accidents

You know the feeling. It's one of those days where you actually have the time to go out and shoot, the weather is perfect for whatever it is you're trying to do, and yet you can't seem to get a single picture that you set out to get that day. Try as you might, photograph and rephotograph, nothing's working out and you've missed out on so many good shots that you're discouraged. Then, as you're walking away frustrated, you see something that might be good and you kind of haphazardly point your camera up at it. And there you have it. A perfect, dynamic, beautiful fluke. Despite this, maybe you even use it for class or a show, knowing that nothing about it was purposeful. Everyone loves it and praises you for it, and you never have the heart to tell the truth.

Well, how do we learn from those photographs that are flukes and learn how to take good photos with consistency? It starts with two things: Firstly, examine what it is that you love about the photo and try to figure out why. Maybe write down your thoughts for future reference. Is it the color? The texture? The subject? The way the subject is positioned within the frame? Are there interesting patterns or lines within the photo? Secondly, recognize that those are all elements of design, and go out and see if you can potentially replicate the favored photo. The next time you go out shooting, see what elements of design you can notice and intentionally capture around you. In order to not get overwhelmed, it may help you to pick one element to focus on. For example, go out one day with the intention of noticing leading lines in scenes. The next day, go out and look for juxtapositions in color, whether they are similar or

complementary. If you practice in this way, it will become like second nature to you and over time, your photographs will become stronger.

You also have to learn to be honest with yourself, and if need be, harder on yourself, when it comes to the editing process. A lot of times, when I see badly composed photos in portfolios, it's not because the person doesn't realize that the photo is bad. It could be for a lot of reasons, like: the person is particularly emotionally attached to the subject of the photo. They love it for sentimental reasons, or because it was their first photo, or of their grandmother, etc. and they know it's not strong and can't bear to part with it. Or, they know it's not strong, but it's the strongest shot they had and they haven't yet had (or won't have) an opportunity to take another. As your knowledge and competence of composition increases, you'll be more and more picky, which over time makes your portfolio stronger and stronger.

Now, let's talk about some of the elements you should be learning to recognize.

Rule of Thirds

I want to start out with the rule of thirds because it was the first rule I learned as a new photographer. It's very useful for changing up your composition in interesting ways, and it's very simple. Basically, despite what a lot of people believe, you just don't want to put your subject in the middle of the frame. Now, you might be thinking, "But I know one of the other elements of design is balance." And you'd be right. But there are a lot of other ways to create a much more dynamic sense of balance than to have everything smack in the middle of the frame.

Granted, there are times where centering your subject can work out, such as: if there is a lot of movement or action in the background, if the subject in the middle is balanced by other items in the midground, background, or foreground, as the case may be, or if you put the subject just imperceptibly to one side of the middle. If you are a practiced photographer, I would suggest that you experiment with these techniques and see what you think. If you are a brand new photographer, odds are you've been centering things in your work since you started, so I want to completely break that notion for you.

In order to effectively illustrate the rule of thirds, it would be helpful for you to either take out a print that you have or to pull one up in Photoshop. Using two horizontal lines and two vertical lines, divide the entire photo into thirds. Illustratively, you should end up with nine squares. What you want to see once you've done this is that the subject of the photo does not fall smack in the

middle three squares. It's fine if the subject does fall within them, but it needs to also fall more to the left or the right. This technique creates more dynamism within the photo, allowing your eye to travel to it and then around the frame. Believe it or not, when you trap the subject right in the middle of the frame, the eye goes straight to it, as intended, but then has nowhere to travel to. The viewer gets stuck, and that is why centered photos are boring.

Leading Lines

So, considering the fact that you want the viewer's eye to move around a photo, what are some ways to do that? Leading lines, for one, and they are my favorite. Lines are going to be present in your work no matter what you do, so it's all about taking control of them so that they serve the purpose of your photo.

If you have something that you want to shoot, take a look around you first. Are there any lines or paths that your eye just naturally follows to lead you to the subject? If so, you should consider backing up from your subject to include them. And again, a line can be anything your eye will follow. I want you to think of horizon lines as a separate entity for now, but anything else is fair game. Leading lines can be roads, lines of cropped grass, anything repetitive, buildings going up, anything you can think of that guides the eye to the focus of the photo.

Now, you have to be a little careful. One of the biggest mistakes people can make with lines is not being aware, and that can often lead to silly things like poles coming out of heads. That definitely is *not* a leading line. Or, you can correctly identify a leading line, and then not frame it correctly, causing that leading line to not go exactly where it's supposed to. To avoid this you should take pictures of the same scene from different vantage points and angles, which is my next rule.

Eye lines can also be leading lines, if you are a portrait or lifestyle photographer. When people look at one another or at something

that's going on in a scene, that can draw interest to the subject, or at the very least help the eye to move around the frame and back to the subject itself. This is why it's wise to not have your subject looking out of the frame. It in turn leads your viewer's eye away from the information at hand. The only exception to this rule would be if you had a series in which you wanted to move the eye line of your viewer from one picture to the next in a line. Then, having someone looking out of the frame serves as a guide to carry on to the next photo.

Move Around

You're starting to pay attention to the elements of composition and have an appreciation for them, and that's great. The thing is, a lot of times when people begin to understand composition, they get too comfortable. Because of that strong sense of, "Now I know what I'm doing," people can get complacent. Just because you think you've got the exact composition you want on the first shot doesn't mean you should stop shooting. Now, for me, I definitely think that overshooting is another problem that a lot of photographers run into, so I'm not by any means saying shoot fifty photos of the same scene. But you should definitely take some shots from different angles, especially if you're shooting digital.

Don't be afraid to move around; photography is a much more physical profession than a lot of people expect it to be. When you find a scene you like, shoot it from head on, from the side, crouch down to get below it (except for *maybe* with portraits) and get up above it.

Use the zoom on your lens, by all means, but also don't be afraid to physically move closer further away without adjusting your focal length. Believe it or not, this will also give you a different look than just using the zoom.

It doesn't matter whether you think you only need one vantage point or if you know you only want one look. If you don't experiment and move around, you will regret it, because often, what we think we want in a photo and what we actually get can be

very different. Also, if you are a student or you're going to critiques of any kind, you may be surprised at what other people think works effectively versus what you think works effectively. And at the end of the day, having more options is better than having no options.

Horizon Lines

Alright, back to the lines. As I stated before, horizon lines are different from leading lines. When most people think of a horizon line, I have this feeling that they think of it being right in the middle of the frame. While this can be, especially with things like seascapes, I find that images are much more interesting when you move the horizon line either up or down. This goes back to what I was talking about before, with the moving around. In order to move your horizon line from your line of sight, you have to get to both above and below your eye level.

By changing the position of the horizon line, you are also changing the perspective, and can make something huge look tiny or vice versa. Of course, everyone goes into a shoot with a particular idea of what they want their images to look like. Do you want your main subject to look big, little, or proportionate to life? Is it important for your viewer to look up or down when they view your photos? How and where do you want your viewer to focus?

You can also use horizon lines to guide the line of sight of your viewer, much as you can with leading lines. If you want your viewer to see something vertically, for example, you might shoot it with a vertical horizon line. Think of it this way: you can basically bend the world to how you want it to look to serve the purpose of your photograph.

Shape

Shape is another great guide you can use to your advantage, to cause the viewer's eye to move where you want it to go. We obviously know that everything has a shape, but if you are a new photographer, have you ever stopped to look around you and really consider the shapes that are in a room?

Repetitive shapes are especially pleasing, and these can be anything, from lines to triangles to circles. The repetition can be used to guide the eye in a circle, or in any shape you want, around the photo. Let's continue with the example of circles. I have a photograph of mine which audiences have found especially pleasing due to the presence of three concentric circles which I didn't even realize at first. The photograph is of a girl in a circle skirt. On the circle skirt is a pattern of trees around the hem. And the girl happens to be sitting in a patch of grass that has been flattened down in a circle. The first circle of grass draws your eyes to the dress, which in turn draws your eyes to the girl.

Like me, as you become a better photographer, you will learn to actively notice shape before you take the picture.

Another thing that's great to consider with shapes is number. If you have a number of repetitive shapes in a photograph, it's best if that's an odd number. It just does something to help with balance, which at first brush you might think is strange. But symmetrical doesn't always mean balance.

Consider not only the existing shapes that are around you (don't forget about those polygons), but shapes that you can make with the existing components of your photograph. If, for example, you have three girls that you are photographing, consider putting them in a triangular formation to guide the viewer's eye around the photo. You can use the point of that formulated triangle to draw attention to the subject of your photo, be it the third girl or something else entirely.

Depth of Field

We are now going to talk about depth of field, as well as making sure to make use of foreground, midground and background. Depth of field basically means the amount of perceived distance between the nearest and furthest objects or subjects that are in focus in a photograph. If you have a shallow depth of field, you're going to have your camera set on a low aperture, such as f4 or f8. A shallow depth of field makes things look dreamy and the focus is mainly in the foreground, unless you are shooting with a 4x5, which can tilt and shift. A deep depth of field provides more focus all the way throughout the photo, from the foreground, through the midground, all the way to the background. The higher the f stop, the sharper the picture, to the point where you can actually have everything in an image in focus, if that's the look you want to go for.

Deep depth of field is often associated with documentary work, although that is beginning to change. It's also associated with landscape, because the more detail you can see in a landscape, the better.

I believe that you should always be aware of everything that is present in your frame, but this takes time and a lot of practice, because when you first begin to shoot, your primary concern is going to be your subject. While this may seem to make sense in the beginning, you'll come to find as you learn to edit that pictures you initially thought were great are not so good due to distractions in the mid and background. You'll probably think, "How did I miss that person walking by in the street behind my model?" Well, the

answer is simple: you were just more focused on the model at the time, which is a natural biological response. Our bodies are wired to filter information so that we focus on what's most important to us at any given moment and filter out unimportant sensory input. That's why you might think a friend's house smells weird when you walk in, but ten minutes later you don't even notice it. Otherwise, our brains would become so overwhelmed with sensory input we might go crazy. This is exactly why it's important to recognize that photography is a skill, and you can't just snap a photo to have it be good. Part of being a good photographer is learning to become hyper aware of your surroundings, partially for your own safety and for the sake of your photos. However, it is hard to rewire your brain, so don't feel bad if you always have those photos that have something in them you didn't notice. I know it still happens to me.

I want to talk about midground for a little bit, because I feel like foreground and background are always mentioned, but seldom is midground. Don't forget that you have your whole frame to use, and you should try to fill it all with points of interest so that the viewer's eye doesn't just get stuck at the foreground. Even if your first instinct may be to put your main subject in the foreground, consider taking a shot or two where they step back just enough to be considered midground. Or even, hide your main subject in the background and allow your viewer to discover it, not be hit over the head by it.

Now, if you are using a shallow depth of field, you may wonder why you need points of interest in the midground and background. They won't be in focus so what's the point, right? Well, sometimes having that little shadow of something lurking in the background, be it a cabinet or another person, can be enough to pique the

interest of a viewer. Sometimes, a photograph is not just about the main subject at all.

The nice thing about depth of field, too, is that you can change it from sharp to shallow or vice versa and still have the same exposure time as you did before. These are called equivalent exposures. You just adjust your aperture, and then change the shutter speed accordingly so that your camera is still allowing the same amount of light into the lens. And voila! Same exposure, different depth of field.

You'll probably find, over time, that you like a certain style of depth of field more than the other, and that's okay. That, in part, will develop into your own personal aesthetic.

Weight

Weight, in photography, has to do both with balance and with what's important to the photograph. Visual weight is going to affect the balance of the photograph, which I will talk about a bit later. Visual weight, essentially, is how much pull an object in a photograph has. How much do you pay attention to something within a composition? If your eyes shoot straight to it, then it has a lot of weight. If not, it doesn't.

Going back to the rule of thirds, you typically want to make sure that the points in the photo with the most weight are the points you want your audience to notice, and that they are not smack in the middle of the photo. If you have a heavily weighted point of focus toward the bottom, you might hear someone say that your photo is "bottom weighted." The same principle applies for a top weighted image.

So, what factors can make something in an image have a lot of weight?

- If you have a large object in a photo, of course your eyes are going to draw right to it before something small. The same goes if you juxtapose something heavy with something light.

- Color can also play a part. Eyes are drawn to darks before lights because darkness is perceived as heavier. Dark colors can overwhelm a viewer quickly, so be careful with them. Also, warm colors come towards your

audience and cool colors recede. I'll go more in-depth on color theory in my last tip, just know that if you have red on a ground of blue, that red is going to jump out at you, while the blue melts into the background. So, even though larger objects carry more weight, if you have a mostly blue scene with a little bit of red, that little bit of red is going to command more attention than a large blue object will.

- High contrast images or objects also carry a lot of weight, which is why it's important not to overwhelm your viewer with too much. Therefore, you might want to choose to pop contrast only on really integral parts of your image, where you most want the focus to go.

- Groups have more weight than singular objects. Now, while you could, I don't suggest that you go out and start making piles of tiny objects to take pictures of. A group could be anything that your brain would associate with something else, such as something that is strategically placed in close proximity to something else, or a repetitive motif such as a circle.

- To figure out what would have a lighter weight, refer to each of these bullet points and do the opposite.

So what does that mean for your point of focus? Does it necessarily have to be the more heavily weighted object? The answer is, absolutely not. Though the eye will naturally be drawn to the more heavily weighted object, you don't necessarily want it to stay there. If your photo is flowing well, then the eye will find the heavily weighted object, focus on it, and then continue to move around the frame. It can be optimal a lot of the time to have the weighted objects draw the eye to the lesser weighted object.

It's all up to you, and as you shoot more and more, you'll learn what works and what doesn't.

Another aspect of weight in photography can be the very border around the image. Choosing a border is often almost as essential as the image itself in fine art photography, which is why borderless fashion spreads often leave me uneasy, though I understand that that is industry standard. If you are a fine art photographer and you are going to print and hang your images, consider that it might not be the best choice to have an even border all the way around your image. Even more pleasing is the bottom weighted image. Experiment with your borders and find what works best for your images.

Juxtaposition

Juxtaposition provides another type of visual balance, though this can also fall on the symbolic side of things. Since it relies on our understanding of symbolic elements, it can be different in every culture. You can use all the elements that create content in a photo to create juxtaposition. So what is juxtaposition, exactly?

It's the side-by-side placement of two things that are the opposite of each other, or at the very least, don't look like they belong together. The technique creates a sense of interest, intrigue, and sometimes humor or discomfort, depending on the mood trying to be achieved by the photographer. Juxtaposition, in my mind, also has a bit to do with irony, and can be used to create a theme for a photo. The thing is, you don't want the photo to necessarily scream what it's about. There should be some mystery left to it, so that the viewer is able to draw their own conclusions. I like to hint at juxtapositions with my titles.

Juxtaposition is used a lot in advertising, because with the technique, you're attempting to get the viewer to make an association, and that association then helps you to sell a product.

So what are some examples of things you can juxtapose?

- Big and small
- Tall and short
- Human and animal

- Human and nature
- Fat and skinny
- Male and female
- Soft and hard
- Motion and stillness
- Complementary colors
- Minimal with baroque

Basically, any state of being and its opposite. The technique is one that is strong in persuasiveness, and I'd say you could almost juxtapose anything as long as you had a solid reason to back it up. A lot of juxtapositions, though, are going to be more subtle than the examples I listed above. Often, juxtapositions have to do with something personal or something political, so you just have to be aware of those cues as you make your work.

Balance

Balance is a funny thing, because really, if you think about it, the rule of thirds tells us to have imbalanced photos. This is because, as I have stated before, having your point of focus in the middle of the frame often just stops the eye from moving around the picture, creating a boring shot.

Let's start with the concept of balance that we all understand, and then explore some other ways that a photo can be balanced without being centered or symmetrical.

If you want to achieve "true" balance in your photo, try symmetry. This is going to create what is known as left-right balance, where both halves of the photo draw attention equally. It's also going to create more peacefulness within the photo. To me, though, symmetry is generally boring. I find that peacefulness can be achieved through other means.

Another way you can achieve a kind of balance in your photos is by having a point of interest in each half of the frame. This does not mean that they have to be symmetrical or even that they need to have the same weight, they just both need to draw attention. With this type of balance, think of the points of interest in the photo as being objects on a scale. One is up, the other down. So you have, for example, the sun in the upper right of the frame, and a dog in the lower left.

And a lot of the time, imbalance is better than balance because it creates the tension the photo needs in order to be interesting. Imbalance creates the sense that something is about to happen, and people are going to want to look to see what it is. The more extreme the imbalance, for example, if you have everything important in a photo pushed to one side, the greater the source of tension.

Now, if you have a particularly large object in a photo, you want to make sure that you have something else important at an opposing spot in the frame to balance it out, otherwise it'll look heavy and uncomfortable. When in doubt, use the rule of thirds.

As you're learning to balance your photos, I would suggest that you take a look at several photos that interest you. Are they left-right balanced? Do they make you feel calm, or do they have a lot of tension? Also think about some of the other tips. Do objects of interest form any shapes that draw the eye to them? What kind of weight do the objects have? What attributes give them their weight?

If a photo makes you too uncomfortable, then it might be too heavily weighted to one side. However, depending on what message you are trying to send with your photograph, this might be exactly what you want. If you are ever unsure about the balance of your photo, you can always try shifting the frame up or down or to one side in order to switch it up, and decide which you like better later.

Tension

As you can probably see by now, tension, weight and balance are all very interrelated. Weight affects balance, and balance affects tension. Tension in photography is defined very much like the literary definition of the word. It's the expectation that something is about to occur. It's that moment before the moment. Henri Cartier Bresson called it the decisive moment, that instant that we know what we are about to do, but we have not done it yet. That, in and of itself, is tension, and that, is what, as photographers, we all want to capture.

When people are involved, the decisive moment may be easy to see, but that doesn't necessarily make it easy to capture. You have to be watching, paying attention, and click the shutter at just the right moment. It's one of the things that makes documentary photography so hard, and why you have to go back so many times.

Tension is also created by just the right intersection of all these elements we've been talking about. But again, even if you're just photographing a building, you need to be standing at the right angle with the right light and the right depth of field to get a truly exceptional photo.

So what counts as tension in a photograph? I would say anything that gives you that breath-holding moment. But there are definitely some elements of design that cause it, some of which I've talked about.

It can be caused by:

- Converging or diverging lines
- Lines or shapes that end in points of interest.
- Opposing energy, as between people. Watch body language. If you're interested in it, there's tension there.
- Eye lines
- Radial patterns (and these don't necessarily need to be circular, just any pattern that continues from a center point out to the edges of the photo).

If you pay attention to these things as you shoot, you'll have much more dynamic photos in no time.

Framing

Framing is probably my favorite element of composition to talk about, I think because it's very important and people often forget about it. Framing is all about choosing what goes into your picture, and often it happens quite unconsciously. We see something we want to photograph, make sure the subject is in the frame, and snap it. At least, that's how it is when we start out, or when we don't have a lot of time to get the shot. But how often do you get a photo that's near to perfect and then notice something distracting in it? That's when you know you need to make framing more of a conscious choice.

In that split second that you fire the shutter, you're using all the elements we've talked about together to make a photograph. You're deciding what to put in and what to leave out.

Now, one of the most annoying things I hear people say a lot is that they can just crop it later. While you can do this, it doesn't really mean you should. For one thing, cropping diminishes the amount of information in your photograph; it literally makes the resolution worse. For another, if you crop too extremely you can disrupt the aspect ratio of your photo, which can turn out looking really funky. This is why framing is so important. Rather than saying, "I'll just crop it later," say, "What do I really want in this photo and what can I eliminate right now?"

Eliminate anything from the frame that is a distraction from your subject. I understand that sometimes this requires some work in

post, but if it's a simple matter of stepping over either direction or of adjusting your camera more up or down, don't be lazy, just do it. If not you'll be kicking yourself later for all the extra work cropping and correcting perspective you have to do.

Don't be lazy about body parts, either. Even something as seemingly small as leaving out the tip of a finger does something to human psychology that isn't so pleasant.

Experiment with whether you want the orientation of your photo to be vertical or horizontal. Even if you have a preferred format, it's always good to have some variety.

When in doubt, shoot more frames of a scene. That way, if you like it more positioned to the right while you're shooting but later wish you had stepped more left, you'll have something to pick from rather than needing to go reshoot.

Color

Color is one of the most powerful tools you have in your arsenal as a photographer. Unfortunately, it's also one of the most badly used. Having good color in a photo does not always equal cranking up the saturation and the contrast. In fact, rarely will that be the case.

How you choose to handle color is all related to your own personal aesthetic. Some people prefer bright, popping colors, some prefer muted, some prefer true to life, and some people prefer black and white. As you shoot, pay attention to the things that seem most often to attract you. Also pay attention to the way you manipulate those things in post. Why do you shoot the way you do? What colors do you find are most prevalent in your work? What is their effect on you psychologically? Is that the effect you would like them to have on a potential viewer? If so, you're on the right track, and if not, you should reevaluate to see how you can come closer to what it is you want to achieve.

That said, I want to give a quick run down on some of the basic rules of color theory. You have your primary, secondary, and tertiary colors. Primary are of course, blue, yellow and red. Secondary are purple, orange, and green, and tertiary are blue-green, blue-purple, red-orange, and anything in between. Colors also have complements, and when you juxtapose two complements, you create tension where they meet. You probably already knew that instinctively, but that's part of why it's so important to pay attention to colors when you shoot, especially if you have control over what goes into your photo. In a studio setting, you have

absolutely no excuse for not making the viewer feel exactly how you want them to using color. In order to identify a complement, use a color wheel. Pick the first color you would like to use, then go straight across the wheel to find its complement. For example, the complement of yellow is purple. Juxtaposing those two colors would create a very dynamic photo indeed.

Here, we're getting into the category of color schemes, of which there are millions. I'll just give you some of the basic types. Aside from complementary, you also have analogous, which is three colors side by side on the wheel. This means that green, blue, and blue-green would be analogous.

Then you have a triad, which is three colors evenly spaced around the wheel.

Finally, for the basics, you have split complementary, which is when you pick a base color, find its complement, and instead of pairing with the complement, pair it with the two colors adjacent to the complement.

While I don't expect anyone to go around with color schemes memorized, it is important to at least have a basic understanding so that you know what you're saying with colors. For that, you could also look up color meanings, but understand that, as with symbolism, meaning may vary by culture.

Finally, you should be aware that visually, warm colors come towards you and cool colors recede. Warm colors are also exciting and full of energy, where cool colors tend to be calming. If you

consider all of this as you plan your next photo shoot, you will be much more in control of how your viewer responds to your image.

Conclusion

With all of these tools, you will soon be able to craft good, solid photographs. With a basis of good, solid photos, you will learn, over time, to craft excellent photos. The more you can pay attention to the rules of composition, the more innate the sensibility will become to you. Composition, after a while, will become something you do naturally in your head as you look at a scene. It may seem like you're not doing anything special, but in actuality you are quickly taking stock of things like foreground and background, balance, and tension. All the elements talked about are extremely important to your photography, and while it may be overwhelming at first, grasping these tools means that you control exactly how your audience views your photo.

That, I feel, is the goal of every photographer.
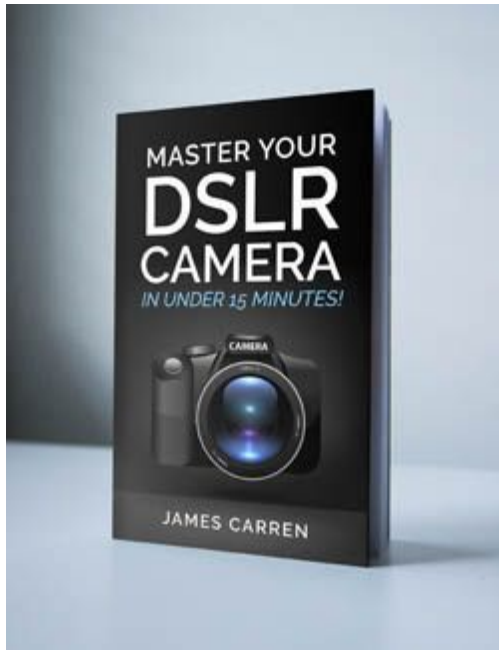
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Portrait Photography

9 Tips Your Camera Manual Didn't Tell You about Portrait Photography

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Introduction
Types of Portraiture

When confronted with the concept of portraiture, most people immediately cringe and think of the unflattering high school portraits. While a traditional portrait—and its offshoot, the headshot—are certainly one type of portraiture, there are a myriad other kinds as well. And a capable photographer can always create a graceful, traditional portrait.

Other types of portraits are: environmental, documentary, glamour and boudoir, fashion, lifestyle, conceptual, representational, abstract, and self-portraiture, among others. I'll explain a little bit about each type before we get started on learning how to take them.

A traditional portrait is typically taken using a simple three point lighting setup, with the focus on the face. It can be closely focused on the face, as long as the face is clear and sharp and does not become abstracted in any way. These are meant to be documentations of a person's appearance and are usually taken with the subject standing or sitting on a stool or chair. Personality can and should still be captured via the body language of the subject.

Environmental portraiture is next, and it's one of my favorites. It's sort of like documentary in that it's true to the life of your subject, but it can be more posed or more fluid. Here, the face is still important, but you want to make sure to capture the quirks of the

environment as well. You're essentially making a statement about the person or people in the image via their environment. Environmental portraits can be done anywhere that is relevant to your subjects, from a job to an apartment to a place they frequent.

Documentary imagery is a little bit different from environmental portraiture. While environmental portraiture can be either posed or candid when the subject is aware of the photographer, a documentary subject may not be. If subjects are aware of the photographer, they've generally established a long-standing relationship, which allows their walls to come down. Also, in contrast to environmental portraiture which can be lit by extraneous lighting if necessary, documentary portraiture utilizes natural or available light. A documentary series may also include still-life or landscape photography as well.

Glamour shots are also generally referred to as beauty shots. The photo should give a representation of the subject, but the subject will be dressed up and in glamour makeup. It's a fantasy image, and accordingly, the lighting is often dramatic. Boudoir has a similar feel to a glamour shot, down to the makeup and dramatic lighting, but the emphasis is placed on sexiness and appeal, and can be shot either in lingerie or nude.

Fashion portraiture rides the line between a fashion shot and portrait. For example, a full-bodied fashion shot may not be considered a portrait because the photo emphasizes the clothes, not the girl in them. A fashion portrait is focused in at least to shoulder level and often advertises makeup or hairstyles. The fashion aspect is still present, and the photo may not be specifically about the girl, but her personality is much more evident.

A lifestyle portrait refers to the genre of portraits that includes engagement photos or family portraits in the park. The subjects decide how they want to look, and what kind of mood they want to capture, and the photographer creates it. It's the glossy, posed version of a truth.

Conceptual portraiture is my personal favorite and is generally how I work. It's explained in the name: the image is concept-driven and every item and pose within the image holds special importance. They can be taken in camera or constructed, and often are a combination of both elaborate sets and makeup. They can also be narrative in nature.

Representational and abstract portraiture veer the furthest away from traditional portraiture, in that they may not even contain a face in them at all. Representational portraiture is in fact, intentionally *not* a face. Instead, it may be a photograph that relates to the artist and some personal objects. For example, it could be a picture of toys from childhood, prospectively titled something like *Artist Age Five.* Abstract portraiture, in turn, may include sections of a face, such as eyes, lips or noses that have been cut out and rearranged. The image could also be intentionally blurred, made with a long exposure, or otherwise artistically rendered. Each choice made in regard to placement and color will have a specific meaning or theme for the artist.

Finally, we have the self-portrait, or the professional selfie. True to its name, it's taken by the artist of themselves, often using a tripod or handheld shutter release to help out.

I thought it was important to mention all of these types because the

first chapter will address how to determine a personal aesthetic. In order to do this, you should have a thorough understanding of all the things that constitute a portrait. Regarding lighting, I'll only specifically address the more realistic types of portraits, although in the chapter about working post-production, I'll suggest techniques for creating conceptual or abstract portraits.

Chapter 1:
Determining Your Aesthetic

The first thing to do before picking up your camera is to determine what type of portraiture you would like to take. The specifications for a shoot done with natural or available light will be completely different than the specifications for a studio shoot, or some combination of the two. I will address both in this book.

Once you've determined your type, think aesthetic. How would you like your image to look? Do you want it to be dramatic or natural? Airbrushed or true-to-life? Often with portraiture, it's good to already have these ideas in place so you'll know what equipment you'll need to make it happen. Sketch out your proposed lighting setup and decide whether you should also utilize tools, such as gels and flags, to create color casts or bounce light on your subject. Consider whether you need a seamless backdrop, and if so, whether it needs to be a half for a headshot, or a full for shooting the whole body.

A great way to get ideas, especially if you're new to the genre of portraiture photography, is to look at other photographers who you feel could be influential or important to you. Simply do a Google search, for example, of conceptual photographers. Also be sure to research reputable photography magazines, such as *Magnum*, *LightWork*, *Foam*, and *PhotoEye*. Bookmark artists that interest you and refer back to them if you feel stuck working in your chosen style.

It's always good, too, to have a working knowledge of the history of portraiture. Often, especially with conceptual or representational work, artists reference the styles and concepts of others. While this is perfectly permissible to do, it's good to know what artists you may potentially be referencing. It makes your understanding of structure, setup and concept that much stronger, because it has the power of understanding behind it.

It would be remiss of me to talk about the history of portraiture and not mention Julia Margaret Cameron, who was one of the first to step outside the box of traditional portraiture to create classically posed, conceptual character portraits. In addition, she often allowed her subjects to shift their positions as the exposure took place, causing a softness to her images that was not popular at the time.

Jumping a little under a century, it's important to note the presence of both George Hurrell and Edward Steichen, who popularized what we today know as Old Hollywood Glamour and/or Noir portraits. You know the image well: a beautifully coiffed young woman leaning into the light, coming from darkness.

Then there is Dina Goldstein, a contemporary conceptual photographer well-known for her elaborately constructed sets and controversial imagery, such as her Barbie series.

Doing research can inspire you to make more creative and informed work.

Chapter 2:
Establishing a Repertoire with Your Subject

Often, when getting ready to do a portraiture session, amateur photographers will view it the same way that they would view shooting a landscape. But there is a huge difference, because as long as you don't litter, the environment is indifferent to your presence. People, on the other hand, work a little differently. Every single person, no matter who he is, will become immediately self-conscious when put in front of a lens, no matter the circumstance. This self-consciousness can manifest in many ways, from the model stiffening, to fidgeting or other quirks, or even to becoming a different person entirely from the one you set out to photograph. He might turn on another, sexier, or more confident persona, thinking that's what you want him to project.

In some cases, as in glamour and maybe boudoir photography, this other persona may be exactly what you want, but in most cases, it isn't. As the photographer, it's your job to break down any walls that your subject may have put up. In order to do this, you have to establish what I like to refer to as a working repertoire.

Let's start with regular old traditional portraiture. You want your subject to sit up straight, but you don't want him to look stiff. You also don't want him to fidget with their hands, which may cause movement in the frame. Even if you're old friends with your model, unless he has posed for you on several previous occasions, you have

to consider that he will be nervous and/or behave differently because the dynamic has shifted. You, being behind the camera, are in control of the situation, whereas in your friendship, there is a more equal exchange of give and take. In order for you to get the naturalness you're looking for, it will be necessary to make him comfortable.

One strategy I like to use is to have my models come in before the shoot to get their makeup and hair done. That way, a conversation starts and you're able to have more of your typical friendship dynamic. You can also explain to your models what sort of shots you're looking for. When you get them in front of the camera itself, make sure that, while you're adjusting lighting and doing some test shots, you keep the conversation and the jokes flowing. This continuation will help keep them at ease. You may even be able to take several test shots without the models noticing. Granted, these will be what I call "in-between" shots, and unless you're really lucky, you won't get any usable ones from the test. Besides, luck is not what we want to concentrate on here. The point is, that by the time you start shooting for real, they won't be focusing on the camera as much.

If your models start getting nervous again, keep talking to them as you continue. Perhaps tell a funny story or give them encouragement or critique based on their modeling thus far. Reassure them that it's okay to feel like they look stupid, because they probably don't. If they are doing anything wrong, or not quite to your liking, correct them gently. This may even require you to go up and physically readjust them. Overall, throughout your session, keep the conversation and good energy going, and try to get a few natural smiles out of them.

Playing a soundtrack of music that fits the mood of your shoot can also be a natural way to get inhibitions to fall, and if your models are especially fidgety, it might be a good idea to ask them to get up and dance around and be silly. This will limber them up and make them laugh.

With both environmental and documentary portraiture, the demands on the photographer and subject are quite different. While in documentary portraiture, your subject doesn't necessarily have to know you're shooting them, environmental portraits are more posed, so this is necessary. And I believe, even with documentary, it's usually best that the subject know you're there. This way, you can begin, like in traditional portraiture, to build a relationship with your subject. It's going to be a little harder in this subset, though.

Typically, when you choose to do an environmental portrait or documentary series, your subject(s) will be people you've just met. Maybe they have a really interesting job, or a strong religious faith, or a lifestyle far removed from your own. Whatever it is that drew you to them, it's often not the best approach to just walk right up and say you want to photograph them. While some people will say yes, most will not, especially if you want to probe into a particularly private part of their lives. However, you can introduce yourself, express your interest, and begin getting to know them. The time it takes to gain trust can vary, depending on yourself and your subject. This is why documentary projects can take years, maybe decades. You have to have a lot of patience. After a while, approach the subject of taking photographs. Despite the trust you've built, they might be hesitant and need coaxing. Take your time; rushing could kill your project. On the other hand, they might be very open

to it.

When you first begin photographing for environmental or documentary portraits, the situation with your subject will be similar to a regular studio shoot. She'll have some nerves, and may even get frustrated or angry with you for always shooting her, even though she agreed to the project. Push through this stage and keep going. After a while, this will wane, and she'll cease to even notice the camera. Again, this process takes a lot of time and dedication. It pays off though. Once you've gained this level of trust, you'll have the opportunity to take some of your most candid, truthful photos. It's up to you to be looking for them, however.

Chapter 3:
Camera Settings

I would like to say here that in order to make a professional-looking portrait, you need to be using only semi-automatic or manual settings. You need to take a meter reading, and set your camera to a metering mode that will expose the background well, but place the emphasis on the subject. I would suggest either evaluative or partial mode.

After you've figured out your optimal aperture and shutter speed settings for the light you'll be working with, consider your method of shooting and your subject. If you're going to be shooting from a tripod, you can probably get away with a slower shutter speed or shallower depth of field. If you are shooting by hand, have your model stand in place and take a test shot to make sure there isn't any blur from camera shake. If there is, adjust your exposure to make your shutter speed faster. Program mode may be a good shooting mode to start with, since it will calculate proper exposure for you, and then you can just shift accordingly to remove any shake.

You'll also have to consider who your subject is. If you're shooting with an adult, you should be fine with a shutter speed that is only compensating for your own shake. If, however, you'll be shooting with a small child or baby as a model, you'll need to adjust your shutter speed to be very fast. This way, if they fidget, the camera can still capture a good, sharp portrait. If you are afraid that they'll

bolt on you, you may also try setting your shooting mode to AI focus, which, while it won't change shutter speed, will automatically refocus if the distance between the camera and subject changes.

Chapter 4:
Controlling Light Inside, Outside, and in the Studio

Good lighting is the key to everything you will do in photography, and it especially matters with portraiture. Your subject is the face, so the face is everything.

First, I'll talk a little bit about controlling light inside, working first with natural light, then available light, then a semi-studio setup. Second, I'll address how lighting can be manipulated while outside, and finally, I'll discuss traditional in-studio lighting setups.

Natural Light Indoors

Natural light is arguably the best and easiest kind of lighting to use, especially if you know how the light changes throughout the day. I have to say, though, that utilizing natural light for portraiture is a bit easier than with landscape. For one thing, you can utilize natural light indoors for portraiture.

"How do I do that?" you ask. It's simple: all you really need is a plain, solid colored wall or a five-foot seamless and a window directly facing it on the opposite side of the room. Preferably, the window should be north facing, as this will give you the most light and the most even light at any given time of day.

You'll have your subject seat themselves against the expanse of wall. Try shooting with them facing the window straight on, in profile, and at three-quarters. You should be getting fairly even, pleasing light, provided your exposure is set correctly.

Available Light

This section is all about utilizing the light available to you when you're indoors. It's a strategy mostly used in documentary photography. The genre is meant to be as true-to-life as possible with a subjective twist by the photographer. So, when you go to shoot a subject in his or her environment, you want to capture the aura of that place as truly as possible. Use your knowledge of natural light to help you. Available light is all about being observant and making use of sources around you.

The first thing to do is to open the curtains. Look for windows across from a place you may choose to shoot, such as a table your subject works at or a couch they like to sit on. If you don't have enough window light, look next for any lamps. You don't really want to use an overhead light, so make note of where the outlets are, and ask your subject if it's alright to move the lamps around once you have an idea of the places they frequent. It's even okay to replace light bulbs to make them brighter or dimmer. If you're still working with a lot of shadow, pay attention to how your subject moves around the space and intentionally compose your photos to make sure the light is nicely illuminating the face. This can create pleasingly dramatic photos.

Combination Available Light and Studio

Light

For things like environmental portraiture, you could either be using available light or a combination of available light and studio equipment. Really, it all depends on the space you're going to be working in. If, for example, you're photographing a chef working in the kitchen, you don't want to get in the way of his job, and the kitchen may be too tiny or too busy for lighting equipment. In this case, you might just try a mounted flash paired with an external flash that fires just following the first to provide good fill light.

If you don't have an external flash to go along with your pop up flash, there is another technique you can use. Set your camera to program mode and a low ISO. Select evaluative metering mode, and then set up the flash. This combination should be able to provide enough fill to keep your photos from blowing out.

If you don't like the look that the flash gives, and you have the opportunity to bring in bigger lighting equipment, try using a simple three-point lighting setup to provide fill and rim light. I will discuss how to set up three-point lighting in the section on studio lighting shortly.

Outdoor Lighting

Yes, you can bring the studio lighting outdoors. But before we discuss bringing out the full array of lights and a power pack and generator, let's talk about some very simple things you can do to work outdoor lighting to your advantage. Firstly, use shade and don't shoot straight into the sun, as this can result in a blown out,

hazy image. Face your model away from the sun so that the sun can act as a natural fill. Clouds can also function as natural diffuser if there are any. But your model's skin may still look a little flat or not have much glow to it.

To fix this issue, try using diffusers and reflectors. A diffuser is a white surface that will bounce light back onto your subject. You can buy one in flag form and have your assistant hold it close to or over your model. If you can't buy one, a sheet or white metal surface will work just as well. Note: a diffuser can also just be referred to as a white reflector. Other colors of reflectors will provide different effects. I have one that is five different colors in one: White, black, silver, gold, and bronze. If angled over the model's face properly, it can pop a subtle metallic sheen onto your model's cheekbones, or entire face. Black, unlike the other colors, will help to remove excess light from the face, and create more shadow.

If you choose to bring out the full lighting kit, here's what you'll need: A power pack, a generator to run it on, and two lights or less. At the least, a fill light, and at most, a fill and a hairlight. In order to make them less harsh, you'll want to use a soft box to diffuse your light. If you can't do all this, try just a light modifier on your external camera flash.

Studio Lighting

Now let's talk about the massive world of studio lighting. There is no way that I can cover everything in this short introduction to portraiture, but I will do my best to cover the basics.

The first thing I want to address is that, like with using natural light indoors to take a portrait, you'll need a nice wide open space with a white or plain wall and a facing window. Since you'll be completely manipulating the light in this case, fitting the windows with black curtains is a great idea. You'll also need a full size seamless (usually about six feet long) and some C-stands to hold them up. A C-stand is just a tall pole that can be adjusted, with a long rod in the middle onto which you will slide your seamless. That set up and taken care of, let's move on to the basic lighting equipment you'll need.

First, you'll need your power pack and flash kit. A power pack is a type of generator, and you're going to plug your lights into it so that it can control the flash mechanism of the lights. They'll go off in conjunction with the shutter. You can get an asymmetric power pack or a symmetric power pack. Asymmetric power packs split the light in the way you specify, meaning, for example, that one light can be supplied with seventy percent power and a second with thirty if need be. Symmetrical packs of course supply energy evenly. Given the choice, I would always choose an asymmetrical power pack, because they're more flexible. You can always set one simply to fifty-fifty. Having a pocket wizard is also useful, because you can change your settings on the remote and fire it off without having to touch the pack. That being said, you should always go over and discharge your power pack before and after a shoot.

Next, you'll need to get some lights. Hot lights should work just fine, and they come as a strobe with a reflector cover. You may also just want some plain strobes, with different kinds of reflectors. Make sure that no matter what kind of reflector heads you get, grids can be fitted onto them. Grids come in different spreads and shapes, with one of the most popular being a honeycomb. These can create

interesting light and shadow affects. Definitely get a few, play around with them and see what you like.

Last on the equipment list is light modifiers. As discussed above, the reflectors that come on strobes, as well as honeycomb grids, are two types of light modifier. For certain lighting setups, you're also going to need: soft boxes, umbrellas, reflectors, gel filters, and barn doors, to name a few.

Soft boxes are some of my favorite tools. They come in a variety of sizes, and are fitted onto the light reflector. Soft boxes spread light more evenly and pleasingly over a subject. True to their name, they also soften harsh beams of light.

Umbrellas also serve to focus light by being fitted over top of your strobe or hot light. They capture the light and bounce it back onto the subject. Metallic reflectors can also be built into the underside of the umbrella, providing easy glow. Alternatively, you can have an assistant hold these at an angle to the model's face, as with the outdoor lighting setups.

Finally, stock up on all the little accouterments you can attach to your light. Here is a quick run down of some types that help you decide what you need, but I would suggest getting one or two of each of these and playing around with the different lighting situations they create. The world of studio lighting is so vast that it's very hard to learn much without doing and experimenting.

Barn doors, snoots and grids all help to focus light in different ways. Barn doors are exactly what the name denotes and can be closed

down over your light to prevent unwanted spillage or to filter the light and only allow a bit to come through. It all depends on the level of opacity of your barn doors. Snoots are tiny, cone-shaped fixtures, and they help to create a narrow, focused beam of light. This can be good for lighting very specific details. Grids have been discussed.

Gels also affect light except that they don't direct light, they alter the color of that light. Gel packs typically come with a rainbow of colors that you can trim and clamp to your lights. You can also use multiple colors in one shoot, or different colors stacked over each other. If the color change appears very pale to your eye, don't worry. On camera, the color will come through as very concentrated.

The last piece of equipment you may want to consider is called Capture One. Capture One is a program that works in conjunction with Lightroom to allow you to tether your camera to the computer. Tethering simply means that the photo is going to go straight from the camera to the computer screen after you shoot it. This is great because you can immediately see on a full screen what the image looks like, whether it's sharp enough, and any other number of aesthetic considerations. If you don't like it, you can delete it immediately rather than doing it later, and if you do like it but it isn't exactly what you were looking for, you can use it as a reference to direct your model further. There are other programs aside from Capture One, although Capture One is industry standard.

Lighting Setups

Most lighting setups you'll need to figure out on your own via experimentation, and you can create a successful lighting setup using any number of lights. Lighting setups can be difficult, and with all the other logistics that go into planning a photo shoot, it's going to be very helpful to keep a lighting notebook. In it, I would record both of the basic lighting setups I'm about to discuss, as well as any experiments you do that you like. Keep a list of all the items you used to set it up, as well as any modifiers, and a number count of everything. Also, sketch out your lighting setup, even if it's just in stick figures. Describe how the lighting looks if you think you won't be able to recall it from the picture. This way, you have an easily accessible guide to refer back to.

Basic Two-Light Setup

For this lighting setup, which can work well for head shots and simple, less dramatic beauty shots, you only need two lights. These are your key light, or main light, and your hair light. You're going to place the hair light behind the model (of course out of the frame) and adjust the height so it's just above his or her head, illuminating the hair. This will help to separate the head from the background, especially if they are similar colors. You may need to soften the light so that a glowing halo doesn't appear around the head. You can do this by lowering the power on that light and/or by utilizing a soft box, just see which works best for your needs. Your second light, or key light goes just to one side of the camera, pointing at the subject, with about a five foot length of space between your model and the light.

Butterfly Lighting

Butterfly lighting is so-called because the arrangement of the lights creates a shape reminiscent of a butterfly on the model's face, via a shadow under the nose. This shadow is one of the few that is actually very flattering, as it makes cheekbones appear higher. It's often used in glamour or beauty shots. It will also help if your model has a weak chin. This lighting setup is very simple and only requires one light, positioned about five feet from the model, as with the basic setup. Place your light directly in front of the model and then raise it up a few feet, angling it downward to induce the shadow. If you feel that the shadow effect isn't strong enough, increase the power little by little until you are satisfied.

One Light

If you only have one light available to you, have no fear. You can still light your subject well enough to even out any shadows on the face that may be otherwise distracting. For this style, you have to be very careful not to create harsh shadows, especially if this light is your sole light source. However, to provide some fill light, you can utilize any window light accessible to you.

You're going to raise the light so that it's right above your model's head, angled downward towards his or her face. Tilt the light at a forty-five degree angle to his or her position. Turn your flash way down for this shot. If you're still finding the light to be too harsh, try either raising the light stand, or using a soft box to soften and even the light. You may also want to try this setup from both sides of the model to see which you prefer. The final effect should look very natural.

Rembrandt

You may be surprised to find that Rembrandt lighting, or lighting with lots of chiaroscuro (intense interplay of lights and darks) is very easy to do. Like all of the lighting setups above, it requires a maximum of two lights. One light is going to be placed on each side of the model. Put the light, as usual, about five feet away from the model, angled at forty-five degrees, and raised above the head at about six feet or more, depending on your model. The light on the other side should be closer, four feet or so from the model, approximately at eye level. Have the model pose so that the light falls dramatically across his or her face. The face should sort of appear to be emerging from the shadows. Use a reflector to pop a little light in there, as flash might be too harsh and create too much contrast.

Film Noir

Just for fun, I thought I'd throw in a little bit about my favorite cinematic style of lighting, film noir. Don't worry, you don't have to actually use film lights for this, although if you have access to them, go ahead. Film noir lighting isn't just a singular setup, as with a butterfly or Rembrandt setup. You can pull the style off with as little as two lights, although depending on how elaborate your setup is, you may use many more than that.

Essentially, noir just consists of a backlight and a key light. The backlight will be aimed at your backdrop or set, to dramatically illuminate it. As per usual, you'll want to place your key light so that it is in front or to the side of your model, angled downward,

illuminating his or her face. You can also add multiple background lights, hairlights, or other lights to illuminate and create shadows on parts of your set.

Chapter 5:
Focus on the Face, but Don't Forget the Pose

As we all know, basic portraits are about getting a good image of someone's face. You want it to be well-exposed, well-lit, smooth and flawless. But a lot of awkward portraits get made because, even though the photographer did a great job at capturing the model's personality and face, the body looks wrong. Often, this can happen because the photographer didn't pay attention to what was in the frame. Shooting from the shoulders up, you only really need to worry about the face, but from the waist up, you have to pay attention to the expression of the shoulders and hand,s too. No matter how relaxed someone's face may look, if his hands are clasped or clenched tightly, it's a dead giveaway that he doesn't feel comfortable.

This is also true of full body poses. If someone is modeling in a fashion shoot, for example, and she doesn't feel confident or is unsure of a pose, she won't go for it all the way, and the discomfort will show. This is part of the reason why Chapter 2 is so important. If you have your model's trust, she will feel less inhibited and be able to go all the way with poses and trying new things. You should also encourage her to do so.

However, no matter your model's comfort level, there are a few standard poses for each type of portraiture that can help you out.

Shoulders Up

I always try to start my test shots with the models sitting straight-backed, facing the camera. They can smile or not; whichever feels more natural is probably the best choice. You can also try a three-quarter or profile pose where they aren't looking directly into the camera. Variations of the typical straight on portrait are the over the shoulder look, and the hands on the face look, which are both big within the glamour genre. If you choose to do over the shoulder, treat it kind of like a three-quarter shot but with more of a twist. You want your model to swivel at the waist, not just turn her head like an owl, which both looks and feels uncomfortable. For hands on face, make sure your model has beautiful or interesting hands. If it's a beauty shot, you'll want to make sure that her hands are manicured and the nails painted beforehand.

Full Body

One way to get your model really comfortable and to ensure you get a natural pose is to have him sit as he normally would while holding a conversation with you. This will leave him engaged and show his personality.

Let's move on to laying or sitting poses. These can work really well for a lot of genres; they can be enticing for boudoir and sweet for something like a high school portrait; the difference depends on the expression in the eyes and the wardrobe. If appropriate, just have your model lie down, and try poses both on the stomach and back. You can create an easy, carefree atmosphere by having her fold her legs up behind her while on her stomach, or by putting her hands

casually behind her head while lying on her back. You can create thousands of different poses just by differentiating the placement of hands or head, and the expression in the eyes. Be sure to give your model keywords to work with, moods you'd like to capture, such as *coy, flirty, happy* or *excited.*

Standing poses work really well for fashion because they will display the whole outfit from head to toe. Try to start your model out in a very natural stance for him. Try having him move around the space, some with arms up above him head, some with hands casually in him pockets. Shoot from the front, side, and three-quarters as well as the back to see what he seems the most comfortable with and what looks the best compositionally.

If you're working with a particularly tricky model, here's a tactic to try: have them start out in a sitting pose on the floor. This will be the most casual and natural. While still down on the floor or other surface, have her move to laying poses if they work with the theme of your shoot. Next, have her move to a chair, and finally, you can have her in a standing position. Her body will be more limber and she should be less inhibited, especially if you need more sensual or sexy or irregular poses.

All in all, you just have to appear strong in your directing, and you will as long as you have some idea of the vibe and poses you want. Be firm and tell the model what you want. Both the model and the photographer should be experimenting and having fun.

Chapter 6:
Shooting Self-Portraits

People take selfies all the time, and no matter what you think of them, the truth of the matter is that artists have been painting and shooting selfies, or self-portraits for as long as artists have existed. With the advent of smartphones that flip from outward shooting to self-portrait mode, it's easy to do. And with flippable displays on some cameras, it's easy to make sure that you've got yourself in focus. But what do you do if you can't see yourself? Taking a self-portrait suddenly becomes a whole lot harder, because it's up to you to compose, meter, focus, pose, and shoot.

Your two best friends in the art of self-portraiture are going to be your tripod, and your shutter release. A two-foot shutter release isn't going to help much though, so I would suggest either a wireless shutter release that you can conceal in your hand, or an air bulb shutter release that has a twenty-five-foot or longer cord, that you can hide under things like leaves, cloth or props. These are convenient because you can step on the shutter release, leaving your hands free to be expressive.

Now that you've got the things you need to help out, what about focusing? This, to me, is always the hardest part, because with metering you can typically use spot metering so that you are properly exposed. If the background is too dark or blown out, you can always do a second exposure that is correct for the background and combine them, or try evaluative metering mode and see if it

works out better.

So, back to focusing. There's nothing more frustrating than thinking you've got your shot only to discover that it's blurry. Try using something else at the approximate distance away that you will be, and focus on that. It doesn't necessarily have to be as tall as you are, but if you want, you can use a light stand or a mannequin to be sure. Or, if you plan to be seated or leaning against a wall, tree, or other structure, focus on that in place of yourself. Once everything is in place, go and pose.

It's a little bit strange taking photos of yourself, so it may take you a few tries even if you've got all of your technical settings correct. To help yourself out, try applying some of the posing tips that I discussed in the previous chapter.

You may also need to play around with focal length, because unless you've got them memorized, you may find that you're zoomed too far one way or the other. This can affect your metering, focus and composition. Remember, a self-portrait can be as close in or as zoomed out as you want it to be.

If you still find yourself struggling, you may ask a friend to come along and look into the viewfinder. They won't take the photo for you, because you have the shutter release and you've set all your technical specifications, but they can tell you whether your composition, posing, and focus are good.

Remember, also, that self-portraits are generally a lot more personal than portraits you make of other people, and give yourself time to

create a great one.

Chapter 7:
Shooting Groups

Getting Ready

Shooting with one person is hard enough, so shooting with groups requires a bit of a different approach. Patience and confidence in taking control of the situation are going to be essential. The key here is timing, and the larger the group, the less time you can really take to get everything straight, because you'll lose attention quickly.

Let's start with smaller, more manageable groups, such as nuclear families, or engagement portraits, though the majority of these tips will also apply to larger groups, with some variation. Go to your location beforehand so you know what you'll be working with, and begin to plan where people should be standing. Also think about the poses you want people to be in; whether they will be sitting, standing, or leaning against anything or each other. It might be a good idea to do a preliminary sketch in order to help yourself visualize the photos.

Make sure you tell all of your models what time they need to be there, whether to pose or to get their hair and makeup done. If you have someone within the group who is a perpetual straggler, tell them a time that's earlier than you actually need in order to get them there on time. Unless the portrait is in some way conceptual, ask everyone to wear a solid color, although I would never suggest

all the same color. When the people stand closely together, one solid color would look like a block with floating heads.

Tripod and Camera Settings

When everyone arrives, make sure that you're ready to go and that you have your camera mounted on a tripod to provide extra stability. Group shots are just not something you want to try and shoot by hand. You have to take control and tell everyone where to go, so that they trust you and follow your instructions. If you are fast and efficient, you'll be able to maintain control of the situation.

Before taking the photo, even just with two to four people, make sure everyone is ready. If you have them in a pose and need to make any sort of adjustment, make sure to specify, for example, whether they need to move a foot or just a tiny shuffle.

First things first, before you even take a shot, make sure all your camera settings are appropriate for what you're trying to do. Now is not the time to try and use a shallow depth of field, so pick a high f/stop. A fast shutter speed may also do you well, but that combination will of course depend on what exposure you need. It might also be a good idea to put your camera on AI servo mode, or a continuous shot mode, because once you've got everyone posed exactly how you want them, it's easier (and smarter) to just quickly take three or four shots before moving on to the next pose. This way, you have something to choose from, and in a situation like this, that's even more important than usual.

Posing

Now let's talk about organizing people. Obviously you want your poses to have some dynamic movement to them. To do this, you could try the traditional method of having some people stand and some kneel, et cetera, but a better idea if you need height variation might be to have people bring stools and chairs. And rather than choosing to arrange people with all the short people in front and tall in back, only do this for some of them. Also place some taller people toward the center of a group and shorter people along the sides for variation.

If you have a very large group of people, and/or they are all in very dynamic poses, you may want to shoot with a wide angle lens, or at least have one handy. Oftentimes in group shots, it's going to be hard to get everyone in the frame if they're too spread out. This means that people are going to need to touch one another, and in this case, whether the group is large or small, you should group people who have close relationships. In addition, having people hug or place hands on shoulders or scoop each other up is going to look a lot more natural and a lot less awkward than if they were all just standing in a straight line.

On Location

There are a few more specifications that should be taken into account if you're shooting on location instead of in a studio. Firstly, when selecting a location, make sure that it's large enough to accommodate everyone in the group. In some cases, you may have to get a little creative, but make it work to your advantage. If there are stairs or other elevated surfaces available to you, have some people get up on them and some stay down. This will also help to create the dynamism you need to keep the photo interesting. It will

require you to get up higher as well, because you never want to shoot up when taking a portrait. No one wants to look up someone else's nose. Plus, shooting down gives you more opportunity to be creative.

Secondly, you'll want the location to have some importance to the people or scene you're photographing; otherwise, why bother choosing a location as opposed to the clean lines of a studio? If it's a conceptual shoot, consider the story you're trying to tell and pick the setting accordingly. If you're shooting a family, group of friends, or coworkers, pick a place that holds meaning for them or reflects their personalities. You may even want to ask about some suggestions they may have.

In studio, you don't have to worry about horizon lines, while on location you most certainly do. You never want people's heads to hit the horizon line; it's distracting. Make sure to look through your lens as you're composing your shot. What doesn't look like it will intersect to the naked eye may very well intersect in a photo.

Details

Finally, there are the details to consider. You may think that the larger your group picture, the less details have to be considered, but consider this: People spend a lot more time looking at group pictures than they do at non-group pictures. This is because they want to look for their friends and/or relatives within the group. So, you need to be paying attention to things like tangled jewelry, untied laces, flyaway hair and closed eyes. Obviously, some of these things are fixable in post production, but the more work you can do

in camera, the better. You'll also want to tell everyone in the photo to tilt their chins upward just slightly, to avoid double chins and necks.

Post Production

Even though Chapter 8 is going to go into the details of retouching, I felt it necessary to mention that sometimes, no matter how many pictures of a group you take, not everyone in the photo is going to look great. This likelihood increases the larger the group gets. So when selecting your final image, you might have to composite several shots together to get exactly what you need. Pick the best base image with the fewest problems: good exposure, good highlight and shadow detail, good poses. Check out your other photos to fix those faces that might have closed eyes or motion blur.

Chapter 8:
The Basics of Retouching

Basic retouching is actually very simple to do and doesn't involve any serious alteration of the features of a model. Rather, it involves making his or her natural beauty look the very best that it can. The things and amount you do to a portrait will differ with the age of the model, but the goal here is that you want the end result to look smooth and *almost* flawless, yet still real. Most of my instructions will apply to Photoshop, however, the Lightroom workflow will work very similarly for basic fixes, and I do have some tricks that I like better there.

General Workflow for Any Model

When you import your images into Lightroom or Photoshop, you'll need to do the basic corrections before any retouching can take place: correct the exposure if needed, bring up the highlights, make sure shadows are rich, and crop or straighten if your composition was a little bit off. I always recommend to try and do those fixes with the straighten tool before resorting to crop, because you lose image resolution by cropping. Also adjust dimensions and file type as needed so you don't forget later.

Non-Destructive Editing

In order to protect your original file and to get into the habit of

non-destructive editing, make sure that you are either doing your spot correction on a copy of the original layer or on a blank layer. That way, if you mess up and don't notice it until you zoom out multiple clicks later, you can just zoom in, find the section that needs correcting, and erase it from the second layer, instead of starting completely from the top again. This isn't a tip for just the spot healing brush or even a suggestion. Non-destructive editing is something that absolutely has to be done in order to avoid a lot of heartache later. It's a lot easier to delete layers and work from there than to start over completely, and what's worse is that a lot of people who edit destructively don't even save original copies or jpegs, which puts them more than in a bind: they can never re-edit or fix the mistakes.

Teenage and Younger Adult Models

Teenagers have acne, and this is the first thing you'll have to remove before you can do any sort of skin smoothing. Luckily, this is fairly simple to do. Zoom in on your photo to about 300 percent, and select the spot healing brush tool. Make sure you adjust your brush for different sections of the acne, making the brush only as big as it has to be to remove the spot. This will ensure that the brush doesn't leave an obvious mark on the skin. Make sure, too, that your brush is sampling all layers, is content aware, and is set to zero percent hardness. Another trick I've learned in my time using the spot healing tool is that you cannot drag the brush across the area you're editing. This gets rid of blemishes quickly, but also leaves obvious evidence of editing. Instead, click repeatedly in the same spot to remove all of it.

Skin Smoothing

There are many many techniques that will successfully remove wrinkles and soften pores. I'm just going to talk about my favorite—and in my opinion, the easiest—option in Photoshop.

First, you'll make a copy of your image as retouched thus far. Grouping your layers by what sort of retouching you did is an easy way to keep everything easy to find. Also be sure to label each step as you go along so that you don't get confused. So, make a copy, and label it "skin smoothing." Go up to blend mode, and change it from normal to overly. Yes, it looks very strange, I know. Next, go up and apply the high pass filter. It's not in the filter gallery, but is down further in the menu under "other." Zoom in to your model's face and adjust the radius until you begin to see that all of her features are clearly defined. Don't overdo it; over-sharpening can make your photo look really fake. Be sure you're doing this on your copy layer, the same one you changed to overlay mode.

After this step your image will appear incredibly over sharpened, and you may be thinking, "How is this supposed to smooth my model's skin?" This is where the invert tool is handy, and will then make the high pass filter do the opposite of sharpen: soften. Of course, just as the image was over-sharp a minute ago, it will now be over-soft, and the softening will also be affecting parts of her face that it shouldn't. So, you're going to make use of the layer mask. Apply it to your high pass layer, and go over the model's eyes, lashes, lips, brows and hair to bring that texture back in. You may also want to bring in the skin texture just very lightly if the skin appears too smooth for you.

Removing Redness

Both younger and older models can have red skin blotches that makeup just won't cover. While you can try to use a spot healing tool and/or color matching tools, you may lose much of the skin texture you want to keep. The easiest way to fix blotchiness is to remove the red from the skin and then fix any skin roughness. To do this, create a hue/saturation layer. Again, you don't want to put alterations right onto your original. Select the red slider, and move it all the way up to full saturation. This way, you'll be able to very clearly see all of the reds in the photo, where they are in the skin, and thus, where you want to change the most. Use the bottom two sliders on hue/saturation (they kind of look like small black brackets) to narrow the focus so that only the reds in and around the face are affected. If you have a lot of bright reds elsewhere in the picture, they may also be affected, but don't worry: you can always bring them back in later using a layer mask. After you've got your focus area, drop the red saturation back down and watch all the blotchiness disappear. If you've still got a really pesky spot, you might need to also make use of the clone stamp and spot healing tools.

Chapter 9:
Liquify Tool

Advanced manipulation is a very wide subject and I can't possibly cover it all. Like lighting skills, these different manipulations skills can take a long time and hours and hours of practice to learn.

One of the most popularly used retouching techniques involves slimming the model, whether just a little bit or extremely. The liquify tool is used to do this. The liquify tool distorts things, meaning that not only can it be used for slimming, but it could also potentially be used for things like conceptual portraits.

Liquify opens up its own dialog box of tools when you select it. These tools can be found in the upper, left-hand corner of the dialog box and from the top down are: the forward warp tool, the reconstruct tool, the pucker tool, the bloat tool, the push left tool, the hand tool and the zoom tool. When working on a specific section of the model's body, you'll want to zoom in and move using the hand tool to that section of the picture. Be sure to adjust the size and pressure of your brush tool as you go. I would recommend starting with a large brush size and working your way down to the smaller details, although you will probably need a smaller brush than you initially think even at the start.

If you check the box labeled Advanced Mode, you'll have access to a few more tools and some much more specific brush options. The extra tools are: the smooth tool, the twirl clockwise tool, and the

freeze mask and thaw mask tools. You also have the capability to control your brush density and to add a mask to parts of your image if needed. All the tools are pretty self-explanatory, except at first glance, the freeze mask tool and thaw mask tool. All these tools do is make sure that a mask on your image is protected while you adjust other parts in liquify, and then gives you the capability to remove that protection when you're done or you need to work on another section.

When using the liquify tool, you will want to at least use a mouse, if not a tablet or syntiq, to give you added control, because the liquify tool takes an extremely light hand. This is really one of those tools that you just have to practice, so before you have a real shoot that requires this type of editing, you should pull up an old portrait and play around with it. Try making both airbrushed and surrealist looks with it.

Conclusion

You started out reading this small book because you wanted to learn a bit about the world of portraiture. Portraiture is one of the hardest genres of photography to master because it requires so much more from the photographer than does landscape or shooting objects. When you're dealing with people, you also have to work with their comfort levels and make sure that they understand exactly what is expected. You must at once become a people person and a patient leader, even if you're not.

Lighting is also really important, because while a landscape may be able to recover from so-so lighting, a face has so many nooks and crannies that light can make unflattering. Portraiture is also that much more expensive, because a lot of its sub-genres move you into the realm of studio lighting, and good quality equipment doesn't come cheap. Not only that, but it's going to take a lot of practice, patience and experimentation to learn everything there is to know about lighting setups. I do hope, however, that the few one- and two-light setups I've discussed are enough to get you started taking a solid portrait.

You've also got to learn to pose models, because unless you have the luxury of working with professionals, they won't know how to do it themselves, and even then, direction and communication are key. With practice you'll be able to handle not only one model but many, and after you've gotten a great shot, you have the skills to develop, edit and print it to whatever aesthetic you're trying to create.

Of course, practice makes perfect, so continue reading up on the art of portraiture photography. The only way you'll really learn and get your portraits to a professional quality, though, is to get in the studio and shoot!

BLACK & WHITE PHOTOGRAPHY

12 Secrets to Master The Art of Black and White Photography

James Carren

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Introduction

I've shot a lot of black and white film in my time as a photographer. In fact, I think it may be one of my favorite mediums in all of photography. Of course, this book is about black and white photography as it refers to digital, but when you make that conscious choice to make something black and white in digital, you have to be aware that, to someone, you are going to hearken back to that analog age.

Black and white works differently from color. Inherently, I feel like every photographer worth their salt knows this. But unfortunately, due to knowing this difference, I feel like a lot of photographers make excuses for poor black and white work by saying things like: "The composition was better in color", or "I pushed my ISO all the way up because black and white handles grain better." All I can say to excuses like these is that: 1. If your photograph looks better in color, don't try to make it black and white for the sake of black and white. 2. If your photograph relies solely on color to make it strong, it's not a good photograph and you should probably trash it anyway. 3. Learn how to take a good black and white photo without too much excess grain. This shows technical skill. If for some reason, later, you find that a particular photograph or series calls for excess grain due to conceptual reasons, or looks better that way, then you can aesthetically make that choice, just be aware that you may have to defend it.

Before we get started with learning some good rules on how to make a successful black and white photograph, I want to clarify:

When people say that there is no wrong way to make art, they are talking about expression. If you can defend your choices with good reasons, more power to you. But you always want to make sure that your technical skills are sound to begin with. If, at the end of this book, you are still struggling with the principles of black and white or with composing strong photos in black and white, I would truly suggest taking it all the way back to analog to learn. Sometimes, the completely different mindset can really help to cause a shift in thinking and make things easier.

Deciding Whether or Not to Shoot in Black and White

As I stated in my introduction, your photo should never, ever, rely solely on color. When you do decide to make use of color in a photograph, you should use it to your advantage and have knowledge of how color will affect the mood of your viewer. You should control how they view your photo, and color is a huge tool. At the same time, knowing when not to use color is also a huge tool. You should never make the choice arbitrarily, because you think it should be one or the other. What does the photo or series itself call for?

This, to me, is the tricky part, because as an analog photographer, I am very aware of when I have black and white film loaded into my camera and when I don't. When you know you are shooting in black and white, it does something to your brain, where you begin to consciously consider the things around you in terms of grey scale. With training and practice, you know which colors will translate to which grey tone. But on the other hand, the benefit of shooting in digital as most of you will be, is that you can shoot all your photos in color and then have the option to have both color and black and white versions, because some photos do happen to look great in both. However, if you are going out with the intention of shooting black and white, you should bear that in mind even while looking at color versions in the back of your monitor.

So when are some times that you should choose to shoot in black

and white? Everyone really has their own personal reasons, but here are some of my own:

- You don't want any distractions. Some people like a lot of color, and that's just fine. But if you've already got a particularly chaotic scene going on and you want the chaos to be present but not overwhelming, you might choose to shoot in black and white. Black and white can also be a particular help if you find the general scene is drawing attention away from your subject. By reducing everything to black, white, and grey, the brain is more easily able to focus on content.

- You just don't like the colors in a scene you shot, but the scene itself is awesome. I'm really big on color theory, and thus on using color to control the perceptions of your viewer. If you set up all your own shots in a studio, then you should be able to always only get the colors you want in a photo. However, most of us go out and walk around to take at least some of our photos, or we get hired and thrown into situations, such as weddings, where our color palettes have largely been chosen for us. So in that case, you can eliminate a distasteful palette by using black and white.

- The photo has boring colors. You can also use black and white to inject a little bit more drama into a strong photo that's flat when it comes to color.

- The photo is very based on shape and line. If you want to make your photo even more geometric, clean, or simple, reducing it to black and white can do that. This works especially well with things like detail close ups of architecture.

Tonal Differences and Contrast

The cool thing about black and white is that you have so many options, and I'm actually not sure a lot of new photographers realize that. I think some people have this perception of black and white being a one look thing, and that's probably because when most people start out with black and white, they want everything to be dramatic and punchy. Don't get me wrong, dramatic and punchy is definitely a valid choice on some occasions, but you don't want to default to it. What I would suggest is that when you do your first black and white series, you go ahead and get that out of your system. Meaning, shoot it, and then crank everything up. Crank up your ISO before you shoot, and make everything super high contrast in post. You know you want to, and speaking from experiences I've had, I know you will. But after that first series, put it behind you, and realize that black and white is a lot more subtle and versatile than you at first gave it credit for.

In your second series, you might want to try going very, very soft. By this I mean, let there be only small tonal changes in the scenes you're photographing and in the way you're working with the photo in post. By doing this, you will definitely find which aesthetic you lean more towards, and you may find that you actually dislike both extremes. But by exploring both, you can more easily work towards something in the middle that becomes your own aesthetic.

Even after you think you've found an aesthetic that's pleasing to you, don't get stuck in it. With each body of work that you make, you should ask yourself, "What does this photo require? Is it

supposed to be soft and ethereal, or does it need to hit my viewer over the head?" If you don't know the answer, consider your content. What is the photo about? What do you want your viewer to feel?

Also remember that dark and light are different from high and low contrast. Consider where your shadows and light are, and where you want the focus to be, because believe it or not, your mindset really affects how you shoot, and then subsequently develop something. Your psyche is a vital part of the artwork, and you'll notice how it changes as you go through different stages in your life.

Experimenting with shooting and printing can open you up to new possibilities as an artist, and can also help you change up older photos dramatically, into new and exciting works of art.

Being Technically Competent

As a photographer, I try to read a lot about what other photographers are doing and how they do their work. Everyone has their own philosophy, and I have nothing but respect for that, whether you're self-taught, or, like me, went to school to learn your craft. But one of the biggest things I learned in school that I feel like self-taught photographers are often lacking is technical competence.

Technical competence is what separates professional photographers from amateurs, and while I do understand that it can be hard to learn and understand all the numbers and math that goes with it, once you do learn it, it will become second nature to you.

The reason I bring this up is because, recently, I was reading about black and white craft, and there was a photographer who said that ISO does not matter when it comes to black and white because black and white can handle much more grain than color can. This is true because you can definitely clean up noise in black and white much more easily. Tonally, grey tones are closer to each other than colors are, so when you clean it up you aren't going to get funky color shifts in the same way because the colors aren't going to get dragged around into each other. However, if noise isn't something that you want, you shouldn't just leave your ISO cranked up to something ridiculous. And in fact, if noise isn't something that you feel directly affects how your viewers are going to perceive your photo (as in, it adds something you feel is essential) then shoot it on an ISO that is "normal" for the photo.

ISO, or ASA, comes straight from analog photography and refers to the speed of the film. Slow ISOs, such as 100 or 200, are going to produce images that are smooth and low grain, where ISO 800 would have quite a bit of grain. With digital cameras, you can push it up even higher. I think my camera (which is quite outdated, unfortunately) goes up to 3200, with newer models pushing absolutely ridiculous numbers. What fast films (or high ISOs as the case may be) do is allow you to get more light in the film essentially. So if you're shooting in the dark, you're probably going to need a really high ISO in order to see what's going on if you don't have any other light source. But this will inevitably result in grain, and I don't care what anyone says, even if black and white grain is less distracting and/or easier to handle, that doesn't mean that it looks good or that you should use it simply for the sake of being edgy.

To be on the safe side and really make sure that I'm getting the information I want to get, I generally will shoot with ISO 400 film. This also means that generally, my ISO on my digital is around 400, for your typical indoor scene. It's an ISO that's smack in the middle of the general range which is why it works so well. Of course, with a digital camera you'll be able to tell pretty quickly whether it's working or not, and to adjust accordingly. If you really want that intense grainy look, I would suggest shooting one frame on a normalized ISO and one on a high one. That way, if you change your mind later, you've got choices. I would also suggest using equivalent exposures to vary how much movement, or lack thereof, that you have in your image. This can change your perception of your image just as much as varying contrast can.

Pay Attention to the Light

This may seem like a no-brainer, but I still feel the need to reiterate it. Photographs are made because of light, so you would think this would be the one rule you wouldn't forget. The amount of photos I see taken in bad lighting, however, seem to say otherwise.

With black and white, as we have discussed, everything gets pared down to the minimal. It's less distracting; it can be more austere. Without color, it's harder to hide your mistakes, which is why I feel so many amateur photographers lean on color as a crutch.

When you go to take your photos, pay attention not only to the subject you're photographing, but also to the light conditions surrounding your subject. Since black and white really has the ability to reduce everything down to pure shape if you let it, consider the light a part of it. After all, the way light and shadows fall on and interact with your subject can also create shape. You also want the light to be pleasing on the subject, although with black and white I feel like you have more freedom to make use of some extreme chiaroscuro.

Experiment with areas of deep dark and light, and see how the grey scale reduces things down to pure geometry. I'll be continuing with this concept in my next chapters.

Texture

Some people think that texture is more important in black and white than it is in color, while I am of the opinion that I love it in everything. However, as with lighting, I do feel that in black and white it can be very important, especially if you want to do conceptual abstract work. Your choice of textures, or lack thereof, if you choose, make an integral statement about your work. Texture can even be the entirety of a picture if you want it to be.

Texture can also be important when you have a picture that is made up largely of lighter tones, those close to white, or of darker shades, those closer to black. When you have a picture that has a very limited tonal range, things can begin to blend into each other, which can be cool, but you also want some variation for interest. This is where texture comes in.

You may have noticed that in still life shoots, black fabric is often used to set objects on. That fabric is almost always artfully draped in such a way to show texture. This helps to differentiate it from the background or backdrop, especially if it's the same color.

Also keep in mind when shooting black and white that similar colors are going to show up as similar tones. So if you have red apples in a slightly darker red bowl, bear in mind that you'll have to push your development to really get a difference, even if the apples have, say, a little bit of yellow, where it might look like very obviously different reds in color. Also, the yellow might show up as a similar grey tone, so bear that in mind as you prepare to do post

processing. You can push one channel more than the other if you like. To use texture in this situation to differentiate between apple and bowl, you may consider using a textured bowl, such as one with a circular pitted pattern or wood grain. The lack of smoothness will catch the light differently, giving differing tonalities in places. You could also choose to use the apple itself, by cutting it up and allowing the inner texture of the fruit to show.

Use the wrinkling technique when working with models as well. Black on black and white on white both look really interesting, but you don't want everything to blend into everything else. If your model is just wearing a plain black or white shirt, try wrinkling it a little bit, or having them pose in such a way that wrinkles occur in the fabric naturally. Or, if you have the choice of clothing your model, put them in something differently textured from the smoothness of the backdrop, such as a beaded gown or a leather jacket. That's really all you need, and texture generates so much interest that you don't need it to be over the top.

Have fun and experiment…see how little or how much texture you can put into a photograph that has a similar tonal range throughout. And when shooting portraits, perhaps don't *just* stick with a plain white backdrop. Things like wood and brick can look especially edgy in black and white.

Composition

I am a firm believer that composition is important no matter the medium, format, or absence or presence of color. Too often, new photographers will use color as a crutch. And while color can be an important component of a photograph, it needs to be used, or not used, wisely and to your advantage. If you have chosen to use black and white, as I'm assuming if you are reading this, then you have your reasons. You know that it pares everything down to the minimal, and you also know that it removes color as a distraction. It can also be an aesthetic consideration. Black and white, even if done digitally, can help to remove time period from a photo. This is part of what I mean when I say that the medium pares a photo down to its bare bones. It removes all the excess considerations. And because of this, it's especially necessary that your composition be very strong.

Use all of the elements of composition to your favor, including even color. Some of the elements you'll want to consider are: Rule of thirds, leading lines, weight, juxtaposition, depth, orientation, balance, tension, color, framing, shape. I'll just give you a quick run down of each term, as well as how you would apply it in a photograph.

- **Rule of thirds:** The rule of thirds is typically the first rule learned in a lot of college art classes. Basically, you take a photo and you divide it into 9 squares using two vertical lines and two horizontal lines. The goal is to make sure that the main part of your composition

doesn't fall in the middle square, which would make a picture stagnant and boring in most instances. Ideally, you want the main points of interest to fall along one or more of the lines' intersections. It's also fine if they fall within the edges of squares. The rule of thirds will help you break down the misconceived notion that things should always be perfectly centered, because rarely is that the case.

- **Leading line:** Leading lines, and also eye lines, are existing or inferred lines that occur within a photo. Now, just because there happens to be a line in your photo doesn't necessarily mean that it's a leading line. You want to use those lines within the composition to guide the eye of the viewer through and around the photo, and to the most important part of the photo. Thus, you have to be careful with your framing to ensure that things like paths or rows of things end up in the right position to have importance to the photo and not to just stop the eye suddenly, which can kill your photo. Eye lines are kind of like leading lines, but they are implied, and more often than not, they are made when the eyes of two subjects meet, or if the eyes of a subject are drawn elsewhere in the photo. This also helps to guide the eye of the viewer.

- **Weight:** Weight happens because of where you place a subject, or subjects, in the frame. No matter what, your photo is going to have weight, but you want to place it in such a way that it has meaningful impact. This correlates with the rule of thirds very well. Weight can also be achieved by the way you print the border. For example, bottom weighted frames look very good and professional.

- **Juxtaposition:** Juxtaposition is where you have two things side by side that are opposites to each other. Now, in a photo, side by side can be

split via the rule of thirds any way you want it to. This can be a consideration of symbolic content, or a consideration of visual differentiation. It's all up to you what you consider to be juxtaposition, as long as you can defend it.

- **Depth:** Consider whether you want your composition to have a shallow depth of field, meaning that only the things in the foreground are in focus at its shallowest, or a deep depth of field, where everything from foreground to background is in focus and tack sharp. Of course, there are variations in between these two extremes, and what you choose is an aesthetic choice that's up to you. As you select your depth of field, consider whether tack sharp or dreamy and shallow would best serve the purpose of your photograph. No matter the depth of field you choose, you should also consider what's going on in all depths of the photo, including the mid-ground, which many people forget about.

- **Orientation:** As you are composing a photo, think about whether you want it to be horizontal or vertical. A lot of photographers do have a preferred orientation that they naturally shoot a lot without realizing it. While this is okay, it's also good to have some variety in your shots. If you shoot abstract photography, it might be interesting to rotate your photographs all the way around to see which composition is the most interesting after you've shot it. You can also do this with photos that aren't abstract, to be experimental.

- **Balance:** Balance is very important to a photo, but contrary to popular belief, balance doesn't necessarily mean that things have to be symmetrical. In fact, often, groups of odd numbers, or asymmetry, can be more

aesthetically appealing than even numbers, because it creates more interest and tension. That isn't to say that symmetry can't work, especially if it's framing the edges of a picture, it just needs to be done sparingly and with purpose.

- **Tension:** Tension can be created by using the elements I've already mentioned in such a way that it creates interest in the photograph. Tension can be caused by appropriate framing of a scene that inherently has tension, such as a fight or the moment before a kiss. It can also be caused by the intersection of lines and shapes, by the drama of chiaroscuro, by the collision of complementary colors, or by the confusion or discomfort often caused by two juxtaposed elements.

- **Color:** Despite the fact that this is a book about black and white photography, you still need to pay attention to color in your composition. This is because different colors show up as different tonalities of grey in black and white. So you wouldn't want to photograph a scene with very similar colors necessarily, although that can still be an artistic consideration too.

- **Framing:** Framing refers to how you choose to place your subject within the frame. With people, you always want to make sure that all limbs are present within the frame. Even when you visually cut off body parts in photos, it can make your audience very uncomfortable.

- **Shape:** Pay attention to existing shapes within a frame, especially if they repeat. Look for things like circles and triangles, but also for more complex shapes. You can also use your subjects to create shapes of interest for your audience. This kind of thought process will come to you more as you learn to pay attention to the rules

of composition.

Headshots

In order to take good black and white headshots, you will be following a lot of the rules I've already discussed within this book. However, I will try to reiterate them specifically for headshots here.

So why, specifically, do people choose to have black and white headshots taken? I would say that it's really because they're classy and timeless. Too much or too vibrant color can be a distraction, especially if the headshots are for a professional purpose, such as for an actor to send to agencies. They are also cheaper to print because color ink tends to cost more.

While you can choose to use black and white for these sensible reasons, there is also the matter of aesthetic choice. There are many reasons why you might artistically choose to use black and white. If you are a documentary photographer, it can be a good choice because it removes distractions from a scene which is unscripted and which may already be filled with distractions. It allows you to focus on the meat of what is going on.

Again, it also makes something timeless. If you are careful with attire, you can actually convince the viewer that they don't know what time period a picture is from. While I don't feel that it so much *enhances* detail, I feel that it does make the viewer focus on detail and texture because you don't have the sensory input of color.

Black and white can also make for a much more dramatic headshot if you play off of your deep darks in the shadows.

All that said, I do believe that if you are shooting digitally, you should always provide your client with the option of having their images in black and white or color, or both if they request it. Never get rid of your original color RAW files.

Now, what, specifically, should you pay attention to when shooting black and white headshots? Well, you want to make it interesting, so there are a few ways you can do this. Use the elements of your photo to create interest. You have your lighting, your background, and your texture.

Play around with your lighting. Whatever you have available to you, you can use to make headshots creative, whether that's just one light or five. Try to start out with a typical two light setup if you can, one to light the background and one as a hair or rim light near your subject's head. You'll have to set it up differently for each client that you have, as it's dependent on height. Using flash or not is really up to you.

As for background, you can either choose to use a traditional seamless in white, or you can opt for black, which is just as clean but a little bit edgier. You can also find seamlesses in any other color under the sun, but for the purposes of black and white, the only other one I would really consider might be a soft grey. I've heard some photographers say that a plain seamless is boring for a black and white headshot, and honestly, you may think it is, and it may in fact be. But if it's what your client needs or requests, then it's what you should use. If it's all up to aesthetic consideration, and

all you have available to you is your seamless, here's something you might want to try, and it's actually a bit tricky to do. Try shooting white on a white seamless, or black on a black seamless. With a portrait, just have your subject wear that color. Especially when you prepare it in black and white, it's going to take a lot of skill to make sure that you achieve some degree of separation. It's all in the lighting and post, although you do want to try to get as much in camera as you can.

In order to get separation, you also want to try to integrate texture in the fabric of the shirt your subject is wearing. This shouldn't be a problem as long as there is some tension in their pose.

If you have the license to use a background other than a seamless, you might want to try something like wood, brick, or even graffiti or a patterned seamless, if it wouldn't be too distracting. If you use wood or brick, which both have natural variations in color, you will have some tonality changes behind your subject, which adds interest.

All in all, you want to make sure that you take a good, solid headshot that would look good either way, because if it's a strong picture, both you and your client will be happy.

Post Processing

Post processing in black and white really isn't that different than it is for color, except that saturation doesn't really factor in so much. When you take your color RAW file into either Photoshop or Lightroom, make sure that you save a color version before you convert it into black and white. Also make sure that you do convert it to black and white and not to grey scale. When you convert to grey scale, though it may look the same, the algorithm throws away the color channel information, which you're going to need in order to process the photo the way you want to.

When you convert to black and white, Photoshop will automatically bring up the default color controls. There are other presets you can choose from to help get you in the ballpark of the look you want, but again, these are just starting points. You'll want to fine tune for yourself using the sliders.

Here's something to watch out for with black and white though: don't just push your blacks up all the way and push your contrast. Often, when photographers start shooting in black and white, they want everything to look edgy. My suggestion would be to go ahead and do it; get it out of your system. Then, as you move on with your work, you should really try to consider what the photo itself calls for. Consider how you want your audience to feel as they look at your work and edit for that. If you don't know how you want your audience to feel, then try editing the photo several ways. If you think that all black and white looks similar, then you haven't seen a lot of different edits.

Aside from the color channel considerations, your editing is going to be very similar. You need to clean up dust, scratches and any other blemishes that may have been on your lens at the time you shot. If you are editing a portrait, you need to do all the basic retouching that you would do normally: clean up blemishes and redness, smooth out skin, possibly apply a softening filter. I would suggest that you make your edits before you convert to black and white just to make it easier to see what you're doing. And don't scrimp; imperfections will definitely show up on a finished piece. If you would like to leave in grain from a high ISO for aesthetic purposes, it's fine to do so, as long as you can defend it. However, I would never suggest leaving flecks of dust all over your image. I find that a lot of new photographers think that this is okay to do in a black and white image because they think that it makes the image look "vintage." Dust, however, is never going to do that. It's just going to make your images look sloppy and unprofessional. Most likely, the reason people think that it's okay to leave dust on black and white images is because they often see it on old film strips. However, if you do see this, it's a result of bad practices. It's due to the film and/or the scanner not being properly cleaned of dust before scanning.

If You're Struggling…

Now, this is a less than traditional technique, and is not true black and white. However, I feel like it might be a technique that could help new photographers stop being so dependent on color and saturation. Obviously, we cannot see in black and white, but my idea is this. Set a day or night (or both) that you can go out and shoot with the purpose of looking to make color photographs that look black and white. This doesn't mean that everything in the scene necessarily has to be either black or white. Look for variations of grey and desaturated colors as well.

The reason I say to also shoot at night is because the dark provides a natural kind of desaturation, tamping colors down to look like maybe just a shade or tint of their former vibrance.

As with everything else, I'd say to look for scenes that already somewhat fool the eye in camera. It doesn't really count so much if you just take it into Photoshop later and mess with it. I believe that this exercise will make a photographer of any skill and experience level think, and push their boundaries.

Additionally, you could leave these as color as a cool kind of trick for your audience, or you can convert them into black and white and see if they are any stronger than your initial photos. This exercise may actually help you to start "thinking" for black and white, so to speak. You can't think in black and white, but you can begin to disregard the power of the color on your monitor to consider what the needs of a black and white image are. And you

do have the advantage over black and white film photographers, of being able to see your image as you shoot instead of after you've developed it.

If you are still struggling with black and white compositions after trying this, there are two more things I can suggest.

The first is actually the direct opposite of advice in the first chapter, which is to always shoot in color. Now, I will temper this by saying that for any professional shoot or shoot for your portfolio, you should always shoot in color to preserve the integrity of the image. But as an exercise, try the black and white setting on your camera. That way, you can see what your image looks like already processed as black and white. Just be careful never to leave your camera on that setting.

My second suggestion would be to actually go and shoot and develop black and white film. There is just something about how work intensive that process is that makes everyone into a better photographer. Over time, you also learn how to see what your camera sees without being able to see the finished product. Of course, there will always be surprises, but that's part of the fun.

Conclusion

Digital black and white photography is a lot different from traditional black and white analog photography, but as I have shown, it does have some things in common. Hopefully this book has helped you as you choose to expand your portfolio with a black and white section, and hopefully your clients love having that option as well.

Remember that taking a good black and white photo isn't so different from taking a good photo in general, but do remember that process of the black and white photo itself has different needs.

Remember that your first step is to consider if and why you need to shoot a black and white photo in the first place. As long as you can defend your reasons, you're good to go.

Then, you need to pay attention to tonal differences and contrast. Often, new photographers think that color doesn't matter in a scene, but it still does, and so does how you choose to later develop the image. Not all black and white looks the same.

Make sure you pay attention to the light and to all the elements of composition, so that you have an image that is worthy of, and can stand up to, being black and white.

Photography Business

20 Things You Need to Know Before Starting a Successful Photography Business

James Carren

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Introduction

Though this book contains important information, I cannot say that it provides all the information you will ever need. Running a photography business is a complicated endeavor, and requires constant research to stay relevant. Nevertheless, you have to start somewhere.

That being said, you might be reading this for several reasons. It could be that you've been through a general business class or an arts program that only gave you the basics on how to run a business. Or the arts could be a new thing for you, and you want more specific information on how to run a photographic business. Or finally, you might already have a photo business and want to move it from just a storefront to an online business. These are all situations in which reading this book will help.

I'm going to begin this book under the assumption that you know next-to-nothing about running a business. This is not to be belittling, but just because I think that starting from the bottom and ensuring everything is perfect is important, even if you're just revamping your business. Sometimes, a complete overhaul is needed to make a business successful. You may expect that this entire book is dedicated business plans, but while business plans do factor in and have a separate chapter, I don't want to bore you. But I also want you to remember that everything discussed prior to that chapter can be successfully included in your business plans. I hope this will make things a bit easier for you when you finally do sit down and write a business plan.

To begin with, I want to discuss the importance of understanding the business side to photography. If you are going into the business of fine art, your options are going to be a lot different that if you want to go into commercial art. I want to discuss the differences between your options and how to go about breaking into each industry. I will mention how to prepare your portfolio and how to make money and a name for yourself.

I'll be putting this chapter first because it's definitely going to affect how you do your branding. Before you can become successful with the products and services you offer, you have to have a clear look. It has to strongly represent what you represent as a company, and it also has to stand out among the sea of other choices consumers have. No matter what the old adage says, people do judge books by their covers, and they judge businesses by their logo, look, cards, packaging and website. I will teach you how to make sure that all of these components flow cohesively together.

After all of your products and packages are successfully and cohesively branded, you can begin marketing, because branding forms the basis of any marketing campaign. You will have to expand the same look to all your social media outlets, which – today – comprise most of your marketing tools. Expand the same look to anything else you do, from Facebook to Instagram, to Twitter to any blog space. I will talk about how having an online presence today is absolutely necessary, as well as realizing the importance and charm of paper takeaways and mailing cards. I will talk about how to design and maintain both types of advertising and marketing, and how they can both help you grow your business.

As you begin marketing yourself, you're going to want to do market research. Now, of course, this book is in no way chronological, so even as you're doing your branding and setting up marketing campaigns, you should still be doing research into your chosen field or market. This doesn't mean copying what you find, as some people can mistakenly think. It's just to see what your competition is doing so that you can effectively compete in the marketplace. This will give you insight into what prices, packages, and services are already being offered in your area, as well as what new ideas you may be able to bring to the table.

Finally, I will help you figure out what type of business you are. It's important to have all those specifications on file so that you can pay your taxes effectively. Being a responsible business owner is also necessary in case something of a legal nature ever happens.

And finally, I would like to wrap the book up with a chapter on how to continue doing research and how to stay relevant as a company. I hope that, with all these skills in place, you too will be well on your way to becoming a quite successful photography business owner.

Chapter 1:
Types of Photography—Fine Art vs. Commercial

So, what types of photography are there, and what of these can you turn into a business? There is a lot of nuance in the photographic world, but I like to divide the business part of it into three distinct aspects. If you find, however, that your work falls into more than one category, never fear. You can always section off your business to sell more than one type of photography. This just means that you'll need to think about the possibility of having different branding materials and business pages for each category. This can cost a bit more money, but if you're committed and you work hard, it can definitely pay off.

Now, let's talk about what those types are. As I've divided them, they are: Commercial, Fine Art, and Documentary. Let's talk about commercial first.

Commercial is what most people think of when they imagine a photo businesses. The most common version of commercial photography business are family portrait and high school portrait studios. Often, studios do both of these kinds of work. Portraiture is always in high demand, especially around the holidays and different times in the school year. With any portrait studio, you definitely want to think about offering photo packages at different price points so that your target market consists of a wider demographic. Think about other ways to make your particular

studio unique. What kind of spaces do you offer to shoot in? What kind of props? For senior portraits or beauty shots, how many outfit changes do you offer and at what prices? Do you offer on-site hair and makeup help? If so, what are you going to charge so that those packages are still affordable, yet you are paying your hair and makeup artists fair wages? These are all components to think about, and I will discuss them in more depth in the chapter on market research.

But there is another facet of the commercial field that people don't often think about, and that is the world of stock photography. Stock photography is also in high demand. Just a refresher in case you don't know what it is: stock photography are any images that people look for on a regular basis that can be listed online for people to use legally—either for free or for a small fee. These photos are profitable, because when consumers purchase images legally, either for use in photo montage art or for use in corporate brochures and the like, they don't run the risk of plagiarism and they don't need to alter a certain percent of the image for legal purposes. Using stock photography allows people to access high-quality, professional-looking images with a search bar, so they can find what they want easily.

Stock photography pays well, but in order to get into it, you'll have to find either an agency or an online database. Once you have found one, they will often require proof that your photography is of a high enough quality to be used in their collection. If you are approved, you will join their team. You will then get a cut of the profits and so will they, but be careful. With some places, you won't own the rights to your photos anymore. And though you don't want to do this with your fine art photography, this can just be the

nature of the stock photography business. Do your research when selecting a company to work for, just as with anything else. Finally, some stock photography places may provide you with specific lists of photos people have been searching for, while others may require you to do that research yourself.

A third option when it comes to working in the Commercial world is to work for an already-existing studio. This is less of a self-made business option, but, as you explore your options, it can be something to consider.

Let's move on to the world of Fine Art photography, which is vastly different from that of Commercial. With Fine Art photography, the focus is more on you than on your clients. I say this because, when you are a fine artist, people are really paying for your brand and to see what you will make. If you want to be a Fine Art photographer, it's still very important for you to do research on your competition, but in this case, your competition is also what's going to help you in making a name. Basically, these are your local art galleries. You have to look around you, and be aware of your options. It's a bad tactic to pick up your portfolio and go around to every single gallery that exists in your area. Instead, you want to locate them all, and then take a day to sit down and peruse their websites. Here are some things to look for:

- See if they are currently taking on new artists. If they aren't, then you might want to wait a while.
- Take a look at the styles already present in the gallery. For example, as a photographer, you don't want to take your work to a gallery that is exclusively for painters.

- If they are accepting photographers, does your work fit into, or in some way complement, the mix?

- If you feel that your work does fit, it's time to read their specifications.

- Some galleries host shows in which they look for new artists to add to the mix.

- Some require an online application process, while others require that you bring your work in for them to see in person. Others give you a choice.

Keeping all these bullet points in mind will help you in your journey to find a gallery or galleries to represent you.

Aside from just being shown in a gallery, there are other ways to make sure that your work is getting exposure as fine art. You'll want to either have a storefront if you can afford it, or—the more inexpensive and environmentally-friendly option (not to mention the more popular one these days)—is to have a very strong online presence. If you are a reader who already owns a storefront and are looking for ways to add new life to your business, you might want to consider having an online presence.

Before we get into all the details about marketing, what I'm referring to is an online storefront of sorts, using a platform such as Etsy, Storenvy, or Asos Marketplace. The choice depends on what you prefer. Having an online storefront allows you to reach more customers outside of your immediate location. It opens you up to even international customers, increasing your ability to turn a profit and grow your brand into a recognizable name. Because you are more visible, you will also have the opportunity to take on

commissions. Commissions are extremely important because, not only are they a means of making income, they allow you to develop your portfolio. If someone commissions you, it is of course because they enjoy your style of photography, but perhaps they have an idea for something that they haven't yet seen in your work. As a fine artist, you always want a commission. Online storefronts also of course allow you to sell the work you already have made.

Finally, we come to the last category of business photography, Documentary. Documentary, of course, means that it is true-to-life and records real events. So, while it is sometimes handled the same way as fine art, there are also some other avenues worth exploring.

If you want to sell your documentary photography, first determine what kind it is. If it's something like food or travel photography, you may want to look into sending your portfolio to food and travel magazines that you already love. In this way, you might get hired on as a staff photographer. If you document people, cultures, or any sort of political conflicts, you might want to look into earning a spot with Magnum Photo Group. This company does require letters of recommendation, but can be an especially good route if you're a recent college graduate. Also, see if magazines such as National Geographic are looking to contract photographers to travel and take photographs for them. With this field especially, if you have connections, use them. (Though this is also true of commercial and fine art photography.)

Now that we have very briefly covered the different options of photography businesses, you probably have a better idea of which route you want to take. The next two chapters are the meat of this book, and first we're going to talk about how to brand yourself.

Chapter 2:
Branding Yourself

Every business needs a brand. And a lot of times, the reason businesses fall short is because they either don't have a brand or it isn't strong enough. You may be thinking that a business must automatically be a brand, and while in a way that is true, you, as the business owner, need to do some legwork to make sure that your brand is immediately recognizable and cohesive.

To get started, let's talk about what sorts of components comprise a brand. Of course, the central element that everything should be based off of is your style of photography. Whether you've chosen to go the route of Commercial, Fine Art, or Documentary, your photography is going to have its own unique flair. This should be the basis, and you should design all your other materials around it.

Think about your work. Is it dark, or light? Edgy, or family-oriented? Do you want everything open and welcoming or more mysterious? Do you have any materials or subject matter in particular that you enjoy working with or that occur fairly regularly in your work? If so, can you use this theme as a motif that cane be changed into a good logo? These are all very important determinations that need to be made about your brand. And of course, the type of business you have is going to affect these choices.

When I was in college, I ran into a jam. I found that I enjoyed

shooting both fine artwork—which was darker and more conceptual, filled with all kinds of symbolic imagery—and portraiture. I found that the portraiture was much more monetarily feasible and marketable, but that people were also still asking for fine art commissions. Obviously, I wanted my portraiture business to look light, airy, opening, welcoming, so that parents would feel comfortable bringing their children to be photographed. I also wanted people to feel more welcome in general. Now, since my two types of artwork weren't compatible at all when it came to aesthetics, I just decided to create two sets of marketing materials. Remember that, though it is a bit more expensive, it is a viable option should you find yourself in a similar dilemma.

So what all do branded marketing materials entail?

- Your website
- Your business card
- Your storefront, whether online or physical
- All social media, including but not limited to your Facebook, Twitter, Instagram, and any blog you run
- Any online marketing, such as Facebook ads, Google AdSense, or ads run for you by any other smaller companies
- Takeaways (which are tiny booklets you leave with portfolio reviewers or important connections made during things like conferences)
- Mailers (these can be things like a follow-up thank you card or a coupon for 1o% off your

customer's next order).

- Packaging (Yes, this is relevant even for photographers. I don't care if the only physical thing you ever sell is a CD.)
- Your logo
- Stickers
- Stationary

All of these things should mesh, and I'd say you should update everything on this list at least once a year, if not twice, save for the logo, which should stay pretty consistent and recognizable, even through the event of a redesign. Should you ever want to redesign your logo, look at some of the old classics that have undergone a redesign for inspiration. Brands like Apple, Doritos, and Coke are good inspirations. They've changed a lot since the '90s, but are definitely still iconic.

The reason for regular updates is because you have been making new work. If you are a regularly employed portraiture photographer, then you should have plenty to choose from. If you have chosen to work in Fine or Documentary photography, you should still be making enough new pieces to be able to keep all your marketing materials fresh. If you choose to update once or twice a year, I would suggest sending out new mailers to your contacts each time you update.

While I can't help you decide what you want your branding to look like, I can give you some pointers on how to make each look slick and successful.

Website

Let's start with the website. Your website is your online portfolio. Now, it's easier than ever to have a good website because you don't have to be a professional in IT to create your own. If you are, or know someone who is, awesome at creating custom websites, go ahead and do that. If you're like me and not skilled in website design, there are plenty of websites out there that have beautiful, professionally-made templates that are clean and flow well. Check out sites such as 4ormat and squarespace, to name a couple. I've used both, and both have pros and cons, as well as awesome rates and features, and different price packages. You should do some research before you decide, and then once you've chosen your hosting site, you will be able to run live versions of templates before you decide which layout you would like. And if you decide you don't like a template in the end, they are easily changeable. Keep in mind that if a template isn't exactly how you want it, the colors, fonts, even the width of your scroll bar, can be changed.

As you set up your website, consider separating different kinds of photos from each other. If you work in series or types, this can be a good way to do the separation. That way, your clients can easily find whatever they're looking for. And always make sure your navigation bar is in an easy-to-find and clearly marked space.

If you are actively working with several clients at once, and they have requested privacy for their images, but they still want to be able to view them online, a lot of templates have the option where you can lock a gallery with a password. You then give the password to the client, and they're the only ones that can access it.

Finally, make sure that your email and phone number are correct on your website so that clients can effectively reach you. Once you've done your market research, you'll also want to add a page that lists all of your services and prices. Also, make sure that your photos are high resolution (as they should be already), but saved for web, so that it doesn't take forever for them to load on your site.

Business Cards

Think of a business card as a first impression, a handshake. It's going to affect how your client thinks about you, and it's one of the most important expenses you will have. Make sure that all your contact information is correct. You'll want to include an email and phone number, as well as your website url. You might also consider including your Facebook page (if you have one for your business, not your personal) and your Instagram and Twitter. Social media is a great way to keep all your clients updated on what's going on with your business, and it's also a great way to offer things like exclusive deals and coupons.

I find that the best way to include all this information on one card and still keep it visually appealing is to use a double-sided card. They are more expensive, but worth it, because you can put all your information on one side and have a stunning picture on the other. The picture on business card is going to be much smaller in scale than it is in real life, so you want to pick something that is still visually readable on that smaller scale.

If you really can only afford a one-sided card, please do not make the all-too-common mistake of placing text on top of your picture.

While on rare occasions this can work out, it's not typically acceptable. And in this case, the picture might be too small to remain readable. So in the case of a one-sided card, I would recommend just using a very clear logo and placing your information in a clearly readable font off to the side or on the top or bottom.

Remember, the goal here is to keep everything clear and crisp. When it comes to picking the design for your business card, I have a few recommendations:

- Whatever photo is on the opening page of your site should be the image on your card. It reinforces the brand to your customer when they go visit your website later on.
- Use the same color scheme on your website as on your cards. Again, it's brand reinforcement.
- Use the same or similar fonts on both website and cards.

There are all kinds of business card companies out there, and I find that I prefer both Vistaprint and Moo. If you choose Vistaprint, you might want to go with the more luxe double-sided cards. These run about $60 a batch as opposed to around $20. Moo is more affordable, and they have a really cool, boxier shape. They also offer traditional business card shape and size, and much smaller ones. This makes your options for business cards much more customizable.

Storefront

If you do have a physical storefront, you might want to think about having a window poster printed that reflects your business cards. If, as I suspect, you have an online storefront, check out what their options are for customizing your shop. The continuing theme here is that you want to have brand consistency, so try to customize it as much as you can to reflect your site. I personally use Etsy, and the only customization I can do is to have a banner. But as with my business cards, I select the same picture or portion of a picture that is on my business card.

Takeaways and Mailers

Takeaways and mailers are very similar to business cards, but larger. Takeaways are often used at conferences or portfolio reviews. A takeaway can be just a larger postcard sized card, but it's even better if they are tiny booklets. You can include the highlights of your portfolio as well as an artist statement and contact information. It's a nice little gift for your contacts and reviewers to remember your work by weeks or months after the fact.

If you do choose to use postcards, I would suggest selecting a variety of your work. This could be a variety of portraits, or a range from a series. Even if people only come and glance at your work, they may see something that catches their eyes and take more than one. Personally, I like to put takeaways up on my wall. It's also a good idea to put your information on the back of your takeaway card.

A mailer can look exactly like a takeaway, of course the only difference is that you mail it to the people on your contact list.

Now, if you don't have physical addresses, you can create cyber mailers for email recipients, and send those out periodically. So that it isn't just bothersome spam, you should offer some sort of discount or deal to your customers on this list. If you have returning customers, you may also want to include some sort of a loyalty program. Do not underestimate the value of printed materials, especially as thank you cards. Having an online presence is more important than ever, however, printed materials add an extra touch, a layer of care that digital materials just don't possess.

Packaging

More and more, as I stated above, digital files are becoming common. While you can't exactly have packaging for digital files, you have to know that eventually someone is going to order a print. Aside from what's necessary to keep it safe, how do you want your packaging to look? It could be just as simple as ordering bubble mailers or tubes in one of the colors present on your website.

If you have to wrap a framed piece, perhaps wrap it in matching tissue paper. Include a nice ribbon. Throw in things like business stickers and stationary. People enjoy receiving little goodies like these, as it adds a nice touch and makes things more personal. People will rave about it.

Logo

Finally, you've got a logo to think about, and this can take about as much time as designing your business card. A common mistake is trying to make a logo that is too complicated. You want your logo

to be reflective of your business, but don't just make it a camera. Do some research to see what other logos are already in use, that way you don't plagiarize. You can definitely emulate something you find, but make it your own. You want it to stand out. As you design your logo, you might want to print it out at several different sizes, both large and tiny, to see that it holds its shape well. At smaller sizes you don't want your logo to deform into an unreadable blob. Make sure it's a nice, solid color that's going to stand out, and make sure the lines are clean and clear.

Logos are necessary as watermarks even if you don't want to use one for anything else. When you're putting images out on the web for clients to see, you always want to make sure that you're protecting yourself with a watermark. It's true that some very stupid and disrespectful people may try and remove it, but it is better than posting images without it for people to just take as their own.

With all these materials in place, you should also be able to launch a successful marketing strategy.

Chapter 3:
Marketing Yourself

After you've got all your branding materials in place, it's time to market yourself. Now, there is a little bit of overlap between the realms of marketing and branding. Some of the tools you're going to be using to market are also your brand. The difference here is that marketing means buying services from someone else to get your own brand attention.

Social media in and of itself, without any cost, is a great marketing tool. Don't underestimate any platform, from Facebook to Twitter to Instagram to Wordpress or Tumblr. It will take a while to build up a good following, but you can start off with members of your family and friends. If you have previous clients from before you had a social media page for your site, ask them to follow you and to share it with their friends as well. This is the old-fashioned way to do it, and it works, but it's slow.

Thankfully, Facebook now offers an ads service where you can select your target market and your target budget. That way, you know exactly what region and age you're reaching, and you also get a weekly stats report from Facebook. You can therefore make adjustments as needed. Facebook will also provide you with a projected report as to how your views and likes will go up or down if you spend more or less money. They will also allow you to design your own ad. Make sure it's cohesive with all your branded materials.

Google AdSense can also help you determine your target market and push more viewers to your site. You can also become registered with Google so that certain keywords bring more activity. Do your research to see which marketing plans will work the best for you.

Your marketing strategies are going to change based on your target market. If, for example, your target market is younger couples that want pictures of themselves and their young children, then you'll probably find Facebook to be very effective. That is where I find most people posting pictures of their families. If you take pictures of parties or lifestyle, as well as fine art, Instagram may be more effective, as I have found it to be for me.

Either way, as a photographer, you don't want to underestimate the power of Instagram as an image-based media. It's a great way to keep your clients and followers updated on what's going on, especially when you don't quite have a new series or set of portraits up on the site. People also love to see what goes on behind the scenes. Photo shoots always come off as something glamorous. It's also great if you have a special printing process. Documenting every part of your process can be something entertaining for your clients to see. Plus, it's a great way to remind clients that you are still actively working even if you haven't updated the site in a while.

Also use Instagram, Facebook, and Twitter as platforms to offer great deals, discounts and packages to loyal customers. I'm not a huge Twitter user, but I think it would be a great tool to give quick, concise updates to customers whose pictures are almost ready.

Blogs are also great for the same reason as Instagram. Not only are they great places for updates, but if you have a particular technical

skill—such as lighting or printing techniques—you can blog about these things, which will add another layer of depth and a personable touch to your brand. I would definitely recommend Tumblr or Wordpress as blogging platforms as opposed to Blogspot, however. With the first two, you retain your rights to all images and content that you post, and that's very important.

Finally, don't underestimate marketing that happens off the internet. Get involved in your local arts markets and First Fridays. See if there are any special occasion markets coming up, especially around holidays and be sure to sign up well in advance. It's also not a bad idea to take a stack of business cards and maybe stickers to your local coffee shop.

Be patient with yourself as you try to figure out what marketing plan works the best for you, and be open to making adjustments.

Chapter 4:
Doing Your Market Research—Pricing and Competing

No matter how good your branding and your marketing plan, it's not going to work out very well if you don't know your market. After you've set up your website and social media, you're going to have to figure out how to compete in your chosen market. For this example, I'm going to talk a little bit about competing in the commercial portraiture market, because it's there that pricing is the clearest. I will tell you that pricing is one of the hardest things to decide on as a photographer, no matter your chosen field.

The best way to figure out your pricing is to look up other portraiture studios in your area. Look in your immediate area, but also up to an hour away. This way, you have a broader idea of what prices are like in the surrounding areas as well. Take a look at the sorts of services other portraiture studios are offering. Do they offer their space and work by the hour or by time slot? Do they have different rates for on-site shoots as opposed to in-studio?

Some portrait studios charge differently based on the kinds of portraiture they do. For example, in family-oriented studios, charges can go up based on the amount of children or the addition of pets to the picture.

For high school portraits or beauty shots, studios charge based on

outfit changes, and like the pet fees in the above, it's added onto the initial price of the time slot the client has selected. You have to consider that this is just the price for the time you're going to spend shooting the photographs.

In your finalized price, you're also going to have to factor in the time you spent editing each photo. The easiest way to know how much you're going to edit is to preset packages, specifying exactly how many finished photos a client will receive. This will also help avoid problems with those clients who literally want every single photo that you take. You could offer five, ten, or twenty photo packages, with the price corresponding to the amount editing.

Then, you have to adjust for the type of editing you're going to be doing. For family photographs or school portraits, the editing is minimal. It will include things like: skin smoothing, blemish removal, redness removal, brightening of eyes and teeth, and overall brightening, sharpening and color correction of the entire photo. You'll also want to give the client a normal 300 dpi resolution copy of the photo, as well as an image for web use. All of this basic editing takes about an hour per photo, and you don't want to pay yourself less than minimum wage.

So, say that for basic editing, you're making about $8 a photo. Now if you have a larger package batch, such as 20 photos, in order to make it affordable to your client, you may want to reduce that price to roughly $5 a photo. Again, this is only for larger editing jobs. Now consider that if you run a photo business taking beauty shots, the editing that you're going to be doing on each photo is going to be much more intensive because those ladies like to look flawless. Assuming that it takes you about an hour and a half per photo,

that's going to be about $12 a photo. When you're making up your package prices, you might consider making them a little bit less than it would have been per photo.

Aside from just the cost of shooting and the cost of editing, you have to think about printing costs. Although it is rare now that clients want a physical print package, it does happen. If you find yourself getting a lot of requests for prints, then it may be best to think about investing in a printer. If it's a few and far between thing, then it's probably best to just outsource your printing. However, outsourcing printing is going to drive your costs up more because you have to operate under your printer's prices before you can decide your own.

As you're doing your research, you should look at the prices your competitors have. Let's say for example that a competitor is offering a 2 hour session for $150 and a 3 hour session for $200. Don't just stop there. Look at other competitors. If you find that this rate is generally accepted around your area, shoot for the same rate yourself. Don't worry too much if your price is a little lower or higher, but you don't want to overshoot too much in either direction, because you don't want to undersell or overprice yourself.

If your prices are a bit cheaper than the competition's, this can work in your favor. But if the rate is too low, people will begin to wonder if this means that your product is of low-quality. Not only that, but if you find later on that your prices aren't high enough to pay your bills and you have to bring them up, your customers will be displeased and not want to come back. And if you overcharge your product, you'll have a hard time bringing in business. Keep in mind that when you're first starting up, it's going to take you a little

while to break even. Something else that's going to be a great help in determining your prices is going to be your budget, where you will be determining both your overhead and your recurring costs. We will discuss this in the next chapter.

If all of these numbers seem a little bit overwhelming to you, you should probably sit down and make a list. If you think that your costs are going to be too much to have your profits cover them, but you don't want to drive up your prices, consider the possibility of payment plans. This will ensure that you keep your business, and your clients can pay you what you deserve.

Before we move on to the next chapter on budgeting, I want to talk a little bit about sales. Sales can be both a great marketing tool or a downfall. The thing about sales is that people tend to get a little bit eager about them. You have to offer them, but offer them selectively. For example, I'm a little bit wary about opening sales. The problem is that people know it's a sale, but they also see the low prices right off the bat and get conditioned to that. I tend to think it's best to start out with your regular prices and then have sale after a few months.

Of course, you want to have sales around major holidays because most places do, and if you don't, you can lose business. But when it comes to coupons and sales that don't happen on major holidays, I would suggest only hosting them for loyal customers and followers. This way, you get full-price jobs from first-time customers, but are also able to reward those that have been loyal to you. This is why I have suggested using Instagram and Facebook as viable places to give exclusive discounts. Also only host them for short amounts of time. These are called flash sales, and they tend to work extremely

well. Just be strategic about sales, and don't host them all of the time.

Chapter 5: Budgeting

Budgeting is very important to the overall way you run your business. The hardest budget you will ever have to do is right at the beginning of your business, because you have to figure out your overhead as well as recurring expenses. The beginning of your business is also going to be the time when you have the most cost to overcome. To help you out, let me give you a general list of costs you should consider as you open your business.

The first is overhead. Overhead are all the things that you really only have to pay for one time, when you're first setting up. This includes things like:

- Any down payment you may have to secure your office or studio space.
- The furniture that you'll need in that space. Determine how many chairs, tables, desks, lamps, et cetera, are necessary.
- A printer. And not just an office printer, you'll probably need a photo printer too.
- Photo equipment. Depending on what kind of work you do, this could be inclusive of lighting equipment, lighting accessories, enlargers, a darkroom setup, an alternative processes setup, et cetera.

Now, all this overhead looks like a massive burden on paper, but it

doesn't have to be. I would suggest sitting down with your business partner (if you have one) or anyone else that may be helping fund this venture, and doing research into the prices of things and the companies you can buy them from. Always do a price and quality comparison before you make your final decision. And of course, there is nothing wrong with buying some things that have been pre-owned. While I would not suggest this when it comes to most of the photo equipment (unless you are given the opportunity to test that it works beforehand) there's absolutely nothing wrong with getting your furniture secondhand and having it refinished. Even with that though, you really need to do your math to make sure it won't end up costing more than you think.

What I've found always works the best for me is to make a very long list, as specific as possible, of every piece of photographic or printing equipment I think I'll ever need. Then, before I ever look at numbers and get nervous from that, I like to rank them in order of necessity. For example, if you've had the same DSLR for ten years, then it's definitely going to be a better investment to get a new one than it would be to get a $7,000 HMI Fresnel. Don't get me wrong, you can write down your dream equipment on this list as well, but you have to be mindful of needs versus wants.

After you've figured out the things you need the most, you can start doing research on prices. Here's where another overhead cost comes in, if you want it. If you aren't the best at crunching numbers, then you might want to hire someone to do it for you. Yes, this is another cost, but it could end up saving you a lot of time and money in the long run, especially if you mess up the numbers.

Alternatively, or perhaps in conjunction, you should run a

spreadsheet. Especially when you start spending for real, it's going to be very important. Keep in mind, while you're running your overhead, that the numbers (of your projected profit) aren't going to add up to how much you're going to have to spend. When they first start, business are all about breaking even—unless you just get really lucky—so remember to be patient with yourself.

Now let's talk about recurring costs. Recurring costs are costs that happen regularly. This includes things like:

- Rent
- Electricity
- Water
- Any other utilities your property may require
- Regular maintenance checks on equipment to ensure things are running smoothly
- Printing if you decide to outsource
- Any other outsourcing you may need to do if you don't have the equipment

It's most important that the profits you make cover these recurring costs. Because these are continuous and won't let up. And if your projected profits don't cover projected costs, and leave you with a decent profit, then you should readjust your prices. Again, use the costs as a tool to figure out how much you should be charging.

As you run your business, make sure that you log every transaction you do. Keep track of what's coming in and what's going out, and be willing to make changes as you see fit.

Chapter 6:
Having a Business Plan

You should take all the information from this book thus far and put it into your business plan. Before writing your business plan, though, you should determine what type of business you are. There are many types, including:

- Corporations: An independent, legal entity. It's owned by shareholders, like the companies you see on the stock market. It's very unlikely that your business would start out as a corporation.

- Cooperatives: Also called a co-op. Basically, this just means a group of people who cooperate in order to benefit themselves. When people form a cooperative, there often isn't a lot of money because it's like a free space for people to come and work and show their work.

- Partnerships: A partnership is a business run by two or more people. If you have a business partner or someone who also profits from your work, your business would be considered a partnership.

- Sole traders: This is a business run by only you.

- Limited liability corporations: A private limited company. It's like a combination of a sole proprietorship or partnership with a corporation. It's for smaller companies, but it gives protection to the owners of smaller companies. This is so that, should the company get sued, the owners won't lose everything.

Now let's talk about how to set up a business plan. You want to start with your mission statement.

Mission Statement

Your mission statement should reflect what your company is all about. It could be about why you started doing photography in the first place. But it should also mention your business's specific aims. Do you have a particular focus? What kind of vibes do you want to present to your customers? What services will you provide? It's up to you. And if you come up with a really good mission statement, you could choose to display it around your business. Or you could keep it private as guidance for yourself.

Resume and Bio

If you haven't already prepared your resume, you should do so. Remember that, for a resume that relates to photographic business, you don't have to include the time you were a secretary at a dental office. Include your photographic accomplishments first. However, if you did learn a very valuable skill at that secretarial job, such as how to create a spreadsheet, then you should include that in your list of skills.

Also write a biography. In it, you (and your partner) should discuss how you became photographers and love the things you do in your business now. Make it engaging and interesting. I would also suggest putting these two documents on your website, so that potential clients can be assured of your skills and your passion. If you think it's necessary, print out a few copies of your resume to

give out at any customer's request.

Company Summary

This includes a statement of what kind of business you run. Refer back to the types I defined at the beginning of the chapter. This section should also have a startup summary. Your startup summary is basically a list of all the assets you already own that can be put towards your business. This could be any furniture or photographic equipment you already own (so if you already own a camera and two lights, that's startup, even if you've already owned them for years) or just money that you have to specifically invest into this business. Keep in mind that startup is different than overhead, and anything you buy from now on should be logged as overhead costs.

Underneath what you already have as startup, you should keep a running list of long-term assets that you need and their projected value. Anything that you already own which can be considered startup should be assessed for its value. This should be done by a professional, and then the items should be insured at that value in the event of an accident or a break in. Later on in the document, you will do a full cost breakdown.

Description of Business Services

This is kind of like your mission statement, except that it doesn't need to be quite as inspiring. You just need to state what your business intends to offer as a full breakdown. This means that you need to have a different section for each product and service you want to offer, including projected price or different price points. It's

probably best to set up the pricing in a chart so that you and potential clients or investors can refer back to it quickly. This should include the price of every single service you plan to offer, even if it's inclusive in another price. This means photo packages, the price of shooting, retouching, printing, packaging and anything else you might do. Remember that these are just projected costs and projected prices.

Client Base

This is just a quick description of the clients you want to reach. If you've already set up a Facebook marketing campaign, you could use this as a reference. What age are they? Are they a particular demographic? How much money would your typical client make?

External Evaluation

All this means is that you make an assessment of what the current business climate is like. Is the economy good? How are similar photo studios or fine artists in the area doing? This is where all the research you did into competitive pricing comes in. Also, specifically list who your competition is. If the market is really flooded, just list your top five competitors. You could even make a chart of rate comparisons so that you can refer back to it to help you determine a mean price.

In this section, also list your support services. Support services include any other people you have to bring onto your team to make your business run smoothly. If you outsource your printing, that'd be one. If you regularly hire local makeup artists or hair stylists, list

them too. It's also a good idea to put down all of their contact information to have in one location. Also include some backup services, just in case you ever find yourself in a jam.

Marketing Plan, Financial Plan, and Strategy

Give a brief explanation of your marketing plan and how you expect to make it work. Include any and every strategy and program you use to spread the word about your business, whether it's free or paid. It's also good to include a financial plan. What further steps do you intend to take to not only keep your business afloat, but to make it thrive? This is where you're going to keep a running list of all your spreadsheets, your profits and losses, your projections for the coming year, and any other important financial considerations you may have.

Team

Who is your current team? Yourself? A business partner? Anyone that provides extraneous funding? Any photo assistants or outsourced editors? Hair and makeup artists? Make sure you update it as changes occur.

Goals

You should always finish out your business plan with projected goals. Use a timeline of one year, five years, ten years. Make sure your goals are reasonable and reachable. Check back in about six

months to see if you're coming close to meeting the year's goal.

Chapter 7:
Staying Relevant

Staying relevant simply means checking back with your plans and your research to make sure that you're on track. Make sure you're watching your competition and paying attention to what's happening on social media. Introduce new marketing tactics if you see that things aren't working properly or as effectively as you would like them to. Streamline your branding every six months to a year to keep things fresh. Make sure to update your spreadsheets daily and make sure everything balances out weekly.

Basically, staying relevant means that you just need to stay on top of your business. Keep your client base updated and involved. Never miss an opportunity to jump on new social media and new techniques. Add new services as you learn them, and take polls and suggestions from your clients.

As long as you're constantly learning and experimenting, your business should be able to stay current and fresh.

Conclusion

Again, I would like to reiterate that running a business is a constant learning and exploration process. Being an entrepreneur is as much about being creative as being a photographer is. While I know you might have to do some more research to streamline your photography business to suit your specific needs, I hope that this book will provide you with enough information to get you started, or to get you started on a revamp of your current business.

Everything in the first few chapters can be put into use as you build your business plan. In closing, let me tell you about how I would go about setting up my business from the beginning.

Outline your business plan first, and figure out all the basic components. Before you can go about researching your competition, you have to know what you're about. Make that statement, and decide on the types of services you want to offer. Knowing this, you can research the current climate. Find out who your competition is and offer the same services that they do, if not more, at competitive pricing.

Competitive pricing will make you stand out, and so will unique branding. You're running a creative business, so express that creativity and uniqueness and make yourself noticeable. People are always looking for photographers, and the market is flooded with them, so your outward packaging is going to be the first thing that draws customers in. If you don't feel like you can do it on your own, consider it a startup cost to hire a really great graphic

designer.

Figure out how much your startup costs are going to be, and start out running accurate and detailed spreadsheets. If you don't start out good habits, you'll have too much catching up to do later, and that's when you can run into problems.

If you come up with an awesome marketing plan, your business will be burgeoning in no time. Use all the resources you have at your disposal, from social media to family connections, to the friends and clients you already have.

If you are meticulous about everything from the start, I feel certain that you will have a great chance at running a fully successful business. Refer back to this guide whenever you find yourself stuck, and remember to update your business plans and goals regularly.

Photography Exposure

9 Secrets to Master The Art of Photography Exposure In 24 Hours or Less

James Carren

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Introduction

Exposure is the key to your whole photograph, because your exposure, for all intents and purposes, is the photograph. Whether you're working in film or digital, exposure is the process by which you allow light onto the film, or into the lens to be digitally recorded, as the case may be. If you allow too little light in, then you have a picture that is underexposed. If you allow too much light in, then it's overexposed, and generally speaking, neither are good conditions to be in. Exposure can often be one of the hardest things for a new photographer to get a good grasp of, but it's extremely important that you do, especially if you are a film photographer, or would like to go that route eventually. I think a lot of people find it hard because it's the part of photography that requires you to do a little bit of math to get it right. People see numbers and fractions, and immediately become daunted. With a digital camera, it's too easy to just disregard learning about exposure, because you can look at it immediately and adjust up or down. However, if this is something that you do professionally, then you know it's best to know what you're doing, so you don't waste your client's time fiddling with knobs. And even though you can memorize exposure combinations for certain weather conditions if you want to, I find that it's much easier to just memorize your standard apertures and shutter speeds and go from there. Over time, you'll become able to go outside and make a reasonably educated guess as to what your exposure would be.

Throughout the course of this article, I will explain underexposure and overexposure, and how to avoid them. I will also explain

aperture and shutter speed, how they work together, and what that ISO knob means. I'll explain depth of field, and how it's independently affected by both shutter speed and aperture. Then I'll move into the different shooting modes generally offered on digital cameras, and how and when to use them. I'll get a little advanced with the Zone System, equivalent exposure, and how to correct things both in Photoshop and in the darkroom if you make a mistake.

What is Exposure?

If you want to get really technical, exposure is defined as: the amount of light per unit of area that reaches your photographic surface, be it a piece of coated paper, a strip of film or an electronic sensor. All that really means is that it's the amount of light you're letting into the lens. If you think about it, photographs are made from light, which records the image onto the surface you choose.

As photographers, we control how much light is used to record the image based on several factors. For the camera, those factors are aperture, shutter speed, and ISO. Combined together, the values you enter into your camera tell it how much light you need every time. The trouble is, just as with computers, the camera is only as good as the information you input into it.

You decide your aperture, shutter speed, and ISO based on the conditions you're photographing in first, and on aesthetic preference second. If you have a dark scene, obviously, you need to let in more light to get a picture that is properly exposed, and vice versa.

So how do you tell if a photo is properly exposed? Typically, you want the subject of your scene to be well lit. When it isn't, this is called underexposure. Of course, this doesn't mean you aren't allowed to have shadows, but there is a difference between shadow and the image being too dark. You can tell if you have an underexposed image in several ways. For digital, the image will be too dark and important elements, particularly your subject, will not

be clearly defined. You might also notice a lot of digital noise in your photos. This is especially prevalent when you're shooting at night or in low-lighted areas. If you're trying to see if your film is underexposed, then look at the density. If it looks all black or it's hard to make out the image, even on a light box, then your negative is underexposed. With underexposed photos, you lose detail in the shadows of your photo.

Overexposure happens when you've allowed too much light to reach the sensor or the film. This happens a lot on really sunny days, especially if you're shooting from about noon to two. Your brights and highlights will be way too bright, resulting in what is referred to as a blow out. In addition, if you shoot at this time of day, you'll also end up with really harsh, unflattering shadows. You'll know for sure if your highlights blew out by looking at your photo and seeing if there are any bright areas that should have had detail but don't. White garments, for example, lace, are really easy to overexpose and quickly lose detail. As for film, you can tell if it's overexposed if it looks too thin, or clear.

Whatever method of photography you use, it's always better to overexpose than to underexpose. When you overexpose, it means that at least the information got recorded and can probably be pulled out with some careful maneuvering in Photoshop. Whereas, if you underexpose, the information wasn't there to begin with, so you have nothing to pull from. In a later tip, I'll give you some pointers on how to fix up under and overexposed photos, because it happens, to everyone. But the main focus of this article is to teach you how to take a properly exposed photo, and to do that, I need to explain why the different elements of exposure work the way they do.

Aperture

Aperture is going to be the backbone of what you learn about exposure, and it's incredibly important to understand, though it can be daunting at first. Also commonly referred to as an f/stop, aperture simply means, how big the opening in your lens is. That is, how much light you're actually allowing into the camera in order to create the exposure.

Now, here's something that's going to sound scary at first, but it's actually going to make your life easier. F/stops get larger in number as the size of the opening in the lens diminishes. Seems counter intuitive right? Like it should be the other way around? You'd think so, until you learn that f stop numbers are based in fractions, and of course, 1/8 is bigger than 1/16, so f8 is a bigger aperture than f16.

My suggestion, to make your life easier, would be to memorize your f/stops. If you're working with a digital camera, you're probably looking at it, thinking something like, "There are so many numbers on this thing. How will I remember them all?" But if you're working with analog, (or if you have both) you know there are a lot less numbers on your camera. Why? Because most analog cameras only use standard f/stops, where digital cameras also list half stops. You can still stop down a half a stop on an analog camera too, it just isn't shown. Plus, I find that using half stops gets confusing for most people when they try to do their math to adjust for equivalent exposure (which I'll discuss later). So, in general, I'd stick to the standard f/stops, and go from there.

The standard f/stops are, from largest to smallest:

- F/ 1.4 (though a lot of cameras don't go up that far)
- F/2
- F/2.8
- F/4
- F/5.6
- F/8
- F/11
- F/16
- F/22
- F/32
- F/64

Now, don't get confused by the fact that I said a lot of cameras don't go up that far. The reason I say up is because, with f/1.4, you're letting in more light than you are with f/2, and so on. If you stop down, you're halving the light you just allowed into your lens. If you open up a stop, the amount of light doubles. So, f/16 is exactly half the light of f/11, and so on. There are some equations out there that can explain the math side of things, but I don't know about you—I was never the greatest at math, and I find that the equation tends to scare more people than it helps.

You should also know that aperture controls depth of field, which I will explain in another tip.

As you play around with f/stops and discover what sort of depth of field you prefer, you'll probably find that you have a preferred f/

stop, around which you adjust your shutter speed. I typically find myself set on f/8 or f/11, because I like a fairly dreamlike image with some sharpness. Plus, f/11 is always a pretty good place to start on a sunny, nice day.

Shutter Speed

Shutter speed is the other essential half to the equation of exposure. Rather than controlling how much light is let into the lens, it controls how long that amount of light is let in for. And, while aperture controls depth of field, shutter speed controls motion blur. A slow shutter speed allows for more movement within a photo, while a fast shutter speed stops movement for a crisper, less dreamy, photo. As with aperture, there is also a list of standard shutter speeds.

They are:

- 30 seconds
- 15 seconds
- 8 seconds
- 4 seconds
- 2 seconds
- 1 second
- ½ second
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125
- 1/250

- 1/500
- 1/1000
- 1/2000
- 1/4000

There are more, these are just the most standard. As you can see, each shutter speed is a stop down from the last, halving the light that comes into the camera. You're going to adjust shutter speed and aperture in conjunction with ISO, which I'll talk about next. Different shutter speeds are good for different qualities of light, but remember you also have to select the correct aperture as well.

The longest exposures (ones a second or more in length) are going to be good for low light situations, such as night photography or a darkened room. The long exposure allows more information in these situations to be recorded, but it also means that you're allowing for more motion blur. If you aren't a big fan of that style, you should consider adding more light to your scene, or making use of a mounted flash. You can also crank up your ISO, but this produces more grain (or noise, if you're shooting digital).

Long exposures (a second or under in length) are good for capturing water movement or other slow movement.

Half a second to about 1/30 adds motion blur to a moving subject. I would also say that if you have an exceptionally steady hand, you can attempt to hand hold, with either analog or digital, at about 1/30. Experiment with this a bit though. If you're shaky like me, you may find that it's still best to use a tripod or speed your shutter up another couple stops.

One fiftieth to 1/100th is where I typically start for handheld photos. There will always be situations in which you need to hand hold, especially if you're in a high energy setting that requires a lot of movement such as a child's birthday party or a wedding ceremony.

1/250th to 1/500th is good for relatively fast action, and anything higher than that is typically used at things like sports events. These shutter speeds can also be good for capturing infants and pets crisply, since they don't hold still very long.

Later on in the book, I'm going to give you some examples of good exposure combinations for different weather and lighting conditions. I'm also going to explain equivalent exposures, which are combinations of aperture and shutter speed that allow the same amount of light into the camera (resulting in the same lightness or darkness of an image) while allowing you to change the amount of motion blur, or lack thereof, or the depth of field. Remember, changing shutter speed changes the amount of motion in an image. I would not suggest trying to change shutter speed to affect depth of field. Though some photographers think this works, I was not taught this way, so it just doesn't make sense to me.

When you're shooting, experiment with your shutter speeds and see which you like better. Remember though, unless you're shooting a conceptual project, most people do prefer pictures to be clear and sharp. If you're ever shooting and your photos appear a little "soft" (meaning fuzzy, not clearly defined) zoom in on them. If everything isn't sharp as a tack, you might want to make your shutter speed faster. That is, assuming that everything is in focus as it should be, which you should always check.

And remember, you cannot fix focus or shutter speed in Photoshop. If you are a seasoned photographer, you already know this, but if you're just starting out, it's possible you didn't. I can't count the number of times I've had clients come to me asking if I can make a photo sharper. The honest answer is, not really, no. Yes, I know there is a sharpen tool in Photoshop, but that really is for something like the tiniest bit of shake. The more you have to try to fix something with the sharpen tool, the more overworked and almost comic book like it looks. That's why it's important to have your shutter speed where you want it in the first place, and if you're not quite sure, shoot it again.

For all you analog photographers, you know that you can't see your image before you shoot it, but it is important that you examine your negatives with a loupe after the fact, because it doesn't matter how in focus you get the enlarger. If the negative is soft, it's just not going to work out. With both large format and 35mm, you should be able to see the individual grains of your image when you look through the loupe. If you can't, it isn't focused. If you focus it, and it still looks like that, then your image just isn't sharp.

Now, while we're on the subject of sharpness, keep in mind that a good photo doesn't necessarily have to be sharp everywhere, unless you just like to work in the style of good old f/64. (F/64 is both a very small stop and a photography group, who believed that everything should be sharp in a photo). In order for a photo to be considered in focus and sharp, you need to have at least one point of focus in the photo that is that. This is generally the subject, or sometimes a part of the subject, of the photo in question.

So, just a quick recap on everything so far before we move on to

ISO.

- Shutter speed is the other half of the equation when it comes to exposure.

- Shutter speed is how long you allow the duration of an exposure to occur.

- A slow shutter speed allows for motion blur.

- A fast shutter speed stops motion.

- Photos are considered to be soft when they have motion blur or are out of focus.

- Zooming in or examining grain will tell you if your photo is sharp.

- Aperture is the size of the opening in your camera lens, and it tells you how much light is being let into the camera.

- Both aperture and shutter speed are fractions, and each is double the size of the smaller stop, or half the size of the larger one.

- Shutter speed is listed as fractions, so that should be pretty easily understandable.

- Whereas f/stops get smaller, the larger the number. For example, f/22 is a stop smaller than f/16, meaning it allows in less light.

ISO

Alright, aperture, shutter speed. Pretty simple when I break it down, right? So you're probably thinking, what do I need ISO for? ISO (or ASA, for those of you who are old school) takes us back to analog photography. ISO is a number assigned to film to tell you how sensitive to light it is. Different ISOs are good for different light situations, although I guess theoretically, you could use any ISO in any situation as long as you adjusted accordingly. Again, that's theoretically. I tend to like to start with an ISO 400 film (or set my ISO there), because it's smack in the middle of the spectrum, meaning it's pretty good for your average sunny day or the average well lit room.

Now, while I suggest you start out with 400 ISO, that doesn't mean you have to stay there. Low ISO films (such as 200 or 100) produce less noise, or grain, which gives you a much smoother image. It also means that it's less sensitive to light, which in turn means you have to expose longer. Higher ISOs, such as 800, 1600 and 3200, are faster, allowing more light in quicker. They're typically used in low light situations where you've decided you don't want that motion blur, but there's a trade off. In place of motion blur, you get grain, or noise, if you're digital. While grain isn't necessarily a bad thing (some people really like how it looks) too much of it can get overwhelming and distract from the overall quality of the image. Color grain is especially bad when there's a lot of it, and it's really hard to clean up, so if you don't like it, I'd suggest a lower ISO.

So, let's talk a little bit about film grain. This will hopefully help

you to understand how grain affects your image, as well as the difference between how color and black and white grain work. I'll also explain the difference between pixels that make up digital imagery, and traditional film grain.

Let's start with the film, since it's where many of our photographic principles and understanding come from. We use the terminology from analog photography to understand digital, and I have found that most photographers, myself included, become much better at their craft after having had some experience with a darkroom.

While I am by no means an expert or a professor on the subject, here is my general understanding of how the process works. Film is made up of gelatin, on which there is a layer of emulsion. Emulsion is the surface upon which the image is created. In the emulsion are silver halide particles. Silver, as you may know, is the most common reactive substance used in photography, though there are others. When you expose the silver to light, the light records the image it sees onto the gelatin. Basically, the silver halide particles get all excited and jump around, and they create the grain of your image. Grain is what makes up the resolution, or quality, of your image. The higher the resolution the better (although in digital photography the typical image resolution tends to be about 300). Now, here's where things may get a little confusing. Typically, when we say that an image has high grain, we are saying that it has lower resolution. This is because there is much more space between the particles, which means that the particles have to be larger in order to fill that space. And when particles get larger, guess what? You can see them more easily. This is why excessive grain is usually considered to be distracting to an image, because you're more observant of the grain pattern than the image.

What's so different about color film, though? Well, it generally works in the same way, with silver halide reacting to light, except that you also have to contend with the dye used for the color. The reason color grain is much harder to clean up is because the grain is made not just from silver halide, but from those dyes, which can commingle and create color casts as well. Color films are also naturally lower resolution than black and white, meaning that the film grains are larger, which will result in more grain being visible anyway. My take, whether this is strictly scientific or not, is that because the grains are larger, and have color casts, they're harder to clean up.

Next up, we have pixels. These would be your digital equivalent to silver halide crystal grain. The pixel actually makes up your image, unlike silver halide crystals, which do not. They're the smallest part of a digital picture. Essentially, the pixels are assigned a spot in a grid, in which they are arranged. If you have an image in RGB mode, then those pixels are going to be comprised of red, green, and blue. Alternatively, if you have an image in CMYK mode, then the pixels will be cyan, magenta, yellow, and black. This is optimal for printing because these are the colors typically used in printer inks. Basically, it's all numerical data. And the more pixels you have, the better. Just like with film grain, the more "dots " (pixels or grains) you have making up the image, the more resolution you have because they are smaller and there's less space in between them. And just as with film, ISO is going to directly affect your resolution, so it's important that you choose the lowest ISO you can. As I said in the beginning, ISO 400 is generally a safe bet, at least as a starting point, and you can adjust up or down from there.

Depth of Field

The textbook definition of depth of field is a little bit confusing, but makes sense once you think about it. It is: the amount of distance between the nearest and farthest objects that are in an acceptable amount of focus in a photo. The farther the distance you can see, the more the depth of field. So an example of a photo with a lot of depth of field would be a landscape. Typically with landscapes, you want the viewer to feel like they can see for miles. With shallow depth of field, the subject will be in focus and appear very close, but everything behind it will be a blur. How blurred is dependent on the f/stop you choose to use.

So let's talk a little bit about how depth of field is achieved. As with exposure, there are three elements. They are: aperture, focal length, and distance from the lens. With whatever sort of depth of field you choose, shallow or deep, there will be a spot where the focus is most optimized on the object. As the photographer, it's your job to find it.

As you know, aperture affects the depth of field inversely from what you might think. This means that, the larger the aperture, the smaller the number, and the larger the aperture, the shallower the depth of field.

Focal length doesn't really have to do with the length of the lens, but with the distance from the center of the lens to the sensor (or mirror in analog photography). A 50mm lens is considered to be standard, while less than 50mm is wide angle, and more than

50mm is telephoto. So by this logic, when you zoom in and your lens looks longer, you're going to have shallower depth of field. When you zoom out (your lens gets shorter), your depth of field is much deeper. Lenses with longer focal lengths capture less of an image from side to side, but allow you to get closer. So sometimes, you have to choose whether you want to be able to zoom, or be able to capture more of a scene from side to side. Every photographer, I think, should have a selection of lenses for different situations.

Finally, you can also alter your depth of field by physically moving closer to or further away from your subject. You might be wondering why you would physically move closer or further, especially if you have a telephoto, but there are lots of reasons. For one thing, if you don't have a telephoto, you might need to move closer, or if you have an extremely wide-angle lens, you might need to step back to get everything you want in. Plus, physically moving also changes your vantage point to your subject. No matter whether you think you know the photo you want to make or not, it's always important to move around and take some shots just in case you need them later.

Whether you're adjusting your depth of field by moving or by changing the focal length of your lens, you should know that the closer your subject is to the lens, the shallower the depth of field, and vice versa.

Modes and When to Use Them

Aside from full auto mode, there are four modes to choose from on any standard digital camera, be it Nikon, Canon, or any other brand. They all give you some type of control over the exposure that you're making, with full manual being the most advanced, because you're self-selecting both aperture and shutter speed.

Let's start with Program, because it's the most like full auto, but does give you the flexibility to make some exposure decisions if you would like to. What happens is that the camera goes ahead and chooses what it thinks the most optimal combination for exposure would be, based on the conditions entering your sensor. So let's say the camera has chosen its combination, but you feel that you want the photo to have a shallower depth of field. The camera will allow you to pick from different combinations of aperture and shutter speed that will give you an equivalent exposure. This way you have the flexibility to play around with both motion and depth of field. I find that this mode is especially good for new photographers, because it does give some degree of independence while still making sure you get a proper exposure. I feel like this mode is also a good way to learn equivalent exposures, the knowledge of which will allow you to comfortably use manual mode.

Aperture Priority and Shutter Priority give you even more independence than program, but still does half of the work for you.

Aperture Priority is self-explanatory—it makes aperture the priority of the photo. Say for example that you know for a fact that you

want to shoot at f/22, but you have no idea what your shutter speed would need to be in the current conditions. With Aperture Priority, all you have to do is set your camera to f/22, and the camera decides the shutter speed for you. It's optimal for when you know around what you want your depth of field to be.

Shutter Priority works in the exact same way, except that you make the selection of shutter speed, and the camera selects the aperture. I find that this is most helpful in situations you know you'll need an extremely fast or slow shutter speed.

These modes are the most helpful to intermediate photographers, who have some knowledge of what different combinations of aperture and shutter speed do in different conditions. They're also great for advanced photographers who want a little bit of a break.

Finally, there's manual, which is pretty obvious. If you're shooting manually, you've got to have a pretty good grasp on what combinations of aperture and shutter speed work well together in what conditions. This can take some time to get really good at. I would suggest trying to memorize some of the basic ones, but given some time shooting, you'll be able to judge a situation fairly accurately.

Equivalent Exposures

An equivalent exposure is basically an alternative combination of shutter speed and aperture that produces the same exposure as another combination. You might be thinking, if an exposure is correct, what would be the point of changing that out for another exposure that's going to let in the exact same amount of light? The answer is that your aesthetic can change dependent on what combinations you choose to use. As we've discussed previously in this book, aperture is largely responsible for the depth of field you get, and shutter speed controls how much movement there is in a photo, or lack thereof.

So let's say that you get a reading of f/16 at 250th of a second for your normal exposure. That's just fine, and maybe you take a picture and decide, eh…I want the depth of field to be more shallow and dreamlike. So, that means that you need to open up your aperture. Remember that when you open your aperture, the number gets bigger. Let's just say you want to open it one stop for now. Then you would be at f/11 and 250th of a second. The problem is, that picture is now going to be one stop overexposed. To compensate, you have to make the shutter speed shorter, letting in the light for a shorter amount of time. Shutter speeds get shorter as the numbers go up, so you would adjust by setting your camera to f/11 at a 500th of a second. Your depth of field is shallower, but the exposure remains the same. As you get a stronger grasp on the concept, you will be able to adjust your settings in this way more than one stop in either direction. For me, learning equivalent exposures was difficult. Rather than trying to do the math each

time, I memorized the most common shutter speeds and f/stops, and went from there when I needed to. It's also a good idea to use Program mode in order to learn equivalent exposures. Of course, if doing the math each time is what works for you, then go for it!

Correcting for Over and Underexposure

No matter how good of a photographer you are, I can guarantee you that there will always come a time when you have a photo you absolutely love that is either over or underexposed. If the problem is too severe, then the image may not be salvageable. But typically, if you're just a stop or two over or under, then you can easily fix it in Photoshop, whether it's digital or film.

Overexposure

Let's start with overexposure. As with anything in Photoshop, there are several ways to fix the problem. For this you can either: use your highlights slider, use the multiply blend mode, or use Camera RAW. Of all of these, Camera RAW is the best and will provide the most correction to the image. But you can only use Camera RAW if you shoot on RAW. If you are a beginner, it's very likely that your camera may be set to something else. It might be jpeg, or tiff. If it is, switch it now. Always shoot on RAW from now on. The most image data is captured this way, and the most image data can also be recovered this way if and when you do make a mistake.

For shadows and highlights, go to Image > Adjustments > Shadows/Highlights. If you've only got two sliders in your dialog box, check the box labeled Show More Options. If you're dealing with overexposure, you're probably going to be working with the highlights slider the most, and maybe midtone contrast, although

you can also correct shadows if need be. When you use shadows/highlights, you unfortunately can't open it in an adjustment layer. You'll be applying the corrections right to the image itself, and typically, you want to try not to do this. This is called non-destructive editing. To non-destructively edit, you need to open an adjustment layer, so that you can later remove or alter it if you need to. You have two options of how to do this. If you want to stick with highlights/shadows, using an adjustment layer isn't possible, but you can create a copy layer of your image, label it shadows/highlights, or overexposure, or whatever helps you to keep organized. Then you work on that copy to preserve the original.

If you do want to use an actual adjustment layer, click the half circle down at the bottom. You have the option of a layer called Exposure. From there you can non-destructively edit and go back and change things when you need to. Yet another option is to use the levels adjustment layer—it's only dependent on which you prefer.

Another option is to use blend modes, which is accessed by the dropdown menu in the palette labeled normal. Again, for this you'll have to duplicate your photo layer to work on top of, then change the blend mode to multiply. Repeat as needed.

Underexposure

Just as with overexposure, you can use the same techniques to compensate for underexposure, except that you would be dealing with the shadows and darks as opposed to highlights and lights.

Again, you need to make sure you're editing non-destructively.

There's also a blend mode you can use to adjust for underexposure, and that would be screen. Try it out!

Now, there are other reasons you might also want to darken or lighten an element in a photo. It could be aesthetic development, or it could be because only a certain part of the photo ended up too dark or too light. For things like this, you'll want to select the dodge and burn tools. Dodging and burning comes straight from darkroom photography, and it's where you selectively make a certain area lighter or darker while leaving the majority of the photo at what is the relative proper exposure.

To dodge, in traditional darkroom photography, you would hold a piece of cardboard or another object over the area you wanted to lighten for a portion of the duration of the proper exposure. You would determine this by first making test strips for the regular exposure, and then making test strips of different dodging times to figure out the proper one. To dodge in Photoshop, select the tool, then select the range you want to affect, either midtones, shadows, or highlights. Select how much exposure you want to reduce it by, pick a brush size, and brush where you need the dodge.

To burn in traditional darkroom photography, you would make your photo at its normal exposure and then add on however much time you think you need, via the same test strip method. You would then use the cardboard to cover the part of the image you don't want to darken, and allow the rest to darken. In Photoshop, the method is the same as for dodging.

The Zone System

The Zone System is a method developed by Ansel Adams that is designed to give you a proper exposure every time, when correctly used. The thing is, it can seem a bit complicated when you first try it, but once you get the hang of it, it's one of the most useful tools you can have.

First, you need to understand the concept of middle grey. Middle grey is the color that is exactly halfway between black and white. With any scene you photograph, your middle grey is going to change, because you have a slightly different range of color in every scene. Don't get confused—middle grey doesn't mean that you find an actual grey tone in your image. You just need to find that tone, whatever it is, that's closest to middle grey. Your camera does try to do a pretty good job, but it often overcompensates. When a scene has a lot of light, you'll end up with an underexposed photo due to the overcompensation, and vice versa. In order to avoid this, what you do is focus your camera in on whatever tone your middle grey is, and allow it to take its meter reading from that. Then you stop down one to compensate, and shoot the whole scene on that meter reading, which will result in a fairly accurate photo.

So what exactly is the Zone System? Well, Ansel Adams took all the tones that there could ever be in a photo and divided them into ten zones, with middle grey being zone V (5). Zone VIII is pure white, and zone II is pure black (or zone X and zone I, depending on which chart you use. What matters is that, the smaller the number, the darker. Each zone is one stop difference than the one on either side

of it. What you're basically trying to do here is make sure that you trick your camera into rendering the scene correctly. In analog photography, it's general practice to stop down one stop from what your middle grey reading tells you. The same is true for digital photography. If you're ever unsure of your exposure, especially with film, (or if you're unsure of what you want aesthetically in digital), I would suggest trying something called bracketing. Bracketing is when you find your middle grey exposure and photograph it, then move one stop up and photograph the scene again. Then, you'll need to move one stop down from your original exposure and do it again. If you start with middle grey and move five stops in either direction, you will have made your own zone system chart to refer to. It's also good to use bracketing when you have a scene that requires one exposure for the highlights and a different exposure for the shadows. This way, you can get the correct exposure for both, and then combine the two in Photoshop later.

This is just a very, very brief overview of what the Zone System is and how you can make it work for you. I would suggest doing some further research online and practicing the techniques I've mentioned in order to gain a fuller understanding. Hopefully, it will also help you to understand your camera better as well. A visual representation will also help some learners to see what colors, tints and tones are divided into what zones.

Conclusion

In this book, I have tried to cover every aspect of exposure that I can think of. Exposure can be one of the most trying things to learn about photography, in spite of (or perhaps because of) it being absolutely integral to the process. Now that you have an understanding of what exposure is and the components it's made up of (aperture, shutter speed and ISO), I hope you'll better understand your camera and have a better grasp on how to use it.

Hopefully, for those of you who are more advanced photographers, the discussion of equivalent exposure, the zone system, and the way film works were interesting and piqued your interest to learn even more about your craft.

I hope you go and try some of the techniques I've mentioned here, and find them useful. Remember, no matter how good of a photographer you are, practice is never a bad thing.

Photography For Beginners

From Beginner To Expert Photographer In Less Than a Day!

James Carren

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Table of Contents

Introduction

Many books suggest that the best way to learn to take high-quality photos with your DSLR camera is by randomly taking hundreds of photos and praying that you get a few good ones out of the lot. The books read like stereo instructions, and rarely is the information grouped in a sensible, easy-to-use format. Either the authors assume you are a professional photographer or that you have never seen a camera before. But what about the rest of us who fall somewhere in the middle?

This book was written with a novice to DSLR camera technology in mind. I'm assuming that you have some knowledge of photography, but might have just bought a new DSLR camera and need to know how to use it. Instead of going into abysmal depths on topics like photo imaging and editing software, I've chosen to give you some tips and information. If you decide to expand your knowledge further, feel free to check out my other publications. Furthermore, the internet is also a vast resource for information regarding hardware, software, product reviews, instructions, and even troubleshooting.

I want to give you an idea of how to get out in the field and set your camera (while being aware of the elements in the scene) to take a great photo without a lot of wasted time, effort, and runaround. If you want to know what aperture setting you will need for a particular application, go to the section on apertures. The same thing goes for shutter speed and file formats. It also applies to lighting and other "soft settings" like white balance and exposure.

I'll discuss the automatic and manual modes and when it is best to use both of them.

So, is this book an in-depth operator's manual to answer every single question and to cover every possible photographic scenario? No. It's not. Is this book for someone with 30 years of photographic experience? Maybe. If the photographer's experience is with a 35mm film camera and he just bought a new DSLR camera, then, yes, this book would definitely be a good place to start. It discusses how tweaking the settings will affect the resulting photograph.

The book could also be used by someone who has very little experience in photography. There is a lot of jargon in the field and many book authors assume the reader knows what some of the acronyms (like DSLR) and vocabulary mean. I will not make that assumption. I will provide the definition in the text where applicable so you will not have to go flipping through the book to find it. I have tried to organize this book in order of importance for when taking a photograph. The settings may change from subject to subject, but the basic steps will remain the same. And as you become familiar with your camera, many of the steps will become second nature, and you will begin to adjust the settings automatically.

The book also discusses what to do with your photos once you take them. It gives the reader some options and ideas of ways to edit, print, store, share, and display the photos. It also has a chapter discussing how even the most mundane object can become a true piece of art. And I'll explain how everyone's opinion of what constitutes "art" differs. All of these various definitions of "art" are a godsend to photographers because it leaves the door to creativity

wide open.

As we all know, people can have very different opinions of what they deem tasteful and aesthetically pleasing. And art comes in all forms, so I encourage you to shoot photos of things, scenes, and people who captivate you. There is more to photography as an art form then just adding photos to the family album, shooting Santa and Easter Bunny pictures at the mall, and photographing flowers. Many times, how you present the images can be construed as art. So, instead of putting them in a box or sharing them on Facebook, maybe you could group them in a unique way to create a collage. The ways to group and organize them are also open to interpretation, so do what moves you. Be brave! Be bold! Try something truly unusual—it may be the next big art movement!

In short, this book is a starting point for anyone wanting a true beginner's guide to DSLR photography. It is by no means an owner's manual. I'll explain terms and discuss the settings and buttons and their functions. And I will discuss how to avoid common problems before you ruin your photos. While practice certainly makes perfect, it does not have to entail wasting time with haphazard shooting and photo editing. Who wouldn't rather learn more quickly and with fewer mishaps than simply learning by trial and error?

Chapter 1:
The Birth of Digital Photography

A History of Capturing Images

People have been using different devices to capture images for centuries. The ancient Chinese and Greeks used a simple device called a *camera obscura*, which was nothing more than a light-proof box with a tiny hole in one side, to help them draw images. However, the images formed by the device were only temporary, and they were also upside-down!

It was not until the Middle Ages, circa 1000 AD, when a scientist named Alhazen, originally from modern-day Iraq, created a working prototype of a camera. He accurately described how it worked, and explained why the resulting image was upside-down. Alhazen also described lenses, refraction (how light travels through different materials, thus "bending" rays at different angles), how light can be broken down into colors (the light spectrum), properties of curved mirrors, and various natural phenomena such as shadows, eclipses, rainbows, and spherical aberration (how a single device can bend light at different angles toward its outer edge, blurring the image). Alhazen also studied how the eye works, and directly contradicted the belief of scientists like Euclid and Ptolemy (who believed that the eye emitted its own light rays) by explaining that the eye only receives light and that the image we see is created by the light focusing at the back of the eye.

But, like all things scientific, others took Alhazen's work and expanded it. Refer to the timeline below to see how the simple *camera obscura* mutated into a DSLR.

1826: A French scientist developed a way to temporarily burn an image using the sun.

1837: Another Frenchman developed the *Daguerrotype*, a camera that permanently captured an image on a treated metal plate.

1841: A patent was granted for the process of using negative-positive technology, so people could make multiple copies of the same image.

1844: A German inventor created a camera that could capture panoramic scenes onto a celluloid film.

1861: The first stereoscope viewer was invented; the first photo in permanent color was taken.

1871: The process of using gelatin, dry plate, silver bromide was invented, eliminating the need to process images immediately.

Things really changed in 1880 when the Eastman Dry Plate Company was created. In 1884, George Eastman developed a paper-based film. Then, in 1889, he patented the *Kodak Roll Film Camera*. In 1900, Kodak marketed the first mass-produced camera called "the Brownie," which remained in production until the 1960's.

While Kodak was certainly one of the earliest influences on modern camera technology, the 20th century saw developmental improvements at a dizzying rate. In 1900, the *Raisecamera* came into production and was immediately used by landscape photographers because of the camera's light weight and small size when folded. In 1913-1914, Leica produced the first 35-mm camera. This became the standard by which all film cameras would be judged.

Here is another timeline to highlight the major developments since 1914:

1948: The Polaroid camera was born. Instant photo developing allowed this camera to take a picture, develop it, and print it in about one minute.

1960: The first underwater camera was developed for the U.S. Navy.

1975: Kodak invented the first digital camera.

1980: Sony marketed the very first consumer camcorder.

1981: Sony developed the first digital electronic still camera.

1985: Pixar created the first digital imaging processor.

1986: Fuji released the first disposable camera.

1991: Kodak developed the first professional digital camera.

1994-1996: Many manufacturers developed digital cameras for consumers that worked with their home computers via a cable.

1995: The first websites appeared for sharing digital photos.

2000: Sharp invented a cell phone with a digital camera.

2005: Canon released the first full-framed, DSLR camera with a 24x36 mm CMOS sensor.

What Is So Special About SLR?

Now that you know the history of modern digital cameras, let's look at some differences between them. To understand what makes a SLR camera desirable, you need to know what makes them different from other digital cameras.

For starters, what does "SLR" stand for? It means *single-lens reflex,* or that light is being reflected somewhere else: in this case, to the viewfinder instead of directly to the sensor. There are different

possible set-ups inside the camera to achieve this method, whether it is by a pentaprism or fixed mirrors. But, regardless of the set-up, the image is accurately shown in the viewfinder. The mirror in front of the sensor (as explained in a minute) quickly pivots out of the way when you take the picture.

Without using a lot of jargon, this is how the light travels through digital and DSLR cameras. In most digital cameras, the main lens is fixed and it focuses the image directly onto the sensor after passing straight through other elements that will ultimately identify the colors of the image. In SLR, however, the process is a little different.

In SLR cameras, the light travels through the lens and the other elements, but is reflected by a mirror in front of the sensor up into a pentaprism or a set of mirrors, and back to a viewfinder. This accurately shows what the image will look like. When the photo is taken, the mirror moves out of the way so that the image can be received by the sensor. It's a *what-you-see-is-what-you-get* set-up. Also, DSLRs offer removable and replaceable lenses, allowing you to change the lenses to suit your purposes. DSLRs also have a very small lag time, making them ideal for filming action, as well as stills and landscapes. Instead of changing the camera, DSLRs allow you to simply tailor the lens to whatever you are shooting.

Up until recently, DSLRs were only used by professionals or by photographic enthusiasts who could afford the steep costs. But, as with most technology trends, the cost is constantly becoming more reasonable. Now, DSLRs are comparable in price to many high-end digital cameras. This has allowed more people to acquire them. But, because the DSLRs are new to most people, they are not familiar with the features that a DSLR camera offers.

Chapter 2:
The Mechanics of DSLR—
Tweaking the Camera Settings

Before launching into how to tweak your camera's settings, we need to discuss a few things. Your specific photography needs will dictate the particular features you buy. Whether you are using this guide to determine which DSLR camera is right for you or if you already own one, this book will help you choose the camera and/or settings that will allow for you to take the best pictures possible.

DSLRs offer a wide array of functions and equipment. I will break down each function and explain what tweaking it can do to your pictures. There are settings for sensitivity, exposure, focus, color modes, white balance, file types, timers, LCD, and even magnification! And because many different features play into each quality aspect, I will list them by specific part. The order here is the same you would use when you set up a shot. This way you don't have to scan the entire book to find out how to set a particular feature.

ISO

ISO is a measure of the light sensitivity of the digital sensor. Digital cameras offer manual settings for ISO including an automatic mode. The best practice is to use the lowest ISO setting possible to reduce the risk of "noise" in your photo. Sensitivity is a relative term

dealing with the size of the pixels versus the overall quality of the sensor. A good rule of thumb is to choose a camera with pixels no smaller than 5 microns. If you are shooting fast-action, the ISO can be set higher. In the case of photographing action, a higher ISO will help to increase the shutter speed (which I will discuss further in depth later on).

Aperture

Aperture is the opening that allows light to enter the camera. The size of the aperture is denoted by an f/stop number. The f/stop number is determined by a ratio of the focal length (f) of a lens to the width of the diaphragm (opening). Basically, it is an inverse proportion: a small aperture is denoted by a higher f/stop number and a large aperture is denoted by a smaller f/stop number. Exposure can be increased with a larger aperture. Aperture settings can also help determine the depth of field (DOF).

Aperture adjustments can also be set automatically. In Aperture Priority mode, you can manually set your aperture and the camera will automatically set the shutter speed.

But, aperture has a definite impact on image quality. You basically want the sharpest details without any annoying visual distortions. An incorrect aperture setting can cause colored halos around objects in the picture (chromatic aberration), darkness at the edges of a photo (vignette), or straight lines to appear bent (pincushion distortion). One way to avoid such distortions is to choose a mid-range aperture. But, different lenses require different apertures. A telephoto lens would need an aperture of f/11 to f/16 (small), but a

wide-angle lens would need an aperture of f/5.6 to f/8. A normal lens will mostly use an aperture of f/8 to f/11.

Shutter Speed

Shutter speed is the duration of time light is allowed to hit the sensor. It is calculated by using the reciprocal of the focal length of the lens. For example, a 250mm lens would have a shutter speed of 1/250 second, a 50mm lens would have a shutter speed of 1/60 second, and a 1200mm lens would be best at 1/1000 second shutter speed. There is an automatic mode (Shutter Priority mode) for the shutter as well. If you manually set the shutter speed, the camera will automatically set the appropriate aperture.

Shutter speeds vary with the subject. Shooting a picture of a bowl of fruit requires a slower shutter speed than shooting a hummingbird hovering at a flower. For the hummingbird, slower shutter speeds would cause the wings to look blurry in the image.

Another consideration for photographing anything outdoors is movement caused by the wind. A faster shutter speed may be required to shoot a flower swaying in the breeze. The "noise" described earlier can also be caused by slow shutter speeds.

One thing to be aware of is a slight internal shake from the mirror moving out of the way in DSLR cameras. It is most noticeable at slow shutter speeds, from 1/4 to 1/15 second. A faster shutter speed can offset this slight vibration.

Another feature in DSLRs is a mirror delay function. It is advisable

to use the delay feature at shutter speeds of ¼ to 1/30 second. *Please remember to turn this feature off before taking other photos under different settings!!!*

Once you begin using your DSLR camera, these settings will become easier to adjust for your shooting needs. These are the main features that directly impact the quality of your photos, so understanding them is enough to get you started. Your DSLR comes equipped with more features to help you improve the quality, sharpness, color, and contrast. These features also can help reduce or eliminate bothersome visual distortion and noise.

Chapter 3:
Equipment and Gear

While many built-in features of DSLRs can help you take awesome pictures, there is other equipment that can make your photos even better. These kinds of cameras, as mentioned earlier, have the added bonus of changeable lenses. But, there are also filters, flashes, tripods, computers, and printers to consider. All these elements combine to help you take top-quality photos, but also, to help you process, edit, share, and print them. (The actual software will be discussed in chapter 6.)

There are some basic camera accessories that would help anyone. While there are many options, I will just mention a few. To keep your lenses clean, you will need an optical lens cleaning solution, a lint-free cloth, and a small air blower. A word of caution, though: *do not use cloths pre-treated to clean eyeglasses! They can damage the coating on your lenses!* There are also white balance tools (usually come in the form of cards) which will allow you to set your camera to white, gray, or black. These are used to improve color accuracy.

Lenses

One of the most important decisions you can make for your camera concerns lenses. A lens is a piece of high-quality optical glass that achieves a focus through precise calibration. While DSLRs are only made by a few manufacturers, lenses come from many manufacturers in a wide range of price and quality. There are lenses

for all kinds of applications. So, how do you choose a lens? You need to ask yourself a couple questions: *What is my budget?* And *what are my photographic needs?*

The trick is to match the lens to your budget and your purpose. You want the best quality lens that suits your desires and your wallet.

The biggest requirement for any lens, regardless of the purpose, is sharpness. Sharpness equals quality. Not all lenses are consistently sharp across all apertures and fields. You also have to consider the possibility of distortions and noise as described earlier. Are these distortions excessive?

Let me describe the different types of lenses so that you will have an idea about what makes each type unique. A normal, or standard, lens, is usually a lens with a fixed focal length of 35mm, and it captures the realistic proportions of a scene. A wide-angle lens actually shows more width in a scene than is seen by the eyes, so the image may appear to be stretched—this creates a wider field of view. A zoom lens can shoot over a wide range of focal lengths. A telephoto lens almost acts like a telescope: it has a long focal length that magnifies the subject, creating a narrower field of view than is naturally seen with the eyes. A macro lens is designed for high magnification (usually a 1:1 ratio) and extremely close focusing to produce unsurpassed sharpness and detail qualities.

Some basic guidelines about buying lenses will help you get started without forcing you to buy a bunch of unnecessary equipment. The first tip is to buy one high-quality primary lens, one that has a fixed focal length. If you require a zoom lens, confine them to 3x or 4x: 6x and higher zooms seem to have more distortion and a smaller

sweet spot for high quality photos. They are also bulkier and often do not equal the quality of simpler zoom lenses.

There are image-stabilized lenses (IS) to help prevent the need for a tripod. While they can prevent some of the blur, it is not a substitute for the stillness of a tripod. At slower shutter speeds, the sharpness with IS lenses will be okay at best. The best results occur when it is used as a normal lens at a shutter speed that is the reciprocal of the focal length or faster. This can achieve impressive sharpness without a tripod. But, you do need to read the instructions. IS lenses do not work at all focal lengths and usually must be set with switches.

But what if you want to shoot something that requires a special lens? There are many types for all situations, so, again, go for the best quality that fits your budget. Each special lens group (these are just some suggestions; it is by no means an exhaustive list) performs best in niche environments which will be briefly described:

If you want to photograph nature, like flowers or very small and detailed subjects, you will most likely require a macro lens that allows very close focusing. The sharpness and detail required for this type of photography far exceed the domain of an all-purpose primary or zoom lens. Many times, a tripod is too cumbersome or even not at all feasible, so an IS lens would be a good choice to help eliminate blur.

If you want to shoot photos of your child's football game, you need a lens that can perform in different lighting and over different aperture fields. You will require a fast-focus telephoto lens that will take sharp photo of a brilliant flying tackle on a sunny day, or of a

quarterback sack in dim evening light.

What about photographing large buildings like cathedrals or monuments? A normal lens or a wide-angle lens can drastically distort and unnaturally bend the lines in the architecture. For this type of photography, a shift lens will provide an accurate perspective (with straight lines) of a building.

Many amateur photographers ask about the best type of lens to use while filming important events, like weddings or christenings. Many times, these scenes are wide and the subjects can change quickly. In churches, the light is fairly dim, so sharpness is critical in capturing the bride's dazzling gown and the delicate hues and textures of the flower bouquets. For most applications, a fast moderate to wide-angle telephoto lens will perform reasonably well under the constraints of the job. However, IS lenses may also be useful here to prevent any undesirable blurring.

If you want to take photographs of a lone tree in the middle of a corn field or of the Grand Canyon, landscape photography requires a wide-angle lens that offers razor-sharp clarity from edge to edge. It should maintain the sharpness even at small apertures. You want details to be sharp across the image, with the least amount of light falling-off (also known as vignetting, or the unusual patterns that shows up in dark areas of a photo) or flaring (which can appear as light-colored shapes in the viewfinder and/or the image).

If you do use a zoom lens, for reasons stated earlier, be sure that it is less than a 6x zoom. One issue to be aware of is zoom creep. This sometimes happens when using long exposure times. The zoom collar can slip through the entire range of focal lengths during the

shot! The result is a blurry image. Some zoom lenses actually have a zoom lock that addresses this issue.

Four-thirds (4/3) lenses are usually specific to the camera manufacturer and are designed for the requirements of the sensor, not of film, making them smaller and better-performing than lenses built for film. They actually send light perpendicular to the pixel buckets, reducing the chance that some light will miss the pixel buckets.

Filters

In the days of 35mm film cameras, photographers needed an arsenal of filters for different effects: some were to block out unwanted light and some were to protect the lens from ultraviolet (UV) light. But, with the advent of image-editing software like Adobe® and Photoshop®, the need for filters has decreased drastically. However, here are a few suggestions for filters that may come in handy or eliminate the need for editing work later:

- A UV filter will protect your lens.
- A neutral-density filter will reduce light and allow the use of faster shutter speeds or larger apertures.
- A graduated neutral-density filter will balance a brilliantly vivid sky with a darker foreground.
- A polarizing filter will reduce reflections from shiny surfaces and can make white clouds really stand out in the sky.

Flashes

There are all different types of flashes: some are built-in and while others do not even touch your camera. They are all used for specific effects by applying a flash of light in some fashion to the scene. Flashes allow photographers to take excellent photos in almost any light.

Most DSLRs have an on-board pop-up flash as a standard feature. The light is sent directly to the subject, often resulting in too-bright subjects against a too-dark background. But, DSLRs also have a way to meter the ambient light and balance the flash accordingly to avoid these garish contrasts.

A dedicated flash is an external flash that snaps into your DSLRs hot shoe (a slot on top of the camera). It actually uses the camera settings of aperture, ISO, f/stop number, shutter speed, and lens length to customize the light flash. Many dedicated flashes have a pre-flash that allows subjects' eyes to constrict properly, effectively eliminating red-eye. Some dedicated flashes even come with a cable that allows the flash to be held away from the camera at any angle.

For extreme close-up photography requiring macro lenses, there is a ring-light flash that screws onto the lens attachment threads. It offers a soft, diffused light that brings out details while eliminating harsh contrast and shadows.

Attaching to the tripod bushings is another flash: the hammerhead flash. This stays separate from the camera. It offers a bright output at an off-axis angle that limits red-eye. It is used widely for weddings and among the media.

Tripod

While built-in image stabilization, IS lenses, and resting your arms on a stationary object will help to improve the sharpness of your photos, they cannot top the stabilization of a tripod.

As usual, the same considerations come into play: which tripod is best for me? And what is my budget?

There are other considerations as well. You must not only read the specifications, but try the tripod out for yourself. You must think about the weight of the tripod, stability, the maximum camera weight it can support, the tripod head (is it interchangeable?), camera orientation, leg extensions, overall height, and all its possible configurations. The tripod must match your needs. You do not want to buy a behemoth tripod that can extend to 6 ft tall if you are using it to take photos of your mother's chrysanthemum beds.

Also, keep in mind that the tripod head needs to hold your camera very steady, even while using your largest and heaviest lens. How quickly do you want to set it up? Some have adapters to address speed and ease of setup. Do the legs extend smoothly, lock, or buckle? Is it light enough to reasonably carry?

All those questions will determine the tripod that is right for you. Depending on your particular photography needs, there may be other questions to consider as well. It's best to answer them honestly so that you get the most use out of your tripod.

Computer and Printer

Although computer technology changes almost weekly, the choice of computer system, whether desktop or laptop, will be determined by your needs and your wallet. For comparable systems, a laptop will cost about 1/3 more than a desktop. Also, laptops are not as versatile about adding memory, video cards, etc. But, whichever system you choose, it needs speed and power if you plan to use it for photo processing and editing.

You will also want a high-quality monitor to accurately view your images. Sizes larger than 19-in are best. While CRT monitors delivered excellent color accuracy and were easily calibrated, they are now quickly giving way in favor of lighter, thinner LCD (Liquid Crystal Display) monitors. But, either way, your monitor will probably need to be calibrated if you want to see true-to-life color accuracy. Why? Have you ever gone to a store selling televisions? Not a single screen shows the same colors! The same thing happens with monitors. But, calibration can easily be done with software specifically designed for this purpose.

If you plan on printing your photos, you really can't go wrong in buying a higher-end inkjet photo printer. Epson claims they are unsurpassed in quality. With printers, not only are there the usual considerations of needs and budget, but also that of ink and paper. As a rule of thumb, pigment inks last longer than dye inks. Make sure your printer can handle the type of ink you wish to use. It is advisable to purchase ink from the same manufacturer who makes your printer.

Also consider the size. Prints can be made from wallet-sized to wall-sized: how big of a sheet of paper do you want your printer to handle? There is also a dazzling array of quality photo paper available—from printer manufacturers like Epson and HP, to independent paper companies.

Printers also use different technologies to apply the ink to the paper (Epson uses piezo while HP and Canon use thermal). Piezo technology uses an electrical current to change the shape of a crystal housed in the ink head to allow a drop of ink to escape. Thus, the ink is not heated and the size of the ink droplets can be very small. Thermal (or bubble jet, as it is commonly called) technology also uses an electrical current. But, in thermal printers, the current is applied to a small resistor housed in the ink head. The resistor heats up and boils a tiny bit of ink that can then squeeze out. The ink in these printers must withstand temperatures of up to 1000°F! This temperature requirement eliminates many chemicals and inks. But, any differences in quality between photos made with these technologies will be negligible for most purposes.

Chapter 4:
Taking the Best Picture Possible—Lighting, Setting, Focus

Now that you are aware of some of the settings on your camera, there are other aspects to consider. Many other properties will be just as important to the quality and aesthetic beauty of your photos. This chapter will break these other elements down. They are not hard settings, per se, but do allow for flexibility where needed.

File Format

When you decide to take a picture, you not only have to tweak your camera's physical settings, you have a host of other settings, too. One setting is the file format you want your photo to be recorded in. The most common formats are JPEG, TIFF, and RAW. To choose the format that is right for you, you need to know what each format offers and what its limitations are.

JPEGs (Joint Photographic Experts Group) pretty much work with any computer and any photo editing software. They are an 8-bit format that scans each image for redundancy and automatically eliminates it. And this compresses the files. If you edit a JPEG file, you are actually editing the pixels, and degrading the quality of the image. However, if you set the camera to record in the highest resolution with the least amount of compression, the resulting JPEG

image will be very high quality. JPEGs also provide another file containing information about the camera settings like white balance, tonal adjustment, sharpening, and saturation. But, if you want to work with your photos in editing software, save them in a non-compressing format like TIFF.

Speaking of TIFF (Tagged Image File Format), if you want to edit your photos, TIFF does not compress the file, nor does it destroy data. It is a popular format that will, again, work with most computers and photo editing software. It is also an 8-bit file format.

Then, there is RAW. RAW is a file format that is specific to a camera manufacturer. It is a 12-bit format and does no processing to the image: all of the processing is done with software. But, the RAW file records more than just the image: it also records your camera's "soft settings," like white balance, resolution, color mode, saturation, and contrast. When you edit a RAW file, you only make different versions of the original image—the pixel data is not altered, damaged, or destroyed. A camera manufacturer's RAW editing software cannot open a competitor's RAW file. However, third-party editing software like Photoshop® Camera RAW can open and edit RAW files from most camera manufacturers.

There is also a setting for RAW + JPEG. This preserves all the information for both formats.

Lighting

One of the most critical aspects of photography is lighting. The right lighting can produce a spectacular photo, while the wrong

lighting makes one that are too bright with too few details or too dark with lots of noise. So, how do you know what to do?

There are two purposes to consider with lighting: creating the amount of detail sharpness you desire and making a workable tonal range. Tonal range will be mentioned again in the exposure section.

Of course, it is much easier to control and manipulate lighting indoors. You can use fill lights to lighten shadowy areas (reducing the risk of noise) and light blockers or filters to darken highlights to sharply bring out the details.

Outdoor photography, on the other hand, offers a host of obstacles to lighting. Sometimes the sun will blind you, throwing out a lot of glare. Sometimes, it is so cloudy, that it appears to be twilight. And what if you shoot something that has sun and shadows? How can you account for all the variations of light? In reality, there is only so much you can do.

If you are shooting somewhere with lots of reflected light, filters may help dampen and even out the image. If there is just too much light, photos may be taken in a broad range of exposures. Sometimes, you may have to shoot the subject from a different angle to capture more detail. And what of the sun and shadows scenario? A photographer can use fill lights to reduce that harsh contrast in lighting under those conditions. If none of those options give you the detail and sharpness you want, it may be necessary to simply wait until the lighting is more favorable!

Color Modes and White Balance

There are manual and automatic settings on your camera that can determine the way color is recorded and how true those colors will be. The first is the color mode. Most digital cameras offer a choice in color modes.

The modes are Adobe RBG, sRBG, or ProPhoto RBG. sRBG was designed to be displayed on color monitors and to be used on the internet. It has the smallest color range of the three types. But, many print shops and printers are set up to use sRBG files, so it's easy to find printing equipment that can handle the files. Adobe RBG has a wider color range for discrete colors. Because camera equipment is evolving, printing equipment is also evolving to handle the more sophisticated Adobe RBG files. ProPhoto RBG has an even wider color range and can handle more manipulation in the image processing software.

Regardless of which color mode you select, a JPEG file will apply those settings to the image. But, if you shoot a RAW image, the color mode does not matter because you can select the mode later on when you process it with the RAW software.

So, what is white balance, then? White balance is basically a setting that assigns a temperature value (in Kelvin, K) to a light source. Mid-day sunshine is about 5500K, and it displays all the red, blue, and green (RBG) colors in equal amounts, giving off what we call "white light." But, you won't always take photos in the sunshine at noon, so you'll have to adjust the white balance to retain accurate colors in the photos.

Your camera has an automatic setting mode for white balance and the results are usually fine. However, if you want very consistent

results, it would be wise to consider manually setting the white balance to the current lighting situation. One way to do this is to place a white card in the photo to be used by the processing software later. Or, you can make a custom white balance procedure that can be used anytime, regardless of the lighting.

To create a custom procedure, you will want to use a card of white, gray, or an Expodisc. Adjust the card so that it receives the same lighting as your subject. Focus on the white balance tool on your camera and press the shutter button. But, check your camera's owner manual to ensure that this procedure will accurately set the white balance.

If you are using the RAW format, the software adjusts the white balance when you process the file. So, should you even bother fiddling with the white balance when you try to shoot a photo? Consider your format: are you taking RAW files or RAW + JPEG? It is usually a good practice, regardless, to go ahead and set the white balance before you even take the photo. It will save you time when you process it.

Setting, Camera Position, Compositional Bracketing

The compositional subject of your photos is entirely up to you. On a hike, you may want to take photos of different things in the same location. For example, in the Great Smoky Mountains, you may want to take a panoramic shot from the trail to show the hazy, tree-covered mountains off in the distance. But, at the same location, there are huge rhododendron bushes you would also like to

photograph. You obviously want a different camera position and lenses for each shot. While we like to think that the subject always needs to be dead-center in the photograph, these images may not exactly be artistic or interesting. Adding tilts to your shots can increase the aesthetic value in some cases.

So, what are some basic tips on camera position and bracketing to create the ultimate photos? There are a few things to consider when talking about camera placement.

The single, largest impact of camera placement is on the lighting in the scene. Depending on the camera location, you can highlight, emphasize, lighten, darken, hide, or minimize individual elements in a scene. It is a matter of choice for how you wish to use the camera's perspective and resultant light and shadows.

If you are not concerned with a depth of field and you only want very sharp detail, then you will want to shoot the subject directly, making the angle of your line of sight at a 90° angle to the subject (perpendicular). The image will probably not have a lot of light or shadow contrasts, but the details will be brilliantly highlighted!

However, if you are shooting outside, there is a good chance that light and shadows will come into play. The camera angle and the lens choices can create high-contrast scenes. Sometimes, it may be necessary to add some fill lights to brighten up the dark areas to bring out details, but, sometimes, you may want to leave the darkness as-is for a stark, dramatic effect.

Also, if you want to shoot portraits, or any photos of people, be

mindful that the combination of camera angle and lighting can have dramatic effects on the resulting photo. Be aware that the main focal points on a face, like the eyes, nose, forehead, and chin can become grotesque if photographed in the wrong lighting or at certain camera angles. While you may enjoy the visual effect, your subject may think the effect is far from flattering!

Whatever you choose to photograph and from whichever angle, you want to compose the shot so that you will not have to crop much later. If you crop in-camera, you can take a shot that uses most of your camera's pixels. However, if you take a shot that requires cropping during processing, yes, the image will be enlarged, but so will all the flaws and noise in the original image. Cropping also reduces the number of pixels you will ultimately use, reducing the overall quality of your photo. So, it is best to take a photo that needs little-to-no cropping during processing to preserve the quality of the image.

Focusing and Depth of Field

No amount of image processing software can help a photo that is out of focus. Focus is critical to any image. The trick is to determine what to focus on. This will change drastically from subject to subject, and even from photo to photo.

Focus also brings out the depth of field of a photo. A depth of field (DOF) is the area in front of and behind the plane of focus where all details are sharp. DOF can be as large as miles, or as small as millimeters.

Your camera comes with many settings for autofocus. Some of the autofocus modes are for action photography and are designed to focus much faster than you can when the timing is critical. There is also a single-area autofocus that may have a focus lock. Or, there are manual focus modes for selecting the right focus for close-up photography. This is commonly used in nature photography. Often, in nature photography, a telephoto lens with a large aperture is used. This can focus sharply on the most minute detail, and, incidentally, often have tiny DOFs as well.

It is worth mentioning here that, sometimes, having things out of focus in the background can be a good thing. First, it can highlight and emphasize whatever is in the foreground while leaving the background a pleasing blur, more for artistic or aesthetic effect. Secondly, in the Japanese art of Bokeh, a sharply-focused subject is emphasized by a very out-of-focus background. Bokeh has taken nature and sports photography by storm. In fact, I personally see it in use by photographers shooting bullfights in Portugal: the bull and bullfighter are in sharp focus (showing kicked-up dirt and hair on the bull's nose) while the wall and crowd in the background are a blur of soft shapes and pretty colors. Even some lens manufacturers are creating lenses with a Bokeh assessment in mind.

So, how do we actually determine the DOF? It is not an easy question to answer because not all DSLRs and lenses come with the same information. Many DSLRs have a DOF button that shows what the image will look like in the viewfinder. While it can be a handy tool, it may not be easy to tell the edge to edge sharpness in the image because the viewfinder is so small. Also, at small apertures, like f/11 and f/16, the images in the viewfinder are too dark to view accurately. So, how can you determine DOF manually?

Many zoom lenses have some form of DOF tables for referral. All you have to do is to find and set the focal distance. Some lenses have scales, but depending on the size of the DSLR sensor, the distances may be off. There are ways of using your camera's lens multiplier to determine DOF and the required aperture setting. If, for some reason, your camera does not allow enough DOF for your needs, you may be able to overlay two images: one closer in and one farther away (both in focus) with your image processing software.

Exposure

Exposure can make or break your photos. It can be the difference between a mediocre shot and an amazing shot. Exposure determines the tones, colors, highlights, shadows, and details in the image. Basically, if your photo is exposed incorrectly, the quality will be reduced.

Exposure is achieved differently with DSLRs than it was with older technology. Before meters, photographers guessed at the correct exposure. Meters helped, but there was still no way to be sure until you took the photo and processed it. A digital camera's built-in meter will survey your shot and adjust for an exposure. But, DSLRs also have a histogram that displays the tonal RBG values of your image. It tells if your exposure is on-target, underexposed, or overexposed. The combination of meter and histogram may not ensure perfect exposure every time, but that may be a good thing. Sometimes, creative or dramatic effect may dictate over or underexposure, but it is a matter of aesthetics and taste.

While the histogram assigns the tonal values to the reds, blues, and greens, the meter sees the image as a series of mid-tones, or grays. Meters determine the exposure by analyzing the image's mid-tones as compared to the aperture setting and shutter speed.

While neither method is perfect, they are invaluable tools in determining the proper exposure. Many books will tell you to take lots of photos first to become acquainted with how the meter and histogram work. Unfortunately, many of those random "first shots" will be thrown out. I think that is a waste of time and energy. The best approach is to learn as much as you can about your camera's settings, make notes, and then apply the notes to take a few shots. If you did your homework right, there will be little wasted time and few trashed photos!

Chapter 5:
What to Do With Your Photos?

As described earlier, the first thing you need to do is get the pictures off of your camera. Depending upon the file format you used, and your skill level, you may have to edit the photos. There are many types of photo editing software available for JPEG, TIFF, and RAW files. Each software has its strengths and weaknesses, so your best bet would be to read product reviews and choose the software that best suits your needs.

We already discussed how to take the best photos possible with your DSLR. We also discussed camera settings and camera placements, angles, lighting, and how built-in features can help you improve the quality of your photos. There is software available that can also help to make these photos even better.

Some of the image processing software can correct color, white balance, and exposure. We also mentioned the hardware you may need (like computers and printers) to process and print your photos.

But what happens when some of those photos are less-than-perfect? Can software fix most problems? What types of images can be salvaged? What needs to be thrown in the trash? Some photos are doomed, regardless of your Photoshop skills. If you have images with these fatal flaws, no amount of editing will help if you want top-quality photos:

- Blur. It does not matter how or why the image blurred, the photo is doomed. No software can correct it.

- Poor composition requiring severe cropping. Every percentage of crop reduces the quality of the image. Severe cropping will seriously degrade the subject unless you do not mind making the subject into a very small print without enlarging it.

- JPEGs with mediocre quality or severe color issues should be trashed because JPEG compression deletes data and there may be serious quality problems that Photoshop cannot hide or repair.

- Photos that are severely over- or underexposed are also doomed. Photoshop may be able to help some, but the quality will be less-than-stellar and the image still may be irreparable.

So, you have sorted your photos and have saved the best ones. Now what? You have all these fabulous photos and you have lots of choices about what to do with them. You can save them, print them, share them, or all of the above!

Saving image files is always a good practice as a back-up and storage plan. No matter what else you do with them, you will want to save them. In the technological world we live in today, you can save them on your Cloud, online in vaults, on external hard drives, on memory sticks, or even on your home computer. So, after all the work it took to get the images, make sure to save them via the method(s) that best suit your needs.

Printing offers options as well. There are photo print shops that

specialize in making high-quality prints from image files. You can even audition print shops to check their quality. Many print shops will allow you to choose the type of paper: inkjet or silver halide. Silver halide is traditional photo paper redesigned to work for digital photographs. The quality is comparable to inkjet paper, but the choices for surfaces and textures are more limited. And if you do not want to trust your prized memories with a photo printing shop? Print them yourself.

Manufacturers are now designing printer ink and paper to work together to last as long as possible. A traditional type of paper for documents and photos in the past was archival paper. Archival paper is still used for this purpose if you are already familiar with it. Now, however, there are many other types of paper that withstand the test of time as well.

But, there are more issues for photos than just time. The paper and ink also react with the environment. So, proper storage is essential if you want to preserve the integrity of your photos.

The tips for proper storage of printed paper photos are fairly straightforward:

- Store your photos in acid-free boxes or other containers designed to store photographs.
- Place photographs in the dark to prevent the ink from fading in the sunlight.
- Store photos in a relatively dry environment, between 30 and 50% humidity.
- Store photos away from gases like ozone that can fade photos and degrade ink.

Once you print your images, you can look at them under full-spectrum lamps that have become popular in recent years. This will show how accurate the colors are under natural white light. While mid-day sun is about 5500K, many of the natural light lamps are about 6500K. You can make any adjustments in your editing software if the printed image is not what you wanted.

After you have your prints, either from your own printer or from a photo printing lab, it is time to store them or to display them. Storage suggestions above will keep your prints vivid and bright for many years. But what if you want to display them?

The practice of placing diplomas and important documents under glass serve the same purpose here: to protect the ink and paper from the environment while they are on display. Whether your photographs are properly stored or displayed, they should last for many years.

But what about those digital images still on your computer or stored in memory somewhere? What if you want to share them? It is much easier, actually, to share a digital photo than it is to share one that has been printed already. With the advent of the internet, in a couple clicks, your picture can be seen by thousands of people, almost instantly. There are literally millions of sites available for sharing photos of all kinds. Some of these will be listed by type in the next chapter. So, you can share pictures with your family, or with the world; the internet lets you do it all!

Chapter 6:
Seeing the World From Behind a Lens

Once you learn how to use your DSLR camera, you now need to go out and take amazing photos. But for what purpose? Are you taking photos for your family albums? Are you an avid scrapbooker and need lots of fun photos? Are you a photographer for a paper or magazine, or do you work for other types of media? Are you a blogger or web designer who needs content photos for your websites? Are you a business owner needing to take photos of your products? Are you an avid sports fan or naturist? Do you love taking portraits? Are you a wedding or special event photographer? Do you document your travels (or daily walks) with photos taken on the fly?

What do you like to photograph? Your kids? Your family? Your pets? Animals in general? Flowers? Birds? Trees? Gardens? Beaches? Landscapes? Buildings? Random things you see, like an old abandoned barn sitting in an overgrown field (because there was a tin Coke sign and a rusty tractor in the doorway)? In short, you shoot what you like and what captures your attention.

Whatever your reasons for taking photos, you need to know what subject to photograph. That may not always be obvious. And what about the photos themselves? What do you plan to do with them? Many times, we have a specific purpose in mind when we buy a nice camera to take photos. But, if you are like me, that original

purpose may change at any moment!

All of this begs the question of "why?" If I saw the trees blooming in my grandma's yard, I'd whip out my camera to get different types of shots: farther away, grouped in a composition, or close-ups of the blossoms. These photos have sentimental value for me, but some would consider them "art." In any library or bookstore, go peruse a book on art. What are the subjects? Do you consider everything you see in the books as art? I certainly do not.

We all see the world through a different set of eyes. What I see as a bumblebee lazily hovering over the holly bushes may make some scream in horror: our perspectives are totally different. It goes back to the old saying that beauty is in the eye of the beholder… or in this case, the camera holder. Also, quality is sometimes quite subjective as well. Someone may think bold splashes of color is high-quality art, while others think it is total rubbish. Art has even been known to offend some people, while still others love it. Everyone has a different opinion of what counts as "art."

So, what do you do? Exactly what you want. If you want to photograph your neighbor's gnome collection to make a collage for the local garden center, then go for it! Will everyone go gaga over it? Probably not. But, most will probably think it has interest merit, if nothing else. This goes to show that nearly any subject can create a beautiful photograph. And who knows what a pile of photographs can become. There is no limit to the possibilities when you allow your imagination to run free.

The possibilities are endless. The subjects are endless. If you want to share your objects of beauty (your photos) with the world, the

internet is your playground. Book publishers and magazine publishers are becoming increasingly aware of the power of niche photography, like crafts, textures, backgrounds, nature, landscapes, sporting events, etc. The list goes on and on.

The best thing to do is to keep your camera handy. You never know when something is going to call you to photograph it. And do not be shy in sharing your photos. There are the usual social media sites, of course, but there are lots of other sites as well. Flickr and Shutterbug are two that immediately jump to mind. Many proprietary and fan websites invite members to share pertinent photos. Crafting sites like Etsy and Pinterest have become havens for photographers—on more topics than I could begin to list.

The world is full of possible subjects, and there are many outlets for printing, sharing, and selling your photos. All you need to do is to get started. This book will help you to do just that.

Conclusion

Now that you have a basic knowledge and plenty of tips to add to your photographer's tool belt, you are ready to begin shooting fabulous photos! Once you capture your images, you have plenty of other options for what to do with them.

Use this book as a general reference guide and as a way to test the waters of DSLR photography without investing a lot of time and money unnecessarily. You'll be able to determine what you need and what you want after reading this book. You will be able to expand your equipment as your interests dictate. And, most importantly, when the scrutiny is off the technique, you can have some fun with it.

After all, photography is not all nuts, bolts, knobs, lights, switches, apertures, and shutter speeds, right? If you are a diehard photography fan, go make your own *camera obscura*: wow your friends with the images you make from a simple box. (I used an International Coffee container!) Find a way to include friends and family, and that can be more than simply being the subjects. It's fun to be a part of any photography process. Use creepy lighting and obtuse camera angles to make scary Halloween photos, then laminate them and use them on a gravestone in your haunted cemetery. Make scary collages for a party. Cut them out and make masks. Use the holidays for inspiration.

Allow your creativity to prevail. Sure, you can post your photos to the web, create stunning displays, make fun scrapbooks. Keeping

the fun in the art will allow you (and your family) to enjoy it for many years to come. Plus, if you have children or grandchildren, what better gift to pass on than the love of photography?

Surely, as technology evolves and advances, this book, like your DSLR camera may go into the scrap heap, but the love of capturing images dates back to ancient times. We all have our own agendas when it comes to photography, but at least one of those reasons should include passing something down to the next generation, no? Even if it is merely a fascination with technology or an appreciation for all things beautiful and creative, share your love of photography with the world. You never know what can happen and who your art will speak to!

Photography Lighting

The Complete Photography Lighting Guide to Shoot Like a Pro in Your Home Studio

James Carren

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Introduction:
So You Want a Studio

Working as a photographer is a hard and highly costly business. Since the advent of the digital era, many people think that photography is free, and so they expect low rates for a lot of work. We as photographers know that this is a myth, and at best, only a half-truth. While it does cost nothing to deliver solely digital images, it takes time and effort to make them, and a significant amount of money to afford all of the necessary equipment for a studio. Because of this, a lot of photographers choose to rent equipment and space from other places, either via hourly, daily, or weekly rates.

While this can be an excellent solution to begin with, depending on the availability of someone else's things can be tiresome. If this sounds like you, or you think that your business is about to become especially prolific, you may want to consider setting up your own home studio. This can be a practical choice at any level—whether student or professional—although you will have to be willing to invest a fair amount of money over a period of time that is convenient for you.

In this book, I will start off talking about the advantages and disadvantages of having a home studio, ways to determine the cost of your home studio, and different levels of what it means to have a home studio. In other words, I want to teach you the difference between a very basic home studio and a fully-equipped one. Moving

on from start-up costs and levels of affordability, I'll discuss what industry standard lighting equipment is and some of the options that are available to you. Finally, I will introduce various lighting set-ups, requiring various numbers of lights, additional tools (such as softboxes), and unique arrangements.

Though you will, of course, need to do your own research to determine exact pricing and to figure out what you want in your studio, I hope that this book can be a comprehensive beginner's tool for you to turn to as you set up your studio, as well as a guide as you advance your lighting skills.

Chapter 2
Basic Equipment—Backdrops, Stands, and Lights

So what basic equipment do you need in a studio? Assuming you've done studio work before, you know the equipment you tend to use the most. Because most people don't have thousands of dollars to drop on equipment, however, start with the very minimum and work your way up from there.

Here is my list of basic equipment. Feel free to add or take away from it as you see fit; this is only a starting point to consider.

Backdrops

Even if you have a nice, plain wall to work with, sometimes you might want to switch things up a bit, or you may need to easily remove a subject from its background. In situations like these, you'll want a backdrop, also referred to as a seamless. In fact, you'll probably want a variety of them. At the outset, I would suggest at least four: one full and one half black seamless, and one full and one half white seamless.

I mostly shop at B&H Photo and Video for the majority of my photographic supplies. Their things are always professional industry standard and tend to be the most affordable for their quality. Most of their seamless papers run 107 inches by 12 yards, which is

around $46 before tax, or 53 inches by 12 yards, which is around $25 before tax. There are also other options—some come as long as 50 yards—so it all depends on your needs.

To use seamless paper, roll out what you need for the backdrop and some for the floor as well (unless you're just doing headshots, in which case you only need enough paper to cover about from head to shoulder height). The paper on the floor will get stepped on by the model, meaning that unless she is barefoot, you will need to cut off that length of paper after the shoot. Don't worry, though. A large seamless should last you a good while.

The first measurement, in inches, denotes how wide the paper is, so if you have a specific area you would like to cover, I would measure that space before ordering. Although white seamless paper is very versatile because you can change its look easily in Photoshop, I would also recommend a neutral grey, which looks really good for portraits. And if you don't want to do all of your work in Photoshop, invest in other seamless papers; they are available in every color imaginable, and as you figure out your tendencies, you can decide what colors you need the most.

Aside from seamless papers, there are other types of backdrops you can use for a more dramatic effect. These include cloth backdrops, such as those made out of cotton, muslin or velvet. Unless you run a children's studio, or make a lot of conceptual art, I would suggest generally veering away from these types of things. This category also includes hand painted backdrops, which can look very cheesy. Nonetheless, they are an option if you want them, and they can provide interesting background texture for certain types of work.

Aside from removable backdrops, you may also want to think about permanent ones, which 0f course can be covered by a seamless or cloth if need be. By this I mean, if your chosen room has any cool textures, such as wood or exposed brick or interesting paint layers, don't remove them. This kind of thing gives a place dimension and character, and you might be surprised how many clients request a backdrop of this kind.

If you're bummed because your studio hasn't got anything like that, no worries. You can make these kinds of backdrops out of pieces of wood, stone, or even foam core painted to look like the texture you want. Just make sure you commission a talented artist to create these kinds of *trompe l'oeil* pieces for you.

Stands

You can't very well put up a seamless without stands, and the most common type is referred to as the C-stand. The C-stand is very heavy and durable, as it is made from metal. They are harder to store than their lighter fiberglass or plastic counterparts, so while they can be expensive, I would suggest investing in a few. They are great for holding up lights, and also, with a crossbar installed, great for your seamless to hang off of.

There are many adaptations you can make to the standard C-stand which will make it even more helpful. If you don't want to have to physically lug it around every time you need to shift a set-up during a shoot, you can get a rolling bottom for it.

If you plan on doing more theatrical lighting or even video, you

might also want to invest in what is called a boom arm. Boom arms are extra attachments that go on top of C-stands, to which you then attach your lighting equipment, allowing it to hang down from above at a higher angle than what you could do without it.

The second most common type of lighting stand is called a tripod stand, so-called because it has three legs, but unlike C-stands, they aren't spaced the same. They tend to be lighter than C-stands.

With any light stand, you'll need sandbags to weight the legs so that they don't topple over, especially if the equipment is heavy or you're going to be having a lot of foot traffic around the set-up. Before you buy your stands, you need to think about which lights you'll be buying and how many, in order to determine the type and number of stands you will need.

Lights

Now comes the fun part and the meat of your studio. The lights. There are so many types of lights that will give you completely different looks. I will try to give a comprehensive overview of each type of light and what it does, as well as a general price range. There are two main lighting types that systems and lights can be divided into, and these are:

Continuous Lighting

Continuous lighting simply refers to light that doesn't flash. When thinking of in-studio photo shoots, people tend to think of strobe lighting, although as you'll see, this isn't always true. Continuous

light refers not only to its non-flash qualities, but also to certain types of light bulbs. These include CFL light bulbs, LED lights, HMIs, and tungsten lights. As previously stated, all of these will emit constant light. As you will see, some of the types have some overlap, because the title refers to more specialized lights of the same family.

Tungsten, or Hot Lights

Let's start with the tungsten light, since, as you will see, it is the most familiar type. Tungsten lights are also commonly referred to as hot lights, and this is what I find myself using most often, mostly because they are readily available. Hot lights often come equipped with their own modifiers, usually in the form of a rounded reflector shade. Tungsten light is warm in color, and this is why there is a tungsten white balance setting on your camera. Make sure you use this to avoid overly warm color shifts.

There are a few glaring (pardon the pun) problems with hot lights. They are called hot lights because they tend to use a lot of energy and thus get very hot very quickly. Therefore, if you're planning a long shoot, you wouldn't want to use hot lights for a variety of reasons. And it you were to fit it with any light modifier other than the reflector it comes with—particularly a cloth one—it might actually get too hot and catch fire. Not only that, but hot lights can be bad for portraiture, since they will make your subject sweat much quicker than other lights, due to the heat.

The only real advantage to tungsten lights (other than their color, if that's what you're after) is that they are cheap, and this, unfortunately, is why I end up using them if I don't have access to

anything else. However, they also give you a more accurate representation the light that's going to be in your final image, whereas strobe setups and other continuous lights can require more guesswork and getting used to.

Tungsten lights may also be referred to as halogen lights, or vice versa.

Fluorescent/CFL Lightbulbs

Fluorescent lights can be mounted either on a panel or they can be what is called a CFL: a compact fluorescent lightbulb. In contrast to tungsten lights, fluorescent lights use much less power and do not pose a risk of fire or injury. They also will not overheat your model as fast, so they are better for portraiture, as opposed to tungsten lights, which are better for product photography and still-life photos.

The downside to using fluorescent light is that it can appear a lot harsher and less flattering than tungsten. It can also wash your subject out if you aren't careful with the set-up and don't use modifiers. On the upside, though, fluorescent lights are much safer to use with modifiers, so you can make the light quality more pleasing with a little work.

Because they use less power than the tungsten light, it is also possible that, depending on what you're lighting, you'll need to use more lights than you would when using tungsten.

LED Panels

LED panels are, to my knowledge, the newest to the lighting industry when it comes to continuous light sources. LEDs not only come in panel format, but also as spots and floods, although the panels do seem more common. Like HMI and tungsten lights, LEDs can be daylight balanced, which means they are still as warm as tungsten lights but without the weird color casts. They also have the advantages of fluorescents in that they require very little energy to run. Unlike a lot of other continuous lights, they can be color balanced as needed for warm or cool tones.

HMI Lights

HMI lights are also known by various other names, but are standard in the film industry. Like traditional tungsten lights, they give off a lot of heat and power, which, until recently, required frequent bulb replacement. Like LED, they can be daylight balanced. I would not consider this type of light as a viable option for any startup studio, due to the cost and frequent replacement needs.

So there's your run down of continuous light sources, what they look like, and how they work. Next, before continuing on to flash or strobe Lighting, I want to talk about price points, and what, in the continuous lighting arena, I would consider good for a start-up home studio.

Though some full lighting kits that feature tungsten can be as expensive as one HMI light, you end up with much more product for your money. In fact, some starter reflector floodlights only run from about $24-48. Of course, that is not to say that they can't get expensive too. For example, if you purchase a high-end tungsten Fresnel, by Arri, you may wind up paying close to $400.

The cost of professional fluorescent lights is much the same, and except in a pinch, I really wouldn't suggest using the fluorescent bulbs already present in your house. Professional lights, again, will cost a little over $100.

LED lights are slightly more expensive than tungsten or fluorescent, in the middle price point. They tend to run between $200 and $500.

Finally, there is HMI, which runs into the thousands if not tens of thousands of dollars.

Search around and decide what type or brand of light you feel best suits you. Start out with tungsten and fluorescent, and if you find yourself really liking the tungsten, maybe try an Arri Fresnel. Keep in mind that there are so many brands and styles of these lights on the market, so do your research and price comparisons, determine what lighting set-ups you find the most pleasing, and purchase accordingly. The good news is that if you end up not liking a light, you will always be able to sell it, as long as it's in good shape, but I would try to avoid that route, as you don't want to irresponsibly lose money on such expensive gear.

Flash or Strobe Lighting

The other type of studio lighting relies on flash, and is what people readily think of when they envision professional studio lighting. Strobe lighting can be divided into two different types: power packs and monolights. When I do use a flash in-studio, I tend to use power packs.

Electronic Flash/Power Packs

Electronic flash means that the power of the flash is generated and controlled by a power pack. The kind of power pack I'm familiar with is called a Pocket Wizard, although there are other brands. You connect your head, or light, to the power pack via a jack, and adjust all of your settings accordingly. This way, every time you fire your shutter, the power pack responds by causing the light to emit a flash for whatever length of time you have specified.

The packs that I'm familiar with, that correspond with the Pocket Wizard, are made by Profoto. As many have found, these packs can be a bit confusing, especially if you have been trained with monolights, which I will explain in the following section. On some Profoto packs, you can connect multiple lights, which is of course, excellent if you have a multiple light set-up, although it can easily be used with a single light as well.

Let's say you choose to hook up all three connections. Each one will have its own corresponding letter, be it A, B, or A + B. For each head, you will tell the pack whether you want the light at full power, half power, or quarter power. With the Pocket Wizard, you can test the lights to make sure your exposure is correct, but be very careful not to blind yourself. Often, even with one light, you won't want to put it on full power.

Going into everything about the power pack would require its own book, so if you are unfamiliar and decide to invest in one, take the time to read the manual and familiarize yourself with the pack and Pocket Wizard.

Monolights

These function with the same purpose as power packs, but are a lot simpler to learn on and figure out. This is because everything is located on the light itself. You don't have a separate power pack, so you can just plug your light in, set it up on a stand, and go. All the settings are present on the light itself, making it easy to control.

Chapter 3
All About Modifiers, Plus Interesting Ways to Create Shadow

You may think that now that you've got your backdrop, stands and lights, you're ready to go. You're almost there, but not quite. My favorite part of studio lighting is the modifiers. Modifiers allow you to more fully direct the light you're using. With modifiers, you can make light softer, harsher, more concentrated, or more diffused. You can bounce it toward the subject to create highlights, or you can deflect it to control your shadows and the way they fall. You can affect the temperature and the look of your highlights and shadows or purposefully create and remove color casts as needed.

Umbrella

Let's start out with the most common light modifier that people think of. This is the umbrella. Umbrellas can come in either black or white, and both do different things. Positioned above your light, white umbrellas allow the light to completely envelop your model. Umbrellas also help to produce much softer, diffused light, as a soft box does, but with less restraint. Due to the curved nature of the umbrella, the light will spill out along the sides, which will cause the it to bounce off all of the walls in the room. Umbrellas are excellent to start with due to the fact that they are cheap, light, and don't require much exactness to work well.

Black umbrellas, unlike their white counterparts, are used sort of like reflectors to brighten or throw highlights onto a subject. The silver (or other colored metallic inside of the umbrella) serves as the reflector, while the black directs the light inward to the reflector.

Reflectors

Since I've mentioned reflectors so much already, I figured that should be the next section. Be aware that, aside from umbrella reflectors, there are also metal reflectors (that function and look sort of like lampshades) and handheld reflectors. The lampshade reflectors often come with a basic lighting kit, and are fixed directly over the light, instead of in front or above like an umbrella is. Tilted down on the subject, the light will strike the silver metal interior and reflect on the subject, typically to provide more light on the face.

Handheld reflectors are much more versatile, and can often be used in conjunction with other lighting reflectors that are directly on the lights. These kinds of reflectors can be angled onto a subject's face or any other portion of the body that needs to be highlighted, either by an assistant or by a boom arm (if it needs to be placed very high).

Handheld reflectors come in all sorts of colors, and I have found that the most economical way to make sure you have everything you need is to get an all-in-one reflector. For example, I have a six-in-one reflector, which can be flipped and zipped, inside and out, so you can access all of the colors it provides. It comes with: a white

reflector, a black diffuser (which helps direct light away from the subject), and silver, gold, bronze, and rosy pink metallic reflectors. This way, you can pop whatever kind or tone of highlight you need onto wherever you need it with much more precision than an umbrella.

Diffusers and reflectors may also be referred to as flags, and they are the same, except that flags are often larger and come on poles for easier handling.

Soft Box

Personally, my favorite kind of modifier is a soft box. Soft boxes are like large square or rectangular tents that can be fitted via a speed ring onto a bare light. A soft box is actually made up of two zippered pieces, an inner reflective piece and an outer diffuser. If you leave the outer diffuser on, you're going to create very soft, even, controlled light that is awesome for instantly flattering portraits. If you take the outer diffuser off, you'll get a much harsher light, just as if you were shooting with a very large reflector.

Soft boxes also come in a huge variety of sizes, and you'll want to select a size based on the area you plan to cover. For most normal, small, one- or two-client shoots, one small or medium soft box will work just fine.

Other Types of Soft Boxes

These include strip lighting and an octagon shaped soft box called an octabox. I like to think of octaboxes as giant love children, with the benefits of both a soft box and an umbrella. Like a soft box, octaboxes come in all different sizes, and like a soft box, the bigger the octabox, the softer and more diffused the light is.

Strip lighting is, again, basically the same as a soft box, except that it comes in varying lengths and is shaped more like a rectangle than a square. It's optimal for side lighting due to the nature of its shape, but also remember that due to its shape, it isn't optimal for much else because the beam is so narrow.

Beauty Dish

While the beauty dish is also a light diffuser, its shape provides a much harsher, concentrated beam of light. With another diffuser, or sock, placed over it, the light becomes softer than it would be without, but still retains some of that harsh quality. The beauty dish is so-called because it was often used in old beauty advertisements to make features such as the eyes and cheekbones more pronounced. It's also incredibly dramatic lighting, and while it may look great on a supermodel or a male, it won't look great on someone who doesn't already have strong features.

Barn Doors

Barn doors look and function exactly how they sound and can be especially convenient for directing light: determining where it goes and where it doesn't. Use them for backdrops or to create dramatic shadows on the face of a model for experimental lighting purposes.

Snoot

A snoot is like a tiny funnel which serves to direct a tiny concentrated beam of light onto a subject. It can be used to achieve separation between an object and its background, or to light up a small detail on a product, such as a delicate piece of jewelry.

Gels

Gels are color filters for your lights. Unlike the above modifiers, they do not shape or otherwise direct light, they simply help to control the mood of the shoot. While you can get filters that will fit directly over a light, you don't have to. The easiest way to go about using gels is to clamp them onto a light, and when you shoot the picture, the light will filter through the gel to create the desired color. While it may not look like it has much effect in person, you'll see that in camera, it does do a lot to change the mood of the shot.

Creative Ways to Modify Light and Play With Shadow

Part of the fun of working in the studio with all these lights and modifiers is to experiment. I saw a beautiful series done by a colleague once, in which she used various household objects and knickknacks to create intriguing shadows on her models. She did this by holding the objects up in front of the model, as close as she could get without actually being in the photo, and allowed the light to shine through them, creating harsh lines and forms and patterns.

You can create such shadows—if you want to experiment—by using any common, household appliance you can think of. Some will work out better than others, and it will take some trial and error, but if you take your time and have fun with it, you may end up with something really cool.

Chapter 4
Props and Other Materials to Keep Around the Studio

Now that all the essentials have been taken care of, let's talk about other miscellaneous things that are good to have around the studio at all times. There are different things you might need depending on whether you shoot still-life, commercial portraiture, or fine artwork, but one thing all photographers need is a toolbox.

In the toolbox, I would suggest having the usual suspects, such as hammers, nails, screwdrivers, tape, tape measure, pliers, glue, and a coin, just in case anything should need a quick fix. Also keep handy things you might find in a sewing box, especially safety pins, clothing tape, thread, and a few sizes of needles. This will keep you prepared for anything from a loose screw, to a too-tight tripod mount, to a ripped soft box cover, to a fashion emergency.

If you are a still-life photographer, it may be a good idea to keep some sawhorses and a plank or two of wood around, as well as fabrics of varying color and texture, should you ever need a makeshift table for a product shot. In this case, set up your backdrop and then arrange the wood plank on the sawhorses, creating a flat surface. Cover it if need be, and then set up your shot.

If you do a lot of product shots or you just want a really interesting

look for your still-life photos, I would also suggest investing in about two pieces of plexiglass, one white and one black. You can either have it cut flat, or cut with what is referred to as an "infinity cut," meaning that the piece of plexi can serve both as backdrop and tabletop surface.

For a portrait photographer, it's going to be very important that you have various seating arrangements for clients, both for while they wait and to be used within the shoots. You'll want to have varying stools, chairs, and even crates because you never know what kind of seating arrangement would best suit the height or comfort of a particular client. To add a touch of whimsy, especially if you shoot a lot of children or family portraiture, you might also want to consider things like rocking chairs, beanbag chairs, or maybe even a hanging swing.

For family and beauty photography, you might also want to have a box of props around. Things like toys for small children, dog and cat stuffed animals, and glamorous accessories, such as gloves and costume jewelry.

And as always, every good studio photographer should have plenty of clamps around, for things like securing seamless paper, curtains, and gels.

Chapter 5
Tethering

Before we talk further about the types of light and how to set them up, I want to mention one more piece of equipment you should consider having in your studio.

Even though we have become so dependent on laptops, for studio lighting it's always a good idea to have a full-sized monitor. Full-sized monitors are easier to look at during shoots, and because the picture is much larger than it would be on a laptop screen or camera display, you can easily spot mistakes, unwanted blurring, or awkward posing and correct it before you move from the shooting to the retouching process.

But have you ever wondered how you can get your photos to go straight from your camera to your computer as they're being shot? It's a process called tethering, where you attach the camera to the computer via a tether, or long cord, which processes the information straight from the camera to the desktop computer. In order to do this, you'll need your computer, tether, and a tethering system such as Capture One.

What software such as Capture One does is allow you to use Lightroom in order to view, delete or correct images the instant after they are taken. If you are taking the photos, though, you might want to consider asking an assistant to man the computer and watch for things you do and don't like. Capture One makes

everything that much more efficient, because you won't end up looking at your photos and thinking, "Aw man, I would have gotten that shot if I had moved her just slightly to the left."

Capture One is also extremely useful for when you have to do a shoot for a client. The client can stand in the back near the monitor and supervise the shoot and the images immediately to let you know if they're getting what they want.

Chapter 6
Lighting Types and Terms

Before I go into Chapters 7 and 8 on explaining lighting setups, there are a few types of lighting and lighting terms you should know. This will help you to better understand the terminology. All of these lighting types can be utilized within the studio to achieve whatever look you desire.

Key Light and Rim Light

Key light refers to the main light in any lighting set-up. Even if you're only working with one light, it's still your key light. Key lights generally shine onto the subject.

The second light in the mix is called the rim light, or the hair light, so-called because it is often used to spatially separate your subject's hair from the backdrop of an image. It can also be used for other separations or to create depth.

Back Light

If you're working with just window light, back light can be really hard to control. Back light means the window is perfectly illuminated, but the subject is far too dark. This is why you never want to shoot directly in front of a window.

However, when applied correctly, back light can really help your image. For example, if you back light your backdrop, and also have a key light on the subject, it can create some really nice drama and fill.

Side Light

Side light is very dramatic and is exactly what it sounds like: you light things from the side. This can create very dramatic shadows and a lot of chiaroscuro. Side light can also be harsh and very high contrast, so use it wisely.

Fill Light

Fill light, or ambient light, is often taken for granted and not utilized enough. This can be natural light, as it comes in through a window, or light that has been spread out and softened by modifiers, such as large soft boxes and octaboxes.

Chapter 7
Portraiture Lighting

I want to start out this chapter by stating that, in this and the following chapter, there is no possible way that I can cover every lighting set-up imaginable. My goal here is to provide you with lighting set-ups that will help you get started, and you can research and learn variations from there. Some of these lighting set-ups will require only one or two lights and some modifiers, which is fantastic for a start-up home studio and because of budget restrictions.

Two-Light Set-Up for a Basic Portrait

For this lighting set-up, you only need two lights, your main light, and your hair light, which will help to separate your subject from your backdrop. Put the hair light behind the model and adjust the height so it's just above his or her head, illuminating his or her hair. If you find that the light is too harsh around the head, use an appropriate light modifier, such as a soft box or even an umbrella, although a modifier may be more necessary on your key light. The key light (main light) is going to go just to one side of the camera, pointing at the subject, with a five-foot length of space between your model and the light.

Split Lighting

If you shoot a lot of male models, or you're looking for a lighting setup that will provide highly contrasted, dramatic light, then split lighting is for you. Similar to Rembrandt lighting, it allows part of the subject to be in shadow and part of the subject to emerge out of it.

For this arrangement, you only need one light source, which you will place at a 90 degree angle to your subject. If needed, place the light behind their head. Adjust and make sure that on the shadow side, their eye still catches the light. Split lighting is meant to shadow half of the face, but you don't want to completely obscure it or it will just look strange.

Also, the closer the light, the harsher the shadow, so play around with distance and with your soft boxes to see what level you would like. Remember that if you are working with continuous light, you'll get a much better idea of what the final product is going to look like than with strobe lighting. Keep in mind that men's faces are generally more suited to split lighting, because stronger bone structure holds up better in harsh, high-contrast light.

Loop Lighting

Loop lighting also utilizes one light, plus a reflector to bounce light back onto your subject. Loop lighting is recognizable by the tiny shadow it causes the nose to make on the cheek. Do not confuse it with butterfly lighting, which causes small shadows beneath the nose.

To create loop lighting, place your light source behind your subject,

higher than their eye level. Play around with this a bit to make sure that the shadow is falling properly. Place a reflector, or have an assistant hold a reflector to the left of the camera, and angle it at the subject to bounce the light and create the proper shadow. Keep it at about mid-height to start, and go higher if need be, but never, ever start low and angle up. This isn't a good type of shadow to create, and it isn't very flattering either.

Butterfly Lighting

Butterfly lighting, like loop lighting, creates a shadow on the face under the nose. It is called butterfly lighting because the shape the shadows make is reminiscent of a butterfly. Butterfly lighting is very flattering, since it makes cheekbones appear higher. It used to be used a lot in the beauty industry, along with the help of a beauty dish, I'm sure. Interestingly, I have heard it said by some people that this light is too harsh for women and is commonly used on men. While you can of course use this and any lighting set-up with a male, I maintain that it is very flattering on women. Also, use it on models with weak bone structure, as it will flatter the features they do have.

Take one light and set it up about five feet from the model, placing your light directly in front of the model. You'll want it raised up a few feet above their head, so there isn't any one height I can give; it depends on the model. Angle the light down on the model. This will create the butterfly shadow. If you want that shadow to be stronger, dial up the strength of your light and try a few shots. Alternately, if you still want the look of the light but want it to be more diffused, try it with any variation of the soft box. It could also be interesting to see a beauty dish used in conjunction with this set-up.

One Light

Have you ever only had one light to work with, tried to work with it, and then gotten frustrated and given up because it just looked too harsh? Well let me explain to you how to do it properly, although if you do have your own home studio, I trust you probably have more than one light. However, this can still be useful if you just need one quick shot for a project, or for when you have to do a very fast shoot. Also be aware that you can create lots of variations, even just with one light, by changing the distance between light and model, and by adding a soft box or other preferred modifier, or incorporating a reflector.

So, place your one light behind the subject, raised slightly above the head and tilted down at a forty-five degree angle. Remember that as always, this is just a guideline, and you may need to adjust the height, angle and distance to achieve the look you want.

Rembrandt

As dramatic and difficult as Rembrandt lighting may look, it's really just as easy as anything else to do. Put the light behind your subjects at about a forty-five degree angle from them. Have them also angle their bodies slightly away from the light, in order to make sure that, as with split lighting, the shadow is partially obscuring one half of their faces. You also want the light to be up higher than your model's height.

The trick to knowing whether or not you're getting Rembrandt lighting correct is to check for the triangle of light that is going to

fall down on your subject's nose and cheek. Also make sure the eye that is in shadow still has a catchlight in it, otherwise the set-up isn't correct and the end result will look odd.

Three-Point Lighting

A lot of people are daunted by the prospect of using more than two lights; I know I was when I first started in studio lighting. But you should remember that no matter how many lights you end up using in a shoot, you're just building up on configurations you already know how to do.

In the previous lighting set-ups I've mentioned, you typically make use of a key light and a rim light. In some, I've mentioned a key light and a background light. In order to get a three-point lighting set-up, you are going to be utilizing a key light, a fill light, and a background light. Though this is hard to explain without a diagram, there are plenty to be found online to assist you if you need it.

Here's how you do three-point lighting: Position your subject where you want him or her against your backdrop. Illuminate him or her with your key light. The brightness to which you set the key light depends on how bright you want the scene to be, but the latter also depends on the power output of all the lights. Generally, you want to start with your key light at max power.

Next, angle your fill light at the subject from his or her other side, probably at about a forty-five degree angle, but that depends upon the initial placement of the key light. This light is typically turned down to half power and may be softened via use of a soft box or

beauty dish with a sock.

Finally, there's the background light, which you will shine directly onto the backdrop. Its power setting really just depends on how much illumination you want and what mood you're trying to create. Three-point lighting set-ups are often utilized with a strobe system instead of continuous lighting, although it can be done either way.

Clamshell Lighting

Clamshell lighting is so-called because when you set it up, it looks like the model is standing inside of a clamshell. The light also wraps around the model in such a way as you would think of being enveloped by standing in a clamshell.

In order to create the most flattering, least harsh light on your model, this is a setup where you might want to consider using two, if not three soft boxes. This way, the light will soften and spread. Remember to consider your options when it comes to the soft box style. While a regular, large or extra large soft box may be suitable for the background, consider using strip boxes instead of a traditional soft box for a different look.

The backdrop can either be lit by a separate light, or you can replace the backdrop altogether with a soft box in this case. No matter what modifiers you choose to use, the back light still remains the background light and should be at about half power in comparison to your key light, which should be the top front light.

Edge Lighting

Edge lighting is exactly what it sounds like; it puts emphasis on the edges and allows the rest of the photo to fall into dramatic shadow. This is the lighting you most often see in sports ads or very dramatic, high fashion editorials. I would suggest doing this shot on a darker background, because otherwise you'll need even more lights, which is fine too, it just all depends on what you have at your disposal and what you have time to set up.

With your dark background in place, set up lights with strip boxes on either side. These are your rim lights and in this case, they are the star of the show. They will also, for once, be cranked up to higher power than your key light, which should be at about half the power you select for your rim light.

As for your key light, it's going to be about two or three feet above the height of your model, so about seven or eight feet up, possibly on a boom arm for better angling.

Fashion Lighting

Forgive me the title of this section, because there are so many lighting set-ups that are used in fashion. This is just one of the many and actually doesn't involve a beauty dish. In fact, it's sort of like the feminine version of edge lighting. The rim lights are angled inward in much the same way as with edge lighting, but instead of using a beauty dish (with or without the grid) you're going to use a large soft box or octabox, angled down on the subject, although it doesn't have to be at quite the height of the beauty dish in the

previous style.

I hope that this brief overview of portrait lighting has been helpful. Please do remember though, what I've been reiterating from the start of this book: lighting is so vast a skill that it can only be mastered through practice and experimentation. Be patient with yourself; using three lights in the studio really is the middle step to being good. Advanced lighting uses four or more lights, and should you choose to venture down that path, remember that those skills are simply building on what you already have learned from one-, two-, and three-light set-ups. If you are a beginner in studio lighting, start with the one- and two-light set-ups and slowly advance your way to four. If you're somewhat familiar with lighting and you feel confident and have the resources, step it up to three lights.

No matter what setups you choose to use, remember that as long as you're making the person in the photo look great, you're doing a good job.

Chapter 8:
Still-Life Lighting

Believe it or not, still-life lighting works in much the same way as portrait lighting, just on a smaller scale and without worrying about the eyes. For example, if you're lighting flowers, you're still going to need a two-light setup, one backlight and one key light.

What's really cool is that, with still-life photos, depending on how large your objects are, you can use big lights or tiny desk lamp sized lights. Also, this is the area of photography where you really want to think about taking advantage of the snoot. The small, narrow beam of light is much more convenient for small details and will help to concentrate your light rather than letting it spread all over the place.

Also, still-life photography is where you're going to need all of those little odds and ends that I mentioned in Chapter 4: Sawhorses and planks or plexi function as great tables for you to arrange your objects on.

In fact, one of my favorite still-life lighting set-ups involves using plexi (either black or white, it doesn't matter) as the table and backdrop. So in this case, you would be using the infinity curved plexi. What you do is place a light on the floor underneath the plexi and it will shine up through the material, lighting your object from the bottom and making it appear to glow. For your second light, depending on preference, you can either point it at the background

or you can shine it onto the objects. It really depends on your needs. I love experimenting with lighting from the bottom in still-life, since you rarely—if ever—have a chance to do so in portraiture.

Just as with portrait photography, the object of still-life is to hide imperfections and emphasize the good qualities. You never want to light an object straight on or with too much harsh flash, because it will blow out and look bad.

The good thing about still-life versus portraiture is that you can use a lot more dramatic and high-contrast light because you want to bring out as much detail as you can. Try using the same set-ups as you would with portraiture just to see what it'll do. With objects, you don't really have a generalized basis to go off of like you do with people, at least not until you get a feel for how similar shapes and textures react to different lighting conditions.

Some things to keep in mind about product photography are:

- You want to make sure the label and logo are in focus and sharp. Keep in mind though, that a lot of professional product photographers also keep digital versions of the labels and logos to make sure that it looks exactly as it should.

- They put the textures and colors on the products for a reason. With a professional product, such as, for example, Jose Cuervo tequila, they designed that bottle and selected that color palette specifically with the nature of their brand in mind. It's very important that you capture the correct colors and textures and don't alter it at all. Any discrepancy may require inordinate amounts of post production or even

reshooting.

- Consider the mood of the brand when you choose how to light it. You know how to create smooth, flattering lighting, and very dramatic lighting from the section on lighting portraiture. What does the brand call for?

- Rim lighting can be used with a lot more freedom when it comes to still-life. Use it to highlight the edges of bottles or silver and really make it gleam.

- Sometimes it's hard to get as much drama or clarity as you want with very small objects such as delicate jewelry or silverware. Luckily, there are tent soft boxes that act as enclosed soft boxes. What you do is, place your item within the open space of the tent, and then enclose your camera lens in the ring of space that is there for it. This allows you to shoot straight into a fully surrounded soft box, which will provide a lot of very ambient, pleasing, even light.

- Keep in mind that in order to capture every single detail (this is especially applicable to product shots as opposed to artistic still-life, which is a lot more open-ended and less precise), you may have to take several shots that focus on different aspects or details of the item. You will then have to composite the images together to create the full product shot. You do not want to switch up the lighting at all during this process because you don't want to throw off any one shot because that will make the compositing process much harder.

- In order to learn how to light a still-life properly as well as creatively, I would suggest choosing an object that you enjoy and lighting it as many ways as you can think of.

Chapter 9
Keeping a Lighting Notebook

As you can probably tell from reading this ebook, lighting takes a lot of practice and a lot of trial-and-error. While I can give you some lighting set-ups to get started with, you have to understand that lighting is a continual learning process (as I have countlessly reiterated). Every principle that you learn with basic lighting is similarly applied when you increase the number of lights involved. You are simply building on the same skills, and all of the lighting set-ups can be varied to involve five, six, or even seven lights. The choices you make are dependent upon your needs, the size of your space, and the size of your shoot.

Because lighting is so varied and complex, involving so many lights, modifiers, and settings as well as placements, I feel that it is extremely helpful to keep a lighting notebook. You do not have to section your lighting notebook by one light, two lights, three lights, et cetera, but I would suggest starting off your lighting notebook with the basic lighting setups you have learned here.

There are two ways that I can think to make the lighting notebook easy to navigate, and you should tab your notebook regardless of which route you choose. My first suggestion would be to color code it by the numbers of lights involved. However, this is sort of rudimentary and does not make as much sense as my next suggestion, which would be to color code your notebook by variation.

For example, if you have a bunch of lighting set-ups that are all very dramatic, group them together no matter how many lights each one of them has involved, because odds are the set-ups will be more similar to each other than with different groupings.

Let's talk about the organization of each page within your lighting notebook. If you know the name of the lighting setup, of course title it as such. But if your lighting setup is a variation or something you completely made up, you might want to title it something like *variation of clamshell lighting using beauty dish* or, if you have no reference points, *dramatic lighting experiment using four lights* just make sure the title will trigger your memory.

Directly underneath the title, I would put a list of all the lighting equipment down to the tiniest modifier that you have used. List what modifier was on what light, and across from this information put the amount of power you had going to each light. If you are also metering for your scene, include the overall exposure that you were happy with, even if you are shooting digital and have a record of it already.

If this is enough information for you, you can always stop there, but I would also recommend taking pictures of your lighting setup with the model in place for reference after you have achieved what you are looking for. Then, once you have tabbed everything according to your own organization system, using the book as a reference will be simple and save you a lot of headaches if you have to do a similar shoot weeks or months down the road.

Use whatever kind of notebook you prefer. It does not have to be a traditional bound paper notebook. You can keep these notes on

your computer or tablet, just make sure they are backed up. If you do choose to go with a traditional notebook, you might want to store it with all of your other lighting equipment in a place where you can find it.

Conclusion

Though the world of studio lighting is vast, and I feel as though I have barely scratched the surface, I hope that this book was of some help to those of you getting started. The only real way to truly become a master at studio lighting is to play around with it. There are so many experimental possibilities that have not been discussed in these pages which will add truly daring and edgy looks to your photos.

If you have chosen to start your own, at-home studio, or even your own professional studio, you should now know the type of space you're looking for. Make sure you do your best to make this space as clear of distractions and other clutter as you can. This will help to ensure that your work flows smoothly and professionally and that it is organized.

Walking through the world of studio lighting equipment, you should now have a pretty good working understanding of the different types of light, the advantages and disadvantages of continuous and strobe lighting, and the differences between tungsten, fluorescent, LED, and HMI. Consider your needs and your price points when deciding what equipment to purchase, and always start with the things that will fulfill basic studio needs before investing in the very expensive and highly-specialized.

Do invest in all sorts of lighting modifiers, and figure out what other effects they can provide.

Use the basic, and even the more advanced lighting set-ups, as starting points for experimentation after you have mastered them. Keep a notebook full of these and other lighting set-ups you discover, full of sketches and notes on the equipment you used, as well as the settings of that equipment. A notebook is an invaluable resource that you can refer back to again and again if you get stuck or forget a detail. I find it to be a very important step in my understanding of lighting techniques, because you are already being inundated with so much new information and new technical skills needing to be mastered.

I cannot reiterate enough that lighting is a skill that must be practiced and experimented with; unlike knowledge of f/stops and shutter speeds, development times, and so many other elements of photography, you cannot memorize it all, because the needs of every shoot and every client will always be different.

Now that you've read this manual, sit down, make a spreadsheet, do your financial research, and make your purchases. In the meantime, get the space you intend for your studio prepared. If you don't have any jobs lined up by the time your equipment arrives, set up a still-life or grab a friend, and get some practice in.

PHOTOSHOP
Master The Basics

Top 12 Easy Photoshop Tips and Tricks For Beginners

James Carren

Table of Contents

Introduction

Photoshop is at once a very, very complex tool, and yet is surprisingly easy to use once you get the hang of it. The same adage applies to it as it does to computers: Algorithms make up the program, and it simply responds by doing what you tell it to. When people run into problems, that's because they know what they want to do, but they don't know how to tell the program what to do. Luckily, Adobe is very helpful, and they have 24 hour online support for any jams you might find yourself in.

Before we get started, it is important to note that Photoshop updates with new versions quite a lot, and they really do get smoother and more streamlined with every change. Typically, if you're going back only one or two versions, you should still be okay to use the instructions in this manual, but just be aware that there might be small differences you have to account for. That said, I will be using Photoshop CC, or Creative Cloud for all of the instructions I present here.

This manual is likely going to be split into sections, a continuation from one book to the next. The table of contents will apply to the thing as a whole, so if you get to the end of this and you're wondering where the rest of it is, not to worry! The rest will be in part two.

In this section I want to focus on the very basics, so that you as a beginning user can kind of dip your toes in the water, so to speak. I'll be starting with the process of how you prepare an image and

set up a workspace to your liking, and moving into navigating your toolbar, basic channels, layers and paths, adjustment layers, blend modes and levels and curves. I will explain what they are, what they do, and how to apply them for usage both as a correction and as an artistic application. Subsequent books will cover more advanced topics, really moving into finer control and more freedom of artistic application as opposed to correction. In my opinion, that's what Photoshop was really meant for anyway. So let's get started! By the end, I think you'll be pleased by how much more you can do with your images and how natural and not "Photoshopped" they look.

Chapter 1:
Options For Setting Up Your Workspace and Preparing Images for Editing

Before you can get started working, you need to set up your workspace to your liking. I think of it just like a desk, and you want to make sure that it's optimized to your purposes and to your personal workflow.

Essentials

The way you access workspace options is via a small drop down menu in the upper right hand corner, which by default reads, Essentials. This is the workspace I normally use.

I would suggest pulling up your own Photoshop workspace as you read through this book to get the most out of it. Being able to see it in front of you will help comprehension greatly.

The tool which you are currently using will be highlighted in the upper left hand corner. This is also where you will find any presets you may have for that tool. Directly beneath this is the toolbox, which runs the whole length of the left side of your screen. I will explain what each tool does in the next chapter. Then you have your foreground, background indicator, which is represented by

black and white unless you have selected a color with the picker. Beneath that is your go to button for a quick mask, and your full screen editing mode, which can be exited with the escape key.

Along the very, very top, you have your menus, which of course, as with word or any other computer program will locate all of the drop down menus you will need if you don't know the shortcuts. Speaking of shortcuts, I use Photoshop so much that I actually have a shortcut map keyboard cover. If you don't plan on customizing your shortcuts too much, I would definitely suggest investing in one. It's extremely helpful for learning on, and also just as a daily reminder.

Just below your menus bar, back in the actual Photoshop dialog, you will see a toolbar that becomes customized based on whichever tool you have selected. I will also go over these in Chapter 2, but I would still suggest scrolling through all your tools and experimenting with it on your own time too. If you ever get confused or can't remember what all these buttons do, you can always hover your mouse over them and Photoshop will tell you. This is also true of all your tools.

Moving to your right side, there are two boxes, one represented by an arrow and squares, and one by what looks like a bunch of differently shaped blocks. These are your history bar and your properties bar. The history bar will likely become your best friend, because instead of having to hit undo ten times when you really make a mistake, you can just select the history bar and click on the step you'd like to go back to. Easy! Be careful though, because even with the history bar, you can only go back so much before it makes you click to go back to your very original image. Properties, of

course, will reflect whatever specs are relevant to your image.

Next to that, you've got your color and swatches dialog, which are pretty self explanatory. When you get into using the eyedropper tool, you'll find that you can use it directly within this dialog to select the colors you need.

Below are your Libraries, Adjustments, and Styles tabs, which, when selected, directly affect the menu below it. Libraries will allow you to connect to an online server and access your library directly, while Adjustments allows you to view all the adjustment layer symbols right there and thus makes it easier than using either the top or bottom drop down menus to apply them. Finally, Styles, which features all sorts of gradients you can choose from, create, and apply to your pictures. Finally, there are Layers, Channels, and Paths, which too have their own chapter, because this is the area of your workspace you will likely need to pay attention to the most, aside from which tool you have selected. The Essentials layout is the one that will be used for the remainder of tutorials after this chapter.

The Other Workspaces

Since we won't be using the other workspaces for these demos, I'll just give a little bit of information. 3D is useful if you are a graphic designer or 3D animator, and need to do some basic rendering. While other programs that are made specifically for these purposes do a much better job, the 3D workspace can be useful especially if you need to utilize Smart Objects, which will be addressed later. There are also spaces for Motion, Digital Painting, Photography,

and Typography. Experiment with these as needed. The only real difference between Essentials and Photography workspaces is that the photography one features a histogram at the top of everything, kind of like in Lightroom. This can be useful when doing color and exposure corrections. You can also customize your workspace to include relevant elements of each of these standards.

Image Prep

Now that you have a small idea of how to navigate the workspace, let's talk about how to prepare an image for an editing job. When you first open an image for editing, you want it to be the highest quality type of file you can get. A CR2 or DNG file is preferable, because you'll get the most out of your image. If you didn't know, these file types are what is referred to as a RAW file. It contains more raw information straight from the camera sensor than any other file type, enabling you to pull more information from areas that might otherwise be unsalvageable If you didn't shoot in RAW this time, from now on you should. Just change the setting in your camera menu. If you are working with a RAW file, when you open the image, a dialog box for an extension called Camera Raw will automatically open. We're going to come back to this, but for now, just open the image in regular old Photoshop.

In order to get it ready to go, a few things need to be standardized. The first of these is that you want to be working with the proper DPI and dimensions to begin with so that you don't forget to do it later and run into unnecessary snags. Typical good image DPI is between 240 and 300, so go with 300. You can always size an image down more, but sizing back up can cause pixilation because you're literally removing information and then trying to add it

back. The same is true of your dimensions. You always want to save a base file that's about as big as you'd ever want to print, so that your print image is nice and sharp. However, if for this project, that print size is smaller than your maximum desired image size, you can do one of two things. The first is, size it down to your desired image size, print, and then don't save that file, or save several versions of the image with different dimensions. This works well especially if you only have a range of two or three sizes that it gets printed at.

When you save your image changes, you want to keep it either as a DNG, or a TIFF file, because, again, these formats will allow you to have the most freedom with editing. You'll also want a JPEG copy for web use, and a Photoshop document copy to allow you to go back and make edits onto layers in the future.

If you also want borders on your image, now would be the time to do so, which you do in your Canvas Size menu, as opposed to the Image Size menu.

Finally, you need to decide on a color profile. Go to Edit>Color Settings and make sure the image profile working space for RGB is set to Adobe RGB (1998). Go to Edit>Assign Profile and make sure of the same, and then to Edit>Convert to profile, and make sure that the Source Space and Destination Space are both also set to Adobe RGB (1998). You may not think that this all affects very much right now, but on web and in print it certainly will. You'll also want to consider calibrating your monitor, which isn't a Photoshop thing, but can be found easily within the system preferences of your Mac, and, I would assume, your PC.

Now that your image is all standardized and ready to go, let's move into a comprehensive explanation of the tools to be found in Photoshop.

Chapter 2:
Navigating the Toolbar

As a warning, this chapter may get a little bit exhaustive to read, but I promise it'll be worth it. It's all about your toolbar, and the functions of everything in it. I will indicate which tools you'll probably be using quite a lot with an asterisk, but will also give a brief overview of everything.

The first thing to know is that the toolbar is somewhat customizable, and that behind each base tool is a variant tool, which can be accessed when you press down on the button. It may take you a while to remember where everything is, but once you at least have an understanding of the base tools, you should be all right. All of the tools also have shortcuts that you will learn in time, and have their own settings toolbar which will run across the top of Photoshop beneath the main menu bar to allow you more options and easier accessibility as you switch between tools. Each tool also has its own shortcut, which you will memorize with use and time. Each is, of course, denoted by its own symbol, but these change as you click on variant tools. If you find yourself using a variant tool more than the main tool, you can leave it set like that. That, along with the specified toolbars, is where the customization comes in.

So here's the basic list, in bullet points, and I'll elaborate on the more commonly used tools as we go.

- **Move Tool:** This tool is self-explanatory. It

allows you to move whatever you've got selected.

- **Rectangular Marquee Tool:** Allows you to make a rectangular selection when highlighted. If you hold down this button, you'll also find the options of elliptical, single row, and single column marquee tools.

- **Lasso Tool:** Opens up to the polygonal and magnetic lasso tools. These make more freely or weirdly shaped selections, and the magnetic lasso, true to its name, which will snap two edges it detects in the photo that it thinks you are trying to trace. Once you have made your selection, there is a box called Refine Edge that will become highlighted in your top toolbar. This will allow you to refine and tweak any part of the selection that may not be quite right, having selected too much or too little of an area.

- **Quick Selection Tool and Magic Wand:** This allows you to make a very quick selection for utilizing things like a quick mask, to map out where you're going. The edges won't be perfect, but like lasso, you can refine them. The variant tool, the Magic Wand, makes its quick selections based on tone and color in the image. Meaning that if you initially select something pink in an image, it will go and pick up on all the pinks. If you don't want it to pick up absolutely every shade of pink, but only a small section, play around with your tolerance at the top. You can also add to and take away from selections, as well as choose what type of sampling you would like to do and how many layers to sample, be it one or all of them.

- **Crop Tool:** The crop tool of course is self explanatory, but also gives way to the perspective crop tool, slice tool, and slice selection tool. The type of crops you make will

depend on the realism and precision of your work, as well as whether you do any graphic design.

- **Eyedropper Tool:** The eyedropper tool allows you to select a foreground and background color, whether from the color picker, swatches, or your image. This tool can be especially helpful because it can allow you to greater match things like skin tones or gradients as you work and do corrections to small, specific areas. The Eyedropper tool gives way to a whole host of other tools: The 3D Material Eyedropper tool, the Color Sampler, the Ruler tool, the Note tool, and the Count tool. Of these, the only other one I really use is the Color Sampler, which allows you to select samples of up to four different colors within your image. This tool is extremely useful when trying to do color corrections, because you can set parameters to within those samples and make changes that way.

- **Spot Healing Brush Tool:** This tool and it's variants get a bunch of asterisks, because they are going to be very important and useful to you no matter what type of work you do. These are the tools that allow you to fix any sort of discrepancy or blemish imaginable, and for that, they're all going to get their own bullet points. So, Spot Healing Brush is awesome for things like blemishes in portraiture and dust on film. Because it is a brush, it has the same toolbar settings as the general brush tool, including brush size and firmness, blend modes, match modes, a sample all layers checkbox, and the swirly pen symbol, which allows you to match the brush pressure to its size.

- **Healing Brush Tool:** Does the same thing as the Spot Healing Brush, but over larger areas. However, with the Healing Brush Tool as with the Clone Tool, you have to select a sample spot

to begin with and work from.

- **Patch Tool:** This will let you select an area within the photo that you would like to repair, using other pixels from another part of the photo to repair it. You simply select and drag the area over to correct it. This tool can also be used to clone isolated image areas.

- **Content Aware Move Tool:** Self-explanatory, it moves the selected area to wherever you drag it, but then uses the matching software to meld it almost effortlessly into its surroundings.

- **Red Eye Tool:** Removes red eye as caused by flash or other poor lighting conditions.

- The Brush Tool and its variants are also very, very essential. Obviously, the brush tool can be used for any kind of digital painting. Its control panel has an indicator and drop down menu for size, hardness, and shape of the brush, so you can really control it as you would an actual paintbrush. Next to that is a palette folder of all the brush presets that Photoshop includes. If you go into this dialog box, you can really have control over the type of brush you create. As you can see, you can control every aspect of the brush. This is really a tool that I would suggest taking the time to experiment with, both on photos and on blank Photoshop documents. If you happen to create a brush you really enjoy, you can add it to your list of presets here for quick access.

- **Pencil tool:** The Pencil Tool works essentially just like the brush tool, except that in my opinion, it's less versatile and more frustrating. Choose the Brush Tool over this all the time.

- **Color Replacement Tool:** It does exactly what it says: Gives you an easy way to change, or replace, the color of any element within a

photo. What this tool does is takes a sample of the colors that are under the cursor, so make sure you set the size accordingly. Whatever color you're dragging over is the color you want to alter, and it will change to whatever your foreground color is set to. If you do move it outside of the area you intend to affect, it will affect that area too, unless you set the tolerance to make sure this doesn't happen. Just play around with that number until the tool is affecting only the areas you want it to. As mentioned before with the eyedropper tool, you can also choose to sample a complimenting color from the image instead of using the color picker.

- **Mixer Brush Tool:** I love, love, love the Mixer Brush Tool. It literally allows you to mix and blend your colors just as if it were a real paintbrush, and can add some awesome painterly effects to your images. You can decide how wet or dry you want the "paint" to look, and what you want the mix of colors to be, as in, how heavy on blue, or how light on the red, et cetera. There is also a drop down menu of presets for your convenience. Be careful though. This tool will cover your photograph unless you adjust it with the right opacity and blend modes to get the exact look you want.

- **Clone Stamp and Pattern Stamp Tool:** The Clone Stamp Tool is another great way to do retouching or to create any artistic patterns you might want. Clone Stamp allows you to select the area you would like to clone, and then click to apply it to other spots. The thing is that it works much better when being applied in close proximity with the spot of origin, and also works much better when being applied to small, selective spots. So set your brush size to the smallest size that you can possibly use for

optimal results. The Pattern Stamp tool allows you to select preset patterns and apply them over your photos. As with other tools, you can also load other patterns of your choice for your use. You can either create your own and save them, or there are plenty of free and paid patterns online that are downloadable.

- **History Brush Tool:** The History Brush Tool works much the same as the history dialog box, except that, as its name implies, you can actually use it like a paintbrush to paint on the layer (and in the area) that you would like to undo. The Art History Brush tool does much the same thing as the History Brush tool, except that you can paint in filters or other under-layer effects, unlike the History Brush tool, which just allows you to undo things.

- **Eraser, Background Eraser, and Magic Eraser Tool:** The eraser and background eraser work exactly as their names imply, but the note I'd like to give you about these tools has to do with the concept of non-destructive editing. When you choose to use any of the eraser tools, you never want to erase right on your original image. Always use a copy or a layer, especially when using the background eraser tool. That way, if you want it back, you just have to click a button, and the same goes for if you make a mistake. The Magic Eraser tool is called that simply due to the fact that it is smart; it will select and erase pixels that are similar to the ones you designate.

- **Gradient, Paint Bucket, and 3D Material Drop Tool:** These tools kind of remind me a lot of paint on old, old Mac computers. They work almost exactly the same way. If you choose to apply a gradient, it may at first seem to obscure your entire image. But never fear, because you can isolate it on its own layer. That way, you

can apply blend modes and differing opacities to allow lower layers to show through. Paint Bucket works exactly the way you might think, and is also similarly affected by blend modes and opacity. It will not fill your entire image when you click, however, but will follow the layout of your image depending on where you click. The 3D Material Drop tool is not something I've ever used before, because I don't work in 3D rendering, but basically what it does is allows you to drop uploaded textures into the picture, or rather, onto the 3D object.

- **Blur, Sharpen, and Smudge Tool:** These are pretty self-explanatory, and can be pretty useful for small fixes. The Smudge tool is really the most interesting in the way it makes things look, since, if heavily applied, it can have a melty, Surrealist effect.

- **Dodge, Burn, and Sponge Tool:** The dodge and burn tools work exactly like the traditional darkroom techniques of dodging, or allowing less light to effect parts of an image, and burning, or the opposite. Of course, it's a lot easier to do in Photoshop than it is in the darkroom, and there are even different settings that control how much you want the tool to affect the part of the image you're working on. The Sponge tool seems at first like it should be housed under another main spot, since the name reminds me a lot of the Pattern Stamp tool. But the name can be deceiving, and the Sponge tool is actually used to saturate or desaturate parts of your image.

- **Pen Tool:** This is mostly used for things like creating vector paths, although you can also draw with it. A path is sort of like an outline, it helps to map things out. The pen tool also houses the Freeform Pen Tool, and Add, Delete and Convert Anchor Point tools. This is because

paths are made up of anchor points that tell it where to go.

- **Type Tool:** The type tool is awesome for any kind of graphic design process. With it, you can use Photoshop to create things like postcards or your own business cards.

- **Path Selection Tool:** Self-explanatory, this tool is great for use with the pen tool.

- **Shape Tools:** The shape tools are: the line tool, the ellipse tool, the rectangle tool, the polygon tool, and finally, the custom shape tool. Within the polygon tool and the custom shape tool are even more choices. Unlike the marquee tool, this tool doesn't create a selection space; it simply places the shape onto your image as its own layer.

- **Hand and Rotate View Tool:** The hand tool is useful for moving around within pictures when you're very zoomed into the frame. This will be especially helpful for things like retouching or restoration jobs. Rotate view allows you to rotate an image as little or as much as you like, and differs from the image rotation option in the image drop down menu because you can rotate by increments as opposed to by just 90 or 180 degrees.

- **Magnifying Glass:** It's just a glorified zoom tool. You can zoom by hitting Z and then clicking, but there's always good old command plus.

There's your brief run down of all the tools in Photoshop. Though that doesn't nearly cover every command that can be done via Photoshop, because we still need to cover things like the Filter Gallery and Layers, that's a good start on how to navigate and make things work for you. Speaking of making things work for you, one

thing you will have to learn for yourself is which tools work best for what task. Generally speaking, there is no one way to perform a certain task, so you just have to figure out what your preferences are. You also have to figure out the best way to ensure that you're choosing the correct tool for a job. This can take some practice. However, research, experimentation, and knowing what questions to ask will help you as you continue to learn your way around Photoshop.

Chapter 3:
Layers, Channels, and Paths

Layers

Let's talk about layers. One of the most fundamental rules when it comes to learning about Photoshop that I cannot stress enough is the importance of non-destructive editing. Non-destructive editing simply means that you use Photoshop properly—that is, to your advantage, to ensure you preserve all of the photographic and editing information that you can. That's where layers come in. Layers allow you to place each task that you perform in its own space.

In order to keep it all straight, especially when you've got over ten or so layers, Photoshop provides ways to keep it all organized. Firstly, you have your layer titles. There's no standardized way to title your layers, but you do want to make sure that you name each one. Use something that's going to trigger your memory, or the name of whatever fix you're trying to do. This way, if you should have to go back and change anything, you know exactly which layer you need to go to without having to click through every single one.

Photoshop also provides a way to see what your final image will look like with and without certain layers. You can tell if a layer is turned on or not by the checkbox next to the title. If a layer is on, or visible, there will be an eye symbol in the checkbox. If not, the

checkbox will be empty. With this option, you can decide whether you want to keep or print a layer before you delete it for good.

If you want to organize your layers even more, you can also create layer groups, which will create a folder into which you can drop all the layers you want. This is awesome for grouping like fixes. Say for example that you're retouching a portrait. You could have one grouping for eyes and lips, one for skin, one for hair, one for retouching wrinkles from fabric. You maybe thinking, how could I possibly need this many layers for something like that? But sometimes you want to do things in sections. For example, in the skin grouping, there maybe a separate layer for cheeks and for the forehead. The more layers you have, the less likely you are to get confused in the event of a mistake (that is, as to how to locate the mistake).

It may also be a good idea to group by what are necessary fixes, such as blemish removal or color correction, and to group by artistic choice. Later in the book, I will discuss modes that can be applied to layers to affect artistic choice even more. In the meantime, also in the same palette area as layers, are channels and paths.

Channels

Channels work in conjunction with mode, which can be found under the image tab. Mode reflects the type of color that your image is made up of, be it greyscale, RGB, or CMYK. RGB is an acronym for red, green, blue, while CMYK stands for cyan, magenta, yellow, and black, or the four colors used in print and

layered to create full color. You can use channels for many things, including color corrections on each separate layer, or separated negatives, if you do any analog work. You can also use them to create more refined split toned images.

Paths

Your paths palette will appear as empty unless you have any paths in use. Remember, paths are created using the pen tool. When you do draw on a path, options will appear in the bottom toolbar. These are to fill the path, brush the path with your paintbrush, load the path as a selection, and conversely to make a path from a selection.

It's good that you are aware of what these tabs all do, because it will help you to utilize Photoshop the most, especially for more technical applications as you learn how to do more.

Chapter 4:
Adjustment Layers

Adjustment layers work in conjunction with the general layers palette. Adjustment layers are just the fancy way of saying, all the correction you can do to a layer in order to get the most out of it. Basically, adjustment layers can be found in all of the menus, and you can select your corrections that way, but it's a lot more difficult to continually select from menu after menu. Discovering adjustment layers was one of the best things that ever happened in my journey with Photoshop.

You can easily locate your adjustment layers one of two ways. In both the Essentials and the Photography workspaces, you will remember that there is a tab in the top of your palette layered Adjustments. When you click this, you will see several rows of symbols. Alternatively, you can use the toolbar down at the bottom of the palette, where adjustment layers are housed under a drop down menu represented by what looks like a half shaded circle.

Within the adjustment palette, each symbol represents an adjustment layer, or type of layer. They are the following: Levels, Brightness/Contrast, Exposure, Curves, Vibrance, Color balance, Hue/Saturation, Photo Filter, Black and White, Channel Mixer, Invert, Color Lookup, Threshold, Posterize, Gradient map and Selective Color. When you use one of these layers, it is pre-labeled as to its function. The other plus to the adjustment layers as opposed to going through the main menus is that each correction

automatically has its own layer, whereas through the main menu the correction gets *applied.* I find adjustment layers to be less destructive and feel that they make it easier to track and fine tune changes.

In my opinion, some of these are more essential than others, and even though they are pretty self-explanatory, I would still like to go through each one and provide a visual example. I'm just going to work my way down the list.

So, when you click on an adjustment layer, the layer forms within the layers palette, and a properties box also pops up. This is where you control your adjustment.

Brightness and Contrast

The wonderful thing about adjustment layers, too, is that it automatically includes a layer mask so that you can control, within the layer, where the adjustment will be applied. Brightness and Contrast are controls that should be used sparingly, because they are not as refined as some of the other choices that you have. You don't want to push either one of these too high, because it will just make your photo look unprofessional. In fact, if you are going to use the brightness and contrast sliders, I would suggest applying then after you apply any changes using the exposure slider for the Levels and Curves slider. This way, you are not tempted to make your photos look so high contrast that it becomes crunchy. Even so with these warnings, let's take a look at what the Brightness and Contrast sliders look like when applied to an image. Pull up one of your own images that needs little to no correction applied. Use the

original for comparison and just play around with the sliders, saving different versions of them. You may not think that the tools are making that much of a difference, but when you pull up your altered images alongside the original, you will see how even a small five point change makes a huge difference. Don't believe me? Try it on a few different images and see what you get. Try making a version where you just minimally pop up contrast and brightness. This is good editing, generally. Then make a version of the image in which you push the changes to their max, which is an example of what not to do in most cases.

In your second image, the sliders should have barely moved. What you are generally looking for in your corrections is subtlety.

Then take a look at your third image, which is what the same image would look like if you were to push the contrast slider all the way up to 100. This is a common mistake that many new photographers make, especially when they get excited with Photoshop. They want their images to stand out, and look punchy, but instead, the effect is not exciting, it's just unprofessional. You can tell with most images that pushing the contrast all the way is not the way to go, because your white highlights will get blown out. The histogram at the top of Photoshop will also appear very striated, as opposed to the smooth overlap of the colors in the histogram of the original (assuming the original was a well exposed and balanced photograph to start with).

Levels

Levels are definitely my favorite way to control the light in an

image. Firstly, the levels dialog provides you with a histogram so that you can see the light and dark levels of your original photo, and visually track the changes as you make them. Take a close look at what your levels histogram looks like with your original photo. If you chose well, the initial histogram should already be pretty well-balanced. This means that any changes you choose to do will be more in an artistic vein as opposed to a corrective one.

As you can see, levels has two sliders, the top of which is for shadows, midtones and highlights. This is where we want to focus first. If you already know the area in which the correction needs to be done, for example, if you just want a little bit more punch in the midtones as we do here, start with that tic on the slider. In this case, of course, that is the middle one. Remember, less is more.

Here's another scenario. Let's say that you want to be able to make the green in a photo even darker, but you're afraid of how else it will affect the other colors in your photo that you don't want it to. You could just bump up the saturation, but keep in mind that this will provide a slightly different green rather than darkening. So, in order to darken, just apply a layer mask. What layer masks do is either allow or block a change from a certain area that you specify. This is where your foreground and background colors and the highlighting of the layer mask come in. You need to make sure that:

- Your foreground and background colors are set to black and white. It doesn't really matter which is which, because you can reverse them by hitting the X key. Black will block an adjustment from affecting an area, and white will allow it.
- Your layer mask, (or the white rectangle

featured within the layer), is selected as opposed to the layer itself. If it isn't, when you paint, you'll just be applying unwanted color directly onto your image.

Assuming these things are done, you're ready to go. So let's apply the mask to the flowers. Considering how small the tulips are within the frame, you'll most likely want to zoom in until they are large enough to be adequately painted on without accidentally painting into other areas of the frame. Set your foreground color to black, and paint away. As you paint, the change will not show up on the image itself, but rather, you will see black shapes of where you've painted begin to appear on the white of the layer mask. Keep in mind that you'll want to work with more care and precision, for a finished photo, although for this exercise, you can just go quickly. If you're working on a laptop, investing in a mouse or even a tablet to draw on can help with more detail-oriented work.

Now, apply your change. If you aren't too precise in masking, you can see little rings around areas you masked as you push your midtones. However, this is an easy fix. Just hit X, which will switch your foreground to white, and brush back over it.

Curves

Curves perform essentially the same function as levels, but are even more precise. Within this dialog box the corrections are interactive, meaning that you can click anywhere within the histogram that you need to, moving the guiding line up or down to adjust highlights and shadows. You can also make more than one point on the line to affect more than one change at a time in an image.

Like levels, you can also use the mask to make sure that the layer only affects parts in the image that you want it to. Another easy way to make sure that you're getting exactly what you need is to use the eyedropper tools to sample the area where you want the blacks, midtones and whites to come from. This can take some practice however, because if you select something that is too dark for example, you can get some weird color casts on your image. This is just one of those tools as you are old as you're playing around with this practice to get it just right. As you're playing around with this, however it will get easier to use, and you may just discover some practical and artistic applications for it. This way, your final image has more color and contrast than it did, but it isn't overdone or oversaturated. Feel free to experiment with your own photos, and start with some that you know need some obvious fixes, then move into more subtle fixes that require a much lighter hand. Breaking away from just talking about each type of adjustment layer separately, I want to talk about what you can do with adjustment layers now that you've got a good base file to work from.

Photo Filters

The photo filters adjustment layer is a throwback from the world of analog photography. When you went to take an analog photo before the days of Photoshop, fixes couldn't be done to the negatives after the fact. So, if for example, you needed to shoot a landscape and pop your greens to be more vibrant, you could use a green filter. Same with if you needed to bring in clouds, although that would require a different kind of filter, blue, I believe. These photo filter adjustments can help you to bring in or pop anything you need after the fact, and even if your photo isn't really in need of a fix, you can

also use them to affect the color of the lighting, making it warmer or cooler, or more neutral, et cetera. This will affect the overall mood of the photograph to be read the way you want it to. For example, in relationship to landscape photography you can add a green filter to make sure the color is as rich as it should be. However, as you can see if you apply it, it will affect the whole picture, so again, make use of your layer masks as well, unless you find yourself preferring the overall look.

Selective Color

Let's move on to more color correction adjustment layers that could potentially be used for creative applications. Now, this probably isn't the selective color you've been thinking of. It's not where you can take an image and turn it all black and white and save for one part. We're going to cover that skill, as well as how to color in black and white images, in the next installment. Instead, this adjustment layer is a way of affecting the colors in your color balance via adjusting the mix of CMYK. First, you have to choose whether you want the dialog box to operate under a preset or custom. Personally, with any slider that offers a preset, I like to use that only as a starting point, and then adjust, which then of course, makes it custom, but allows you to make some finer adjustments than just a preset would. Next, you'll need to decide what color you'd like to affect. Odds are, unless you've got one definite color cast, you'll have to adjust a second color after you correct the first. One of the things I'd like to fix in this photo is very minor, but this goes back to learning how to edit for subtlety. It's that the reddish tulips, while very red in real life, did not translate very well within the photograph. So, let's set the colors to reds. The reason you can still use all the sliders (cyan, magenta, yellow and black) is because

all of these colors are still going to affect the reds and be affected by the reds.

Also pay attention to whether you've got the relative or absolute bubble checked at the bottom of the dialog box. This is going to affect your colors. Relative means, anything that is relatively within that range of green is going to be affected, while absolute is every green within that range getting affected. Check both and switch back and forth to see which one you like better. As you can see with this image, the grass becomes more yellow when you check absolute as opposed to relative. So this tool is one way to do your color corrections, although for tougher fixes, I would suggest the good old color balance tool.

Color Balance

This is a great tool for when you have a good image that has just a bit too much of a certain color (or two). The color balance dialog automatically starts out with the midtones sliders checked, but that doesn't mean that that's what you have to start with. Take a look at the photo and see if you can determine where you need a fix. Is your image too yellow, green, blue, or magenta? Is it too much so in highlights, midtones, or shadows? Where needs the most help, and where needs just a nudge? Keep in mind as you change one component that you will be affecting the relationships of the others, and less is more, to start out with, generally.

I understand that all of these changes are very subtle and you're probably looking at the pictures, going, "I don't see the difference…," but I promise it's there. The important thing with

anything in Photoshop is that you *don't* have to do everything in post. If you think this way, you're going to be stuck working in Photoshop for a very long time, getting frustrated, and probably giving up. Granted, some of the processes that will be addressed later are very work intensive and can take hours, but something like color correction shouldn't. If things like your color corrections are subtle, that likely means that you're doing a great job of making sure everything is working well in camera. But because color changes can, and should, be so subtle, you really will want to make sure that your monitor is calibrated correctly. That way, if you have to use another computer to print or edit, you won't get on and be completely shocked if your color balance is entirely off. Of course, you should always check that any monitor you work on is correctly calibrated.

While there are other adjustment layers to be spoken about, I feel that the most important ones that will get the most use have been thoroughly covered. This chapter is very important to understanding the basics because all of these adjustment layers are going to be vital in the processes you'll learn later.

Chapter 5:
Blend Modes

Blend modes are really fun, because they allow you to meld together as many layers as you want into one cohesive piece. There's really no one way to go about talking about blend modes, because there are so many of them and because they all affect each other differently depending upon a multitude of factors, including but not limited to, each photo you're working with, how many layers you're working with, other blend modes that have been applied, and what opacities you have each blend mode and layer set to.

Let's get started with a list of what each of the blend modes are, and in order to demonstrate what each one does with nothing else applied to it, I'm just going to make a copy of my current picture and apply the blend modes to the top layer. Some blend modes will work better with different images underneath, as opposed to the same.

First of all, to access your blend modes, go up to the top of your layers palette, to the drop down menu, which, at present, should read "normal." When you click on the menu, you will see that the blend modes are separated by the task that they perform. These include darkening, lightening, light quality, options that will make it look like a negative, and color considerations.

First is dissolve, which will give your image a crackled look. It

doesn't really show up on two layers of the same image, so here it is just applied to one layer. And below that, are two images blended together using this mode. I've never really used dissolve for any corrective purposes, but it does have a nice painterly, glazed effect. If you choose to include a second, different image, just be aware that fill and opacity will affect how the image looks, and that there is no possible way for me to show you all of the effects it could have. But blend modes are really a lot of fun to play around with, so get in Photoshop and have some fun. You never know what you might come up with. Also, if you're wondering how to create a second layer with a different picture, all you have to do is open your second picture, and then go to its tab. Grab the picture or section of the picture that you want with the marquee tool and press command C to copy. Then, when you get back to your initial image, hit command V to paste. If you need to rearrange your layers, simply drag them around within the layers palette until you're satisfied.

Next are the darkening blend modes, and as you will see, some will look very similar to others. They are: Darken, Multiply, Color Burn, Linear Burn, and Darker Color.

You might be wondering why the one labeled darker color is actually lighter than some of the other darkened images. My guess would be that the other images are darker because they involve a burn or in analog photography the process of adding more time to a certain part of the picture. Whereas with darker color there is no burn involved, just a general darkening of the image.

Just as with the above darken blend modes, the lightening blend modes, only lighten color if it is a color dodge, whereas lighter

color and screen affect the entire image overall not just the parts most affected by saturated color.

With this section of blend modes, the types of light are affected as you can see something like soft light is going to give you a very soft picture with emphasis on the second layer. Alternatively, at least with this set of images the harsher lights such as hard mix and pin light put more emphasis on the top image. These harsher blend modes can be good if you are going for a posterized, graphic design kind of feel. However, if you are sticking with straight up photographic techniques, you might want to go easy on these blend modes and lower their opacity.

Difference, Exclusion, Subtract, Divide

With this section of blend modes, I will be honest and say that I'm not entirely sure how they work, and also that I have never found much use for application of them. With these particular images, I still don't find that they work very well, however I know that on some images they can create a look that is quite like a negative, be it color or black and white. My guess is that the algorithm works by excluding certain parts of the layer. For example, with difference it looks like the intensity of the top image was kept but not the information from the image itself. Exclusion looks like the top image was left out entirely and also that all contrast and saturation got taken away from the bottom image. So again this is just one of those times when I would tell you that it depends upon what you need and it's really easy to scroll through blend modes to see if any of them will work for what you are doing.

Hue, Saturation, Color, Luminosity

These blend modes principally affect the color and all the attributes of color within the two images being used. As you can see, if the colors of the photographs are not similar enough it can result in some weird color casts when using the color blending mode. But if the luminosity or shine of the image is similar the two will blend together to make one new entity quite effortlessly. Saturation is a good tool to use if you are ever having trouble popping up your colors using the saturation slider. This way, the blend mode will get you pretty close to where you need to be, and you can perform the last little tweaks manually to get it perfect.

Also in the layers palette are a bunch of symbols down at the bottom which relate to layer masks and adding more layers. But there is also a drop down menu labeled FX, which gives you even more options for blending. While these are not strictly blend modes in the same way the others are, they provide you with the ability to add even more depth by adding texture or shadows to your image. In the beginning of the next part of this book I will start out with the uses and applications of the FX drop down menu, before moving into how you begin to accomplish specific tasks within Photoshop.

Conclusion

Remember, this is just the start of your journey into understanding how Photoshop works. Make sure you're having fun as you go, and don't stress out. I think one of the biggest lessons I've learned about using Photoshop is not to wait until you have a deadline or the necessity of a certain skill to learn it. I've also learned that, while assignments, be they for school or a client or just personal, are good learning experiences, they aren't enough for that to be the only time you practice. You have to get yourself into the habit of taking pictures just to practice on.

While Photoshop is commonly thought of as a tool for fixing mistakes, I want readers of this book to shift that thinking right now and see it as a tool for enhancement. What I mean by this is that you shouldn't rely on the possibility that, "I can fix it in post" to allow you to skate by with subpar pictures in camera that then become okay pictures in Photoshop. Rather, think this: That your pictures should be printable and useable straight from your camera with only minor tweaks, and then when you put them in Photoshop, they become magical because you know exactly what tools to use to pull the most from each image you choose to use. Begin to shift your thinking to considering Photoshop as a tool for applying artistic, aesthetic choices and completely transforming your images from good photos to multimedia digital works of art. There is almost literally no limit to the creative processes and layers you can use within Photoshop to create almost anything you'd want.

Something you will learn, however, is that it is essential to work

from extremely high quality materials from the start. You can always make a photo smaller or change the file type to a less hefty one for web use, but you can't take a tiny file and make it bigger without losing a lot of resolution and a lot of professional credibility. Also, while it is entirely possible to do some pretty crazy things within Photoshop, such as removal of people or objects, body reshaping, and face swapping, there are limits, because Photoshop works within an algorithm of possibility, not magical thinking. One of the craziest things I have ever been asked, for example, was whether I could make a person who was stationary in a photograph look like they were jumping. The answer to that, if you apply common sense, is a resounding no. As you learn what is possible and what isn't, you will gain more of an appreciation for retouching and the general art of post processing.

In this book, you have learned how to prep your images, how to find your way around the toolbar, which tools are useful for what, and how to use and combine adjustment layers and blend modes to get the most out of your image, or out of multiple images. Keep in mind that everything I've gone through here today are just suggestions and starting points, and that the possibilities, even just with adjustment layers and blend modes, really are endless. If you don't understand them at first, don't use that as a reason to get discouraged and not make use of them. Just continue to push your limits and explore.

In the next installment of these Photoshop books, we will be delving into more complex processes, and they are going to involve much more work for you than just the occasional screenshot to show you what I mean. The focus will be on a combination of portrait and fashion retouching, and how to utilize different modes and

extensions, such as HDR, the Liquefy tool, and the filter gallery for artistic, impressionistic applications.

PHOTOSHOP
Master The Basics 2

9 techniques to Take Your Photoshop Skills to The Next Level

James Carren

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Introduction

Welcome to the second installation of my book on Photoshop, or more specifically, the usage of the Photoshop found within Adobe Creative Cloud. Other recent versions of Photoshop will be similar as well, but try to stay fairly recent.

In the first edition on Photoshop, we discussed all of the basics: how to become familiarized with the workspace and set it up for optimization of your own personal workflow, what tools are where, what they're meant for, and how to apply them. Once orientation was established, image preparation was discussed. Again, just in passing, I want to discuss how important it is to make sure that your image is properly prepared before going ahead with any type of editing or changes. As you know, that is the first building block to creating an image that will be the highest resolution. Initial file type influences all of this, so just be mindful from the beginning and you'll be off to a good start.

The other building block discussed in the previous book is layers. Layers prevent you from working right on top of your image, which means that if you need to, you can use the history tool to go back to the start. This tool also allows you to turn the layers off and on, which gives you the capability to see what you've done and whether or not it's working. Layers are going to be your best friend, so use them, and use them often. Always label everything you do in a clear, precise way so that you know what each layer refers to. Now that you've had a refresher on your image setup, let's move into what this book will cover.

- The Filter Gallery; where it is and why it's important. The Filter Gallery can be used for all sorts of things, from making editing that much easier, to making a photo look more natural, to fun and crazy fine art applications.

- Simple portrait edits; nothing fancy, this section includes information on things like how to remove redness from the skin, how to smooth wrinkles or large pores, and how to remove red eye and flyaway hairs. Basically, it's about taking your subject's natural attractiveness and making it stand out without it seeming like any corrections have been made.

- More advanced portrait retouching; this isn't for your everyday headshot or senior portrait. This chapter focuses on what you do when you have things like beauty or fashion shots. It starts out with the proper usage of the liquefy tool, which allows the user to reshape bodies and facial features as subtly or as dramatically as needed. There are also other techniques that I will mention that will give that high-end, airbrushed look.

- Moving on from portraiture, there is a chapter on colorization. Colorization is a throwback from the world of early photography, where photographers painted black and white photographs to appear to be full color. Today, the technique is much the same, except that it's much easier and mistakes can be more easily corrected with the aid of Photoshop. I will discuss how to colorize selected portions of an image, as well as the whole thing.

- Color enhancement simply refers to taking what you have in an existing color image and getting the most out of it. It involves making sure that colors and light levels are clean and appropriately vibrant, without being overly

saturated. It's essentially basic retouching for a landscape or still life photograph.

- Background removal is a lot simpler than you might think. It's also a useful skill to have, especially as it relates to the world of product photography and of collage.

- Camera RAW of course gets its own chapter, because it is absolutely integral to creating good photographs. If you are a budding professional, it is important to always shoot RAW and to get into the habit of doing at least preliminary developments within the Camera RAW dialog box. This will allow you to get the most out of your base image, and then you can apply other things such as filters and cool effects within Photoshop's main program.

- HDR is high-definition imaging, which involves combining multiple exposures to get the best overall exposure of the scene. The images are crisp and almost surreal looking. Believe it or not, this process is incredibly simple to achieve.

- Smart objects allow you to render 3D elements within your image. I will explain what they are and how they work, as well as some photographic instances for using them. Finally, life will get much easier when you understand how to use the Batch Editing dialog to your advantage to help you manage your presets.

That being said, let's move into the first chapter, on the filter gallery.

Chapter 1:
The Filter Gallery

The filter gallery can be found in the Photoshop navigation bar. It has its own place in every version of Photoshop. When you pull down the menu, you'll see a variety of choices. Of course, there is a selection that will allow you to apply your last filter used and all its settings to the next photograph you're working on. I have found that this option doesn't really work for me unless the settings of all the photos I'm working on are nearly the same.

When you click on the main filter gallery, it's going to bring up a dialog box of all the filters that can be used, and the one you've used most recently is automatically going to be up on the screen. I like to go straight into the whole filter gallery when I'm experimenting, layering, or not sure exactly which effect I'm looking for. Alternatively, there are some other commonly used filters that are mainly used as fixes or with other processes, and these are categorized into submenus. If you go into the submenu, another dropdown listing the filters comes up. Some of them can require some testing, but most are pretty self-explanatory. If you are unsure about any selection, though, don't worry. Whether you choose to go into the Filter Gallery in its entirety or to use the dropdown menus, a dialog box is going to pop up that will allow you to see your current image in a window, so that as you adjust any sliders, you can see the changes you're making before they are applied.

In the main gallery, everything is grouped under a category heading to make things easier. You will see things like: Artistic, Brush Strokes, Distort, Sketch, Stylize, and Texture. Some categories have more filters than others, and Photoshop always comes with a preset amount of filters, although as you advance in your skills, you may choose to download more from other sources and place them in your gallery.

Even though each filter is represented with a small thumbnail, if you have the time, I really would suggest playing around with the dialog and applying a few to a test picture just to see what you can come up with. As with blend modes, the possibilities are nearly endless. Don't forget to play around with the provided sliders and see how that alters the effect, too.

Some filters, depending on their complexity and the intensity, can take a minute to load once you have applied them. This is fine, just be patient. In addition to certain lens fixes and other corrective things you can do, many fine artists use the filter gallery to completely alter the look and feel of their image. If you only use one filter, the effect can be quite obvious, but after several layers, it can be transformed to look like a painting, an etching, or a collage.

Underneath the main filter gallery is a filter called Adaptive Wide Angle, which is used to either correct or to add any lens distortion looks you might have or want. If you're unsure what a tool does in this dialog box, just place your mouse over the tool and Photoshop will help you out. Adaptive Wide Angle is mostly for adding that artsy, distorted flair. If you really have an aberration you can't stand, I would suggest using the Lens Correction Filter instead.

We will discuss Camera Raw and why I love it later in the book, but for now you should know that right underneath the Adaptive Wide Angle is the Camera Raw filter. This is particularly useful if you've got a RAW file and you've done your corrections, closed the dialog box, opened it up in the main Photoshop workspace, and then realized you did something wrong or that you weren't quite as done as you initially thought.

Now, I know we've already discussed the Adaptive Wide Angle filter, but there is also the Lens Correction filter, which is much more specific. Where with the Adaptive Wide Angle, you are choosing to add any lens distortion, here, it's all about correcting any mistakes or weird distortions your lens may have caused. This filter is a really good tool to use all the time, and I would even suggest running a Lens Correction filter on all of your final images after basic corrections have been done.

The way the Lens Correction works is very specific. Starting with the Auto Correction tab, you can select the camera make and model as well as the lens model you shot your image on. This helps the program to identify the common issues that that particular camera or lens may have and correct them. As you add lens profiles, Photoshop will save them so that you can just select the correct one from the dropdown menu later on.

Then you will move to the Custom Corrections tab, where you can correct such things as geometric distortion, chromatic aberration (also known as color fringes; some lenses, for example, are known to be slightly magenta or green, et cetera), add a vignette to your image (just don't, use the slider for good and use it to remove any vignette you might have) or correct perspective with transform

tools.

Vanishing Point exists for correcting perspective. As always, before you begin in Vanishing Point, you should create a new layer for your changes to exist on. After you have created this layer, then open the Vanishing Point Dialog box. Working on top of a layer is also great because it means you can control the areas the perspective correction affects by utilizing layer masks. You'll also be able to preserve all other settings of your original image. You can also copy and paste images or parts of images in perspective, as long as you do the copying, and then the pasting within the dialog box for each image. So for example, if you want to copy something, open Vanishing Point, do your corrections, copy, close Vanishing Point, reopen it with your second image, and then paste. Corrections will be preserved. You can do the same with selections of parts of images.

So now let's talk about the functions of the tool itself. First, you will be asked to click the four corners of your plane in order to define where you'll be working. It's entirely possible that you will not be fully satisfied with your initial selection, and you'll need to make some adjustments. Using the Edit Plane Tool, you can reshape by dragging the corners, adjust the grid size to visually give boundary to the details you want it to, click and drag to move the plane around entirely, or scale the plane by dragging around your edge nodes within your boundaries.

If all of this sounds like a foreign language right now, I would suggest that you play around with it. We know intuitively how perspective works, so just use this tool as an adjustment to make sure that everything is lined up correctly.

In order to keep everything perfectly correct, it is very likely that you'll need to create overlapping planes, so what you'll do is tear off a new plane from an existing one. This is done by going to Edit Plane and Command dragging an edge node (not a corner node) of the bounding box. Voila! You've got a second plane, and if needed you can tear off from that one as well. Be sure to always adjust the angles of your planes accordingly within the dialog box. New planes automatically tear off at a 90 degree angle, but that's not always going to be sufficient. If you are unsure of your angle, just get it in the ballpark and then play around with it until it looks right.

It's important to understand what it means when your grid changes color. If you've got a blue grid, it means you've got a proper plane. All this means is that all vanishing points of the grid can be resolved, although this does not guarantee that the perspective you've corrected the image to is correct. Remember that Photoshop is just a tool, and that it still requires you to pay attention that the grid, which is your guide, lines up with the existing elements. Red means the plane is invalid, and yellow means that parts of the plane are invalid. It is possible to work from an invalid plane, but your results will get wonky. I could see where the perspective tool could be valuable within conceptual fine art, to completely create images that defy the laws of perspective, but I think it's important to learn to use the tool for its intended use first before going that far.

Keep in mind that you definitely want to utilize selections and cloning, stamping, moving, rotating, and scaling within Vanishing Point. That way, once perspective is correct within the image, you can make sure that all elements, such as windows, doors, and details, are all in their proper place. Alternatively, you can fill selections (doors, windows, et cetera) if you don't want them to be

there. Although achieving perfect perspective brings an image closer to visual reality, you might want to use these tools to maintain flow or aesthetic within the image. Everything is always up to your aesthetic choice. I would suggest this filter most for things like wide-angle landscape, pictures of interiors, or very geometric abstract patterning.

Explore the Filters gallery in order to make your work look that much more creative, professional, and put together. Take the time to experiment with each, preferably on the same image so that you can see what all the different filters do.

Chapter 2:
Simple Portrait Edits

Let's start out with some simple portrait edits. When I say simple portrait edits, what I'm referring to are the kind of fixes that don't look obvious, that retain the natural beauty or attractiveness of your subject. With these kinds of edits, you don't want someone (other than perhaps a professional) to be able to look at the image and know that anything's been done to it. Basically, you want to optimize how your subject already looks. Of course, you want to begin with a photo that is well exposed, sharp and beautifully composed. The kinds of things you want to fix are: making the skin naturally smooth looking, while still retaining tone and texture and attributes such as freckles, while removing acne, making deep wrinkles around the eyes, nose and mouth less harsh but still present, removing any skin redness or blotches, brightening and sharpening eyes and eyelashes, and maintaining texture in hair, lips, and eyebrows while making sure there are no stray hairs or dust.

Let's begin with acne removal, which also operates with redness removal.

Acne/Redness Removal

Let's start with the adjustment layer. You want to create a Hue/Saturation adjustment layer which is going to allow you to not only work on a separate layer from your image, but is going to allow you

to target only the red colors in the photo. This technique is also going to be the same basic starting place you would use as when you're trying to remove heat blotches or rosacea, or something similar.

In your new Hue/Saturation layer, go up to your Master dropdown menu and select the red channels. Push your Hue and Saturation sliders to their max. This is going to make your photo look very strange, but not to worry. It's just so that you can see what all the sliders are currently affecting and narrow that range so that your changes will only affect the areas you want them to.

Notice that down at the bottom is a double slider, which converts the color selected by the above slider into the color selected by the slider below. If you move that around a little bit, the image will begin to look more normal, and you'll be clearly able to see what colors are actually being affected. What you want to do is make sure that all the red or acne affected areas are highlighted by that other color. That's how you make Photoshop target those areas when you go to fix them. You want to narrow that area down as much as possible so that really only the acne reds are affected, as opposed to every red present in the photo. You'll know that you got it in the ballpark if your subject's lips are also slightly being affected.

Next, bring your hue and saturation back to normal, while leaving the bottom sliders where they are. Also bring up the lightness just a little bit. You should be able to see that your subject's face looks much less red than it did to begin with. If you have any areas of the photo that should be red, such as lips or hair or a wall, just go in with the brush on your layer mask and bring that color back in.

Now, we tackle the acne. This is where your spot healing brush tool comes in. Make sure you create a new layer on which you remove the acne, so that you aren't directly affecting your master image. Once you have that selected, zoom in on your picture to the area where the acne is. If you have a lot of acne, that's okay, you still want to zoom in so that you can be sure you're going to affect only the pixels you want and need to with your brush. Also be sure to be continually adjusting your brush size as you work; you don't want to be using a very large brush on a small area because you'll affect parts of the skin you didn't intend to.

Make sure that for this, the button at the top labeled Content Aware is selected. As Photoshop works to correct the blemishes you select, you want to be sure you've told it to pay attention to the content of your image. As you use your Spot Healing Brush, be sure to click on the parts you want to affect, as opposed to making the mistake of dragging to cover more ground faster. Not only is this lazy, but again, you will affect pixels that you didn't initially intend to. You might have to click several times to fully remove a blemish, but it will only remove in that area instead of incorrectly affecting your entire image.

Skin Smoothing

You always want to do redness removal and acne removal before moving on to skin smoothing. That way, you have nice, clean skin to work with. No matter the age of your subject, you will want to do some skin smoothing, although age and personal preference will really determine how much you do. For this step, you'll want to duplicate your background layer with all of the corrections you've applied thus far. At this point it may even be a good idea to

consider grouping your corrections by folder so that you don't get confused or accidentally rearrange something and set yourself back.

So, duplicate the background image you would like to start with. Change the blend mode of the copy to overlay, and go to Filter > Other > High Pass. What the High Pass filter does is sharpen an image, so you're going to see a big increase in sharpness. You might be thinking, why in the world would I want to do that? But it's good because what it's going to serve to do is make sure that as you soften, you can also keep things like eyes, lips, and hair very sharp. When the High Pass dialog comes up, you're going to see what looks like a greyed out version of your image. What you want to do is increase the radius until you can see detail in the eyes and around the mouth. The radius will be different for every image, but I would say that somewhere around a 6 or 8 is good, but just be sure to watch your details, such as wrinkles around the eyes or mouth. When you hit OK, don't panic. Your image is going to look way too over-sharpened, which really is the antithesis of what we're trying to do. So now, hit command and I and invert the image. What you'll have instead is a very soft image, which is awesome for the skin, but not so great for things like eyes and hair.

To fix this and create the final image, you'll need to add a layer mask to the copy layer. Using your brush, brush through the parts of the image that need to be sharp. Also, allow some of the wrinkles around the eyes and mouth to come in.

Wrinkles

While the above technique should do well to take care of minimal

wrinkles or to make wrinkles less noticeable without completely getting rid of them, when you have deep wrinkles, you'll need to employ some other techniques. One is to use the Healing Brush. This is the sister tool to the Spot Healing tool, and can be used to cover large areas. As usual, you should create a new layer to work on before you begin. You also need to do some setup, and make sure that "sample all layers" is selected from the dropdown menu at the top. Also, make sure the checkbox labeled Aligned is unchecked. It makes it easier to work with all healing tools in general.

The next step is to find a good, smooth area of skin to sample. Unless you are working with a very old person, this shouldn't be too hard to do, but I would suggest keeping the areas you sample as close to the area of the wrinkle you're working with as possible, and I would also zoom in and find a small area. As you move around the face, make sure you sample a new area of skin. Don't try to use the same sample from around the eyes for an area around the mouth, for example. This will help make your image look the most natural. To sample, Photoshop will prompt you to hold down option and click.

If you're working with a relatively young person, you may be able to remove a wrinkle entirely or just to leave a tiny hint of it, and have your image still look natural. However, if the person is older and/or has deeper wrinkles and scars, you don't want to remove them entirely or the image will look odd. So, start with the smallest part of the wrinkle and work your way up. Make sure that your brush is approximately larger than the wrinkle at hand, but not by too much. You can easily use your bracket keys to make the brush smaller or larger as needed. You'll also want to sample different bits of skin as you move along to avoid making the photo look strange,

like it has the same information repasted over and over into different areas. I have also never found working in large swathes to be very effective when it comes to the replacement quality. Plus, if you make a mistake, it's just that much more that you have to redo. Work in smaller strokes to conserve time and energy.

If you are working with someone who has very little wrinkles, you should be close to done at this point. However, if you are working with someone with a multitude of wrinkles, you'll want their face not to look quite so smooth, so lower the opacity of your corrections layer in order to make the effect look more natural.

Teeth and Eye Brightening

At this point, your image is probably looking pretty good, but there are a few other things you can do to add a bit more pop. Two of these are to brighten up the eyes and teeth. Luckily, both can be done with the same tool, the dodge tool. You might have to play around with it a bit, but odds are that both your teeth and whites of eyes are going to fall into the range of midtones. Make a whitening layer, and feel free to use the same one for both the teeth and eyes. Adjust the exposure up in the top bar to adjust how much you would like the area to be whitened. Start with around 30 or 40 percent, and crank it up from there if you need to. If you find that the dodge job is too white for your liking, simply go to the Edit toolbar and you will see an option called Fade Dodge Tool. Select this, and a dialog box will pop up, where you can adjust the percentage of fade.

Be careful as you are working on the eyes, so that you don't affect

the color of the irises too much.

Flyaway Hair

Even though we want to keep our images as natural looking as possible for this section, it's always a little pesky when your photo looks perfect and then there are one or two hairs out of place.

Once again, you'll want to create a new layer. If I cannot impress anything else on you in this book, it will be how important layers are.

If you have a solid background behind your subject, this is going to be a fairly easy fix. Create a new layer, pick out the Clone Stamp Tool, get a soft brush that's large enough (but not too large) for the area you would like to cover, and paint over the hair. You're just bringing the background in to cover up the hair you don't want to see. If you've accidentally removed any hair you didn't want to, you can bring it back via use of a layer mask. Keep in mind that this fix will only work well with pictures or areas of pictures that have a solid background to sample from. One fix is to play around with the blend mode of the cover up, and see if something works. If it does, great! If not, it's time to add some blur. Specifically, you need to create a new layer and add on some surface blur. What you want to do is set your threshold at such a point that the tool will know (via change in color) when to stop the blur. Using the preview in the dialog box, watch the blur until it begins to affect areas you don't want it to. Keep it just below that point, and the tool will preserve large chunks of that color, (e.g. the hair), but not the smaller ones (the flyaways). Play around with the radius to see at what point it

stops having a cleansing effect. You also don't want it too low or color will begin bleeding into the background, which isn't good.

This should get you fairly close to where you need to be, but keep in mind that you may have to create a second blur layer and run surface blur one more time to clean up some other parts. Just zoom in on the bits that still need some help, and clone stamp it out. Note: DO NOT try to do this if you aren't zoomed way into the area where you're working. Zooming will also help if your background has got some gradations to it; that way you make sure you're only affecting the same colors. Use Command + Option + Shift + E, which will create a Stamp Visible layer. This will enable you to get rid of the working layers that are below it, and this is actually a good trick to remember for after you've done your acne healing, but prior to your skin smoothing. Add a layer mask to your Stamp Visible layer. This will hide all of the smoothing that you've done, and now you'll just use the brush tool to bring the fixes back in, or, in other words, hide the parts you don't want.

Chapter 3:
Using the Liquify Tool For More Advanced Editing + Other Techniques

As a disclaimer, I would like to state that as a general rule, I do not approve of total body reshaping unless it is used in conceptual art to make some kind of statement. While I feel that it's totally acceptable to use in order to do slight reshaping or to allow for more symmetry in a body shape, if your model is completely unrecognizable by the end of your process, you probably should ask yourself why it was necessary to make him or her look so different in the first place.

That said, let's talk about the liquefy tool. Liquify basically uses a lot of pushing, pulling and distortion of pixels to create a new shape. The tools to be found in the liquify dialog are: the forward warp tool, the reconstruct tool, the pucker tool, the bloat tool, the push left tool, the hand tool and the zoom tool. Be sure that as you work, you're zoomed into the area that you're focused on. You can always zoom out to do larger general fixes later.

Start with the pucker tool, or a combination of the pucker tool and the push left tool to start moving pixels where you want them to go. My suggestion would be to try and work on one area of the body at a time, while still keeping an eye on the picture as a whole. The last thing you want is for your upper body look great only to have the

lower body look completely disproportionate. It's also important to pay attention to whether or not you're accidentally affecting parts of the image that you don't want to. This can happen if your brush is too big, or if you're having difficulty controlling your movements with only a mouse.

The freeze mask tool and thaw mask tool, which are located in the advanced tab of liquify, will help with this issue. These tools make sure that your image is protected while you adjust other parts in liquify, and then gives you the capability to remove that protection when you're finished.

The best thing about liquify, is that you can save what is called a mesh. A mesh contains all the information for all the fixes that you've done on an image. If you decide you're done for the day, you can save your mesh and then load it later when you're ready to work on that image again.

Switch back and forth between tools as needed, and be patient. As I said before, it's going to involve a lot of consciousness on your part of what size brush you need, what tool is working, and moving pixels back and forth and from side to side to get things just perfect.

Chapter 4: Colorization

People are often asking me and my other photographer friends if we can make their black and white image color. While the answer is actually yes, it doesn't really work in quite the way they might think. While you can take a color image and convert it to black and white with the click of a button or two, with black and white to color, the process is a bit more intensive.

Firstly, if you're working with an older vintage photo that might have some rips, tears or stains, you have to clean that up. Do a quick removal of any dust spots or errors before you begin.

To actually begin the colorization process, you'll need to select the object that you would like to add color to. You can do this by using any selection tool, and while I still prefer the Quick Selection tool, some people prefer the Magnetic Lasso. Go to Image > Adjustments > Hue/Saturation, and play around until you get the color you want in your selection. If it appears that at first nothing is happening in your image, just make sure that you have the colorize checkbox checked. Once you're satisfied, click OK and move to the next part. If you find that your image is too flat (or colorized looking) for your taste, you can add in some noise, or the effect of film grain by accessing it in the filter gallery. Play around not only with the noise filter but with the grain filter as well until you get the effect you like. Basically, you are going to repeat this process with all the parts you want to colorize until you're finished.

After the process is complete, you may have to do some overall brightening or correction using a combination of levels, curves, and maybe even a color balance adjustment layer. Keep in mind, though, that as beautiful as a colorized image may be, it's never going to look exactly like an image that was taken in color. You can, however, add light gradations by filters on top of your hue/saturation selections.

Chapter 5:
Color Enhancement

Color enhancement is basically just retouching for color, and it also involves your quality of light as well. There are many ways you can go about adjusting your color, and they don't involve defaulting to the vibrancy and saturation sliders. In fact, this is one of the worst mistakes that beginners often make. They think their colors look lackluster or off, and rather than considering what the problem is; whether it's exposure, shadows and highlights, or a weird color cast —they just crank up the saturation and call it a day. What I want to talk about in this chapter is the usage of curves and levels, and a method for pumping up color that uses the LAB channel in the Mode dropdown menu.

Firstly, for a quick fix, I would suggest working in two steps. Make a levels adjustment level first, because in order to make sure your color is done right, you need to make sure it was taken in the right lighting. There are all sorts of default settings to choose from, available right at the top of the panel. While you can scroll through these and use them as starting points for determining where you want to go with your image, I wouldn't suggest stopping there. This is especially important because, no matter where you want to go creatively with your image, you have to have a good, properly lit and color balanced image to work from, otherwise everything gets thrown off.

So, before you move a slider, consider what is wrong with your

image. Does it have any severe, blown out highlights or unwanted shadows? If so, that's where you need to begin. Moving the darks slider to the right is going to darken your overall image, the grey slider moves the midtones up and down, and moving the lights slider to the left will lighten the image. Use the provided histogram as a guide; it will show you where the valleys and peaks of your lights and darks in the image are. The excellent thing about working on an adjustment layer as opposed to just accessing levels from the dropdown menu is that you can apply layer masks as necessary, so that you only put light corrections where you want them. This is great for situations where you may have a well-exposed image except for in one pesky spot. With the adjustment layer, you can leave the majority of the image as it is and change the things you need to.

Curves are a little bit more complicated, but they operate under the same principle. You will see a histogram that represents the light patterns in your image, along with a moveable line graph. You can move this by hand to affect your changes, or you can use the highlight, midtone, and shadow eyedropper tools to click directly onto the image and affect it that way.

Once you're satisfied with all your lighting changes, it's time to look at colors. You're going to create a color balance adjustment layer, and then take a good look at your image. As you can see, the dialog box has a set of three sliders, cyan and red, magenta and green, and yellow and blue. Adjust these sliders as needed and pay attention to whether you have highlights, shadows, or midtones selected in the dropdown menu at the top. You'll have to make minute corrections every time you make a change, and make sure the three elements look color balanced to normal. In order to ensure that you won't

have any other weird color shifts on printing or posting online, you should make sure your monitor is calibrated properly. Once you've got your normal color balance, then you can concern yourself with things like whether or not the colors need more vibrancy, saturation, or desaturation.

Even though all this may sound like a lot of correction, it actually isn't that much, especially if you've already got a pretty good image to begin with. Remember to use the adjustment layers rather than just the dropdown menu alone for added ease if you mess up.

Let's talk about another way to get your light and color to pop. This also involves using Curves, but in conjunction with the LAB mode of color. The LAB channel is different because using it affects the lightness of the image instead of the color. Choose a flattened image, and change the mode to LAB. As always, duplicate your background layer, because this is where you're going to apply your changes. Now open curves, and again, this is one of the few instances where you DON'T want to use an adjustment layer, because the image you're working on needs to stay flattened. In this case, because the L channel controls the lightness, you won't even have to pull up a second dialog to work on color and light; it can be done all at once. After you adjust your L channel, select A, which is the magenta and green channel. Green is left and magenta is right, and you want to drag each side in the same number of squares. Repeat the same process with the B curve. Apply the curve, and then change the image mode back to RGB. Do not flatten the layer. Then, adjust the opacity on the top layer until you see the original begin to meld back in. Adjust it until the color corrections affects the picture as much as you want it to. You should also experiment with blend modes to see how they affect your fix.

Chapter 6:
Background Removal

There are many ways that you can choose to do a background removal, and many reasons why you might do so. Background removal is especially good for things like product shots, where you'll want to be able to paste the image of the product into an ad layout. Typically, product shots are going to be the easiest type of background removal, because they are generally taken on a clean white or solid colored background. However, if you aren't working with a product shot, the process might be a little more difficult due to Photoshop's tools picking up unwanted color pixels. However, it can be cleaned up. Background removal is generally a quick process unless there are many tiny elements involved, (such as a large group of people or a very similar colored background behind an object—white on white is hard to separate), but it does have multiple steps.

Keep in mind that as with anything in Photoshop, you may find a method or tutorial that works better for you, and as such, I would suggest you experiment with all the tools that are useful for background removal, including Quick Selection, Magic Wand, and Lasso. However, for this method, we will be starting with a Quick Selection, which is my favorite way to start things off.

With Quick Selection, you'll want to make sure that the brush up at the top with the plus is selected. This is going to allow you to select pixels. Draw loosely with your mouse around the subject. The Quick

Selection tool is going to do a pretty good job, but it might miss some tiny sections or details that you'll need to zoom in and make sure to select. If the brush selects too many pixels, you'll want to adjust your brush size, and also select the minus brush, which is going to allow you to deselect pixels. It works exactly the same way, just brush it over the area you'd like to remove. Again, you might have to zoom in and out to make sure it's good, but don't worry about getting it too perfect just yet.

Up at the top along with the brushes is a checkbox labeled "Refine Edges". Once you feel your selection is fairly good, click this box and another dialog box will appear. Your selection will appear isolated on a white ground, and this way you can check to see how clean your edges truly are. I would suggest checking the box labeled Smart Radius to use as a starting point, and using the sliders to refine further from there. You can also erase or add to the selection that you see by using the brush and eraser tools that will appear in the upper left hand corner. Also try the Refine Radius checkbox. I understand that this one can be a bit confusing, simply because when you first click it, Photoshop gives you a white plane with nothing on it. But, if you notice, in the section under Edge Detection, your radius is controlled by a slider and by default, and it always starts at zero. If you move the slider, you will begin to see the edges of your selection appear. You want to keep dragging until you have a pretty good outline and you can see that Photoshop is picking up all the tiny details that you want, but be sure not to push it too far. If your selection is still a bit messy, you might begin to select bits of background. A lot of these adjustments require back and forth of looking at the preview, looking at the radius, playing around with your edges and so forth. It might take a couple of tries to get your image exactly where you want it to be. When you're satisfied, click OK.

Now, you'll want to select the inverse of your image by right-clicking. Something important to note: this is not the same thing as inverting your image. When you right-click, a menu will appear. Select Inverse, and then add a layer mask. The background will disappear and your subject will be left floating on an empty layer. If you find that you still have bits of background that don't belong, simply use the minus brush to remove more. You may also want to go back into the refine edges dialog and do a final fix. If you prefer, at this point you could also choose to work directly on the layer mask by selecting your brush tool. The great thing about inverting to create a layer mask is that if you decide you want your background back, you can just chuck the layer mask.

Again, there are other ways to do this, but try this method first. I would also add that if you are having trouble (because of color similarities) of unwanted subject pixels getting picked up, try switching over to the Magic Wand tool before you finish. With the Magic Wand, you can set your tolerance and your sample point to only pick up certain colors.

You can now copy and paste or drag your selection onto a new background if desired.

Chapter 7:
Camera RAW

I can never seem to talk enough about how much I value Camera RAW. I'm not going to go through all of its functions, as that could fill another entire book, but I do want to express how important it is that you should always shoot your images as a raw file and do the vast majority of any fixes you may need in Camera Raw. The program can help you to pull a lot more out of an image than may have been possible if it was just a jpeg. As always, if you do need to save your image as a jpeg, make sure that you always save a master copy in CR2 format, so that if need be, you can go back and make any necessary changes by accessing Camera Raw via the filters menu. Even if you still prefer to do your fixes in regular old Photoshop, at least do your exposure and white balance adjustments in Camera Raw, as it will make everything else that much easier to work with.

As you learn the program, you may find that you like it even more than Photoshop, and may reserve Photoshop for fixes that can only be done in the filters gallery.

Chapter 8:
HDR

HDR is one of those things that looks really complicated but isn't actually that hard to do. To start with, you are going to need at least. The way HDR works is to utilize different exposures in order to be combined and give you the most information in the image as is possible. HDR stands for: High Dynamic Range imaging. That's what makes the image looks so sharp and clear, and in some cases almost surreal. Typically, in normal images, the sensor takes an average of the scene, and so you will have some areas that fall deeply into shadow or may be underexposed. With HDR, this doesn't happen, because by combining the images, you are getting the proper exposure in each piece of the scene.

What you do is take the exposure as you normally would for your subject. Having determined that appropriate exposure, you should go both one stop above and one stop below that one. These will give you the minimum range that you need for both your shadow and highlight detail. Again, this is the minimum, and if you would like to capture even more nuance of detail I would suggest going two stops above and below your base exposure.

After you have your images, you're going to go into Photoshop, and your first impulse may be to open up all these images that you've just taken, but all you need to do is go to File > Automate > Merge to HDR Pro. When you select Merge to HDR Pro, a dialog box will open where you're going to be asked to select your files. Select all

the files you took of the scene, and hit OK. Depending upon whether the image is set to 8-bit, 16-bit, or 32-bit mode, you'll have some different options for your editing. If it's set to 8-bit or 16-bit, you're going to see quite a few options. If you are a visual learner, I would suggest also searching for some guiding images to go along with these instructions.

8 and 16-bit images are going to show quite a few editing sections in the dialog box. The first is a checkbox labeled Remove Ghosts. Check this box if you see that you've got some funky blur going on, which is typically caused by camera shaking or extraneous light spillage at night. Next is your Edge Glow, which, as it sounds, controls the amount of light, or halo, that you have around your subject. You can make it effect more or less of the picture with the radius slider, and also adjust brightness. Next are your tone and detail sliders, followed by sliders and curves that control your shadows, highlights, vibrancy, and saturation, just like with any photo. Adjust these just as you would normally, until you are satisfied with the appearance of your photo.

After you're finished adjusting your image in its 8 or 16-bit state, convert the mode to 32-bit using the dropdown menu at the very top of the dialog box. When using the white point preview slider, you won't see much of a difference as you move the slider along. While HDR works best as a 32-bit file, it's hard for computer monitors to display all of this information, so the white point preview slider is really there as a visual guide. The histogram's dips and points represent where and how the information falls within the photograph.

Once all of these preliminary steps have been done, it's time to do

some tone mapping, which is the step where you are really going to get the most control and creativity out of your image. If you are using Creative Cloud, as in this book, you have the option to do your tone mapping in Camera RAW. Just make sure the box is checked if you would like that option. In older versions of Photoshop, (or just based on personal preference) you can just continue to work in the HDR dialog. You want to make sure that you do all of your tone mapping with the image in 32-bit mode, but whenever you're satisfied with your image, save it as a 8-bit or 16-bit image. Just as with any editing job on a regular photo, it's going to take some playing around with your sliders in order to get your image to exactly where you'd like it to be. Also be aware that as long as you have saved a master copy of your 32-bit image, you can tone map over and over in order to create different aesthetics for the same photo.

In the main HDR dialog box, there are also presets that will give your photos different looks. While I really wouldn't suggest hitting a preset and being done with it, you can definitely use it as a starting point or to see what your aesthetic preference might be. My own personal tips for HDR would are that you want to use it as a tool for enhancement of an already beautiful photo. The point of HDR is to make things look more real, and while pushing the boundary into hyperrealism can be kind of cool, you don't want to overdo it or it will look incredibly obvious.

Alternative to doing actual HDR, you can do something called HDR toning. This can be done with any normal PNG, JPEG or other file that you've shot, and you only need one. To open the dialog box, go to Image > Adjustments > HDR Toning, and when you click on it, the image will go to an auto HDR look, and then you can make your

adjustments. Even though this isn't true HDR, the slider controls work the same and it'll do in a pinch for the aesthetic. The dialog box features the exact same sliders as actual HDR. When you're satisfied, just click OK.

No matter which route you choose, HDR is one way to experiment with Photoshop, have fun, and make your images stand out.

Chapter 9:
What's a Smart Object? +
Smart Filters + Batch Editing

Smart objects can be created via the Layers panel by right clicking when you want to create them. A Smart Object allows you to incorporate things like vector graphics or illustration into your image plane. Transforming something into a Smart Object allows you to prevent loss of image quality. It's more digitally archival, by saving a linked copy of the information to the original image. That way, Smart objects save what you do, much in the way that layers preserve what you do. Smart objects are less archival than vectors, in that when you do any resizing, you still lose image quality, but they're definitely more archival than just working with plain pixels alone.

Smart objects also make the Free Transform tools more archival by saving all the pixels and the transformation, so that if you need to, you can return to it and make changes later on. And if you share, or copy and paste a smart object, when you make a change to one version of the image, you have the option to make the change to them all, thus expediting any work you may have to do. Smart objects can also be linked, can be shared via copy, and include nondestructive Smart Filters, which can be stacked together and then edited individually. I have never had much cause to use a Smart Object in the past, but given the advent of Smart Filters as well I may have to do more research into them and give them a try.

The last thing I wanted to mention is what is called batch editing. Batch editing is exactly as it sounds and allows you to make changes to many images at once. To create a batch, you will go to Window > Action and you'll create a new batch by clicking on the folder icon at the top of the dropdown menu that pops up. Name your batch in the folder and then name the action below that. Make it descriptive, and relating to whatever fix you're going to have to do.

What Photoshop does is records whatever action you do on the screen as part of that action batch. This way, you only have to perform all of the actions on one photo. Press stop action when you're done. Subsequently, you will be able to load that action and apply it to the batch.

To apply the action, go to File > Automate > Batch. Select the action, set the source, and set the batch destination to none. Hit OK, and Photoshop will perform your batch edits for you, which should help save on time with like edits from the same shoot or series.

Conclusion

As you hopefully learned from this article, there are a multitude of things that can be done in Photoshop, and tons of ways to do them. In fact, given that you are using the appropriate tools for the job and a nondestructive workflow, there are likely many ways to do the same tasks as described above. In conjunction to this book, I would also suggest doing research into the types of fixes that you use the most, and figuring out what workflow and combination of tools is the most beneficial to you.

Always keep in mind the importance of layers for preserving a master image as well as tracking all of the changes that you make. Label everything, and if you're ever doing many changes on one image, put like edits into their own folders for easier organization.

Also keep in mind that though all of the fixes that have been mentioned in this book are fairly easy to grasp, they build upon each other's principles and can take some time to master. If you find yourself struggling with the fine motor movements of certain fixes, as I have in the past, it might be a good idea to invest in a larger desktop monitor as opposed to a laptop, and a Wacom or other brand of tablet to allow you to have a more natural style of control. Tablets, too, require practice to learn to use, but once you master it, it's very worthwhile and useful.

And, with every new edition of Photoshop, be sure that you brush up on what changes and fixes have been done, as Adobe is constantly working to improve the user friendliness of their

products.

Landscape Photography

10 Essential Tips to Take Your Landscape Photography to The Next Level

James Carren

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Introduction

Landscape photography is a difficult craft that looks deceivingly simple. Often, photographers go out to shoot an image, which through their eye and lens looks lush, verdant, pastoral, or otherwise entrancing, and come away wondering why the pictures are flat, devoid of life, or uninteresting.

In this book, I will give you a multitude of techniques and tips for taking landscape photographs and to otherwise improve your skill. It doesn't matter if you've taken landscape photos before or not, I feel confident that something here will help you to think of landscapes in a new way.

One of the most important points of this book—which I will be reiterating constantly—is that you have to get into the habit of *seeing*. Just because you look around you each day, doesn't mean you see. It is a skill that must be learned, but which is learned fluidly, intuitively, and through lots of practice. Seeing includes understanding and noticing things such as light conditions, composition, and the psychology of how colors affect the feel and tone of your image. The fun part is, that once you've learned to really see, you will notice that everyone sees differently. Two different people can take a photo of the same landscape in the same spot at the same time of day, and these images, even before processing, will look completely different.

Aside from this ability which must be honed, you will also learn how to handle your camera better. For most people, this can be the

most intimidating part about photography. I'm not going to overwhelm you with complicated equations or explanations. However, it is important that you know the basics of how to control your camera so that you spend less time fixing the photos after you take them. There are also a couple of technical tricks that can help your images stand out.

Landscape photography, like anything else, requires practice. I will discuss a few simple techniques to get you into the habit of taking pictures each day. Finally, I'll talk about post-processing, and how you can use it, in combination with your unique way of seeing, to manipulate what your viewer sees and feels.

Chapter 1
What is a Landscape?

When you Google search the word *landscape*, here is the definition you get: *all the visible features of an area of countryside or land, often considered in terms of their aesthetic appeal.*

Very broadly, this also applies to the art of landscape photography itself. In essence, any picture of the land is a landscape. In contemporary photography, however, there are a multitude of different techniques and styles that can qualify as a landscape. The rule of thumb in my mind is, as long as it has a horizon line, it's a landscape. Even with this rule, however, there are a few types of photographs waver between what is considered landscape and what is considered abstract. Things like this might include a detailed shot of a flower or piece of bark, or an image of the sky or sea in which no horizon line can be seen. These kinds of pictures can often be included in portfolios with landscape, because of the unclear border between genres.

That said, let's focus on the more common types of landscape photography. Firstly, let's address landscape format. As most of you know, this is when the image is shot and/or displayed horizontally, which makes sense due to the horizon line. Most landscape photographs do read in this way, but they don't have to.

Landscapes don't all have to be dreamy and pastoral scenes, either. They can be dramatic and focus on the weather, like the stunning

photographs taken of violent thunderstorms and tornadoes. They don't have to be devoid of buildings, either; landscapes are there to be taken no matter where you live. Specifically, a landscape with many buildings is known as an *urban landscape,* or *cityscape.*

If you're a photographer who typically enjoys taking portraits, and this is a foray into a whole new world for you, try taking images of people *in* landscapes. With this method, the people aren't the focus, but they can provide a good sense of scale or human presence to the image. If you choose, for example, to make the people in the landscape incredibly miniscule, it can serve to emphasize the grand stature of something natural, be it a giant redwood or a towering wave.

Within the genre of landscape painting, there are three main categories. These apply to landscape photography as well. They are *Realism* (or *Modernism*), *Impressionism* (or *Pictorialism*), and *Abstraction.*

Realism is exactly what it sounds like. You take a picture of what's in front of you, and then when you process it, you make it look as much like reality as possible. This would include things like matching the white balance to how it looked outside, and making sure that the color was as close to true as you could get it. Really, I feel that this method of shooting doesn't allow much room for expression beyond choice of composition.

Pictures such as these bring the Modernist group f/64 to mind. A quick photo history lesson: f/64 was a group formed by photographer Alfred Stieglitz, as a counter to the Pictorialist movement, which I will discuss with the category of Impressionism.

A succinct mission statement given by member Edward Weston reads, "The camera should be used for a recording of life, for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh." The reason the group was called f/64 was because they often chose to photograph using that f/stop, which is the lowest, and which gives the most sharpness to an image. If you choose to take the approach of Realism (or Modernism) when shooting landscape, you may want to try shooting at this f/stop.

Impressionism is the opposing force to Pictorialism, as most Modernists would agree. This style of landscape is more about the atmosphere or drama in a picture; it's about emotion and intent. Where Modernism/Realism is about capturing a documentary picture that is true to life, Pictorialism/Impressionism is a more craft-based, fine art enterprise. Even today, I would venture to say that the majority of popular landscape images are Impressionistic. The reason these kinds of pictures are so loved is because they rely on atmosphere as well as craft.

Atmosphere is all around us, and while we may not notice it in daily life, it has a huge impact on our perception of a photograph. Atmosphere is both literally the weight and presence of the air in a photograph and the impression it leaves on us. The weight I refer to denotes our spatial ability to sense depth, or the presence of foreground, middle ground, and background. Differing atmospheres, such as a sunny clear day versus a day with heavy cloud cover affect our ability to see these different spatial areas. With these differences in vision, we are also affected psychologically. This, in conjunction with color, affects how we feel about a photograph.

Atmosphere in landscape always has a color or feel to it, which can make all the difference to our perception. If, for example, an image is made up of rich reds and golds, it can convey a sense of glory or power. If it leans more toward the red than the gold, it may feel more menacing. A calm, contemplative photo, by contrast, may be made up of cool greens and blues. And an image that is moody, with a high contrast of black and white, or that is heavy, with dark purples and blues, can convey a troubled atmosphere.

Atmospheric perception can also be affected by use of selective focus, depth of field, and composition, all of which I will discuss both in technical and aesthetic terms in Chapter 5. For example, if you have an image with a heavy, foggy atmosphere, and you choose to shoot it at a shallow depth of field, you could either create an airy, dreamlike feel, or an oppressive horror movie mood, depending on your choice of color. I will also discuss this further in a later chapter.

The second attribute of Impressionism/Pictorialsm that differentiates it from Realism/Modernism is the craft. By craft, I mean the level of care and choice of technique that goes into the final print of the photo. That is not to say that realistic, documentary photos aren't well done. All it means is that they're very straightforward, while Pictorialism allows for more freedom of expression in the printing. This includes things like dodging and burning for artistic effect, using a special paper, or using an alternative process printing technique.

The third kind of landscape work, as briefly discussed above, is Abstract. Abstraction requires the visible landscape to be reduced to interpretive shapes and colors. The emotional impact of the image

is considered far more important than the actual, physical content of the image. How Stieglitz would have shuddered!

These types of pictures can be intentionally shallow or blurred, a simple mechanism, or can move further toward the feeling of painting by having the sky, sea, or grass fill the entire frame. While these images can have a horizon line, they aren't required to. Those without such can be somewhat disconcerting and, in my mind, quite interesting.

Now that you know a little bit about the history of landscape photography and all its varieties, let's get started on making photographs!

Chapter 2
Understanding Your Camera Settings

This is the most technical chapter of this book. I have tried to make it as simple and non-intimidating as possible.

Learning to control your camera may be difficult to grasp at first, but with practice and an underlying understanding of how your camera works, it'll be easier to make good photographs. Not only that, but you will also find that your ability to consistently take well-exposed photos improves.

If you shoot digitally, you may be wondering why this is important. If a photo isn't properly exposed, you can just delete it and try again, right? Better yet, you can fix it in Photoshop! While both of these statements are technically true, these aren't good habits to develop. Think of it like this: if you spend all your time deleting photos and messing aimlessly with settings to try and get the look you want, you'll only get frustrated. You run the risk of losing good light, especially during the *golden hour* (we'll discuss this term in the next chapter) and you may even give up. If you know exactly how to get what you want, however, you'll spend more time taking good photographs. This, in turn, leads to more desirable images without as much thought.

If you still think that you'll just fix your photos later, you could be

startled to find that it may not even be possible. Beginning photographers often think of Photoshop as a magic catchall of mistakes. Sometimes, though, photos are just too technically incorrect to be saved. You could spend hours laboring over one problem that could have been corrected at the initial taking in a few seconds. Additionally, after you spend all these hours correcting, you may find that the photo now looks too fake to be useable. The easiest way to make a good landscape is to take a good image from the start, which can then be enhanced, rather than saved, by Photoshop.

Firstly, you should make sure to always shoot in RAW format. If you don't shoot with Canon, you may have the choice to shoot in DNG, which is also a RAW file format. RAW files record the most information, allowing you to make the most effective edits and get the most out of your pictures. In addition, I want to mention that, when you are finished editing, you can save your images as jpegs, which are small and good for things like previews and web use. However, you should never *just* save as jpegs. Should you need to do further editing or large prints, you'll want to have the RAW files available to you because of their superior quality. At the very least, convert your RAW files to DNG or the similar TIF format, both of which are smaller but still contain a larger amount of information.

The second thing I want to discuss is the automatic settings on your camera. Most cameras these days do a good job getting an okay exposure, but the problem with exposure that's just "okay" is seldom what you really want. If you aren't already familiar with how cameras work, I would recommend using your automatic settings as a starting point, and then metering for your focal point. Another method is to meter for a middle grey, and then adjust your

exposure to something more appropriate for your subject.

As you learn to control your camera, it would serve you to memorize the common f/stops and shutter speeds. Digital cameras often include half steps, which can become confusing when trying to figure out the correct exposure. In addition, learn as much as you can about equivalent exposures. These are different combinations of aperture and shutter speed that will provide the same exposure (or amount of light coming into the lens), but with different depths of field and amount (or lack thereof) of motion blur.

Once you've experimented with your camera and established a basis of equivalent exposures, you'll be able to use the AV and TV buttons on your camera. These stand for aperture and shutter priority, respectively, and allow you to set the value for whichever you've selected. The camera then meters the other value to give you an appropriate exposure. Using the AV and TV buttons can be a good midpoint in becoming able to use manual settings properly.

One good way to achieve an image with lots of selective movement involves a tripod and some math. Set your camera up and select a very slow shutter speed, such as f/30, coupled with a corresponding f/stop for good exposure. (Often, your camera's meter will over-compensate for you, and you'll want to *stop down,* or close one to two stops—making the f/stop number bigger—to avoid overexposure). The good thing about digital photography is that you can put your camera on manual to experiment with this technique and see the results right away. You can also immediately see the results of bracketing, which is a technique involving various exposures of the same image. This can be a good practice run if you're planning to shoot in low light on film. You'll just want to

make sure that the ISO (ASA) of your digital camera is set to the same ISO as the film you'll be using.

If you want an even longer exposure than your camera allows, there's a button for that. Well, two actually. The bulb setting (B) is used by pressing and holding until the desired exposure time has elapsed, and then it is released. The time (T) setting is used similarly, except that it is pressed once to open, and then the shutter stays open until it's pressed again. This can be especially handy for situations where you don't want to stand and hold a button, such as for exposures that last thirty minutes or more.

To make a quick exposure that freeze motion in action, you'll need a fast shutter speed. As with any other type of exposure, although there are guidelines, you'll have to play around with your camera to find the best settings for your needs. In addition, the faster the motion, the faster your shutter speed will need to be in order to "freeze" it.

I want to caution you on the use of very high ISOs. In analog photography, the ISO is what tells the camera how sensitive the film is. Basically, the faster the film speed, the more sensitive it is to light. The ISO setting on a digital camera operates on the same principle. You're telling the camera to adapt to a different sensitivity. On newer digital cameras, ISOs can exceed 3200 and still produce a very good quality photograph. However, if you have an older camera or are shooting with film, higher ISOs can result in pictures that cross the line between grainy and noisy. While obvious grain can be a conscious aesthetic choice, noise never is. Don't default to cranking up your ISO just because it's easier than figuring out the proper combination of aperture and shutter speed.

Chapter 3
Finding Beautiful Light and Why You Should Shoot in All Types of Weather

I'll tell you a secret: the only thing you truly need to know to make a good landscape is *how to find beautiful light.* If you have beautiful light and a good atmosphere, the photo will be gorgeous. You simply have to be looking around you—*seeing*—at all times.

You can work in many different qualities of light, and none of them are wrong. Some people may disagree, citing that light at noon is terrible for photographs, for example, but we'll address that later.

If you are just starting to shoot landscape, my first suggestion would be to make use of the *golden hour.* The golden hour actually happens twice a day, in the morning after sunrise and in the evening just before dusk. (There's a reason so many people like sunrise and sunset photos!) The golden hour is also much more interesting when viewed over a landscape. The light is absolutely radiant, and because the sun isn't directly overhead, it doesn't cast harsh shadows. Gentle shadows are incredibly pleasing because they soften the atmosphere, and the light appears much more even than at other times of day. Everything glows and can be seen with great detail and clarity.

While both sunrise and sunset produce a similar effect, they are

different from one another. This difference may be barely perceptible, but nonetheless, it's present. At sunrise, the light is more neat and pale, with lighter colors such as yellows, reds, and pinks. Reds also tend to be stronger at sunrise. At sunset, conversely, light fades faster, and results in vibrant purples and rich oranges. The difference is slight, but if you go out and shoot at both times of day, you will soon discover which time you prefer.

Another type of light that's really great for any photographer is that of an overcast day. Many people don't believe this because because an overcast day lacks the beautiful cloud formations that are so common and loved in landscape photos. But as with the golden hour, the light is great for photography. This is because the sun's rays get dispersed through the clouds, casting even light on everything. Your picture will be free of harsh shadows.

If you want a picture with this smooth light *and* impressive clouds, there are two methods to achieve this. The first is to shoot the landscape itself in the overcast light, then come back another day to photograph the clouds. This, of course, will require compositing the two pictures together. Or, if the day has a perfect sky, but would otherwise be too bright, you can use a neutral density filter to lower the amount of light coming into your lens. This will not affect your shadows, but it will help control brightness. Other filters, such as red which has a lower contrast, can be used to achieve different effects, which will be discussed later.

Your time for landscape photography isn't limited to sunrise/set and overcast days, however. Shooting midmorning is still generally permissible by most photographers, but you have to be careful if you're going for a look that requires smooth light. As the day

approaches noon, shadows will grow harsher. This is because, as the sun gets higher, shadows get shorter and darker. The light is coming from directly above, and with nothing to diffuse it from the sides, shadows can look black and unflattering. The afternoon progresses, the light gets better and better again, similar to how it was in midmorning. It's still not as good as the golden hour, but it's better. The reason the golden hour is so pleasing is because the shadows are long, and therefore, cover more of the landscape, diffusing the light. The exception to this rule, again, is an overcast day, which will provide you with even light as long as the cloud cover remains.

Despite the fact that shadows are harsh and can be unflattering at noon, it's still a valid time of day to shoot if you know how to make it work to your advantage. If you happen to like the shadows, use them. Many people may tell you that it's technically wrong, but that doesn't mean you can't create a great, dramatic photo. Do some playing around and make the shadows work for you. You can do this, for example, by shooting from a direction that causes them to make interesting patterns on your subject, thereby using the light to create an abstract landscape.

On the other hand, if you need to shoot at noon because you have no other options, take advantage of the shade to control your light. You can use natural shade, or create your own. Often, the falling light through dappled shade can provide interesting, lovely patterns, especially if you're interested in light studies and abstractions. To create more even shade that will be reminiscent of an overcast day, you can use an umbrella, mounted over the camera, to diffuse the light.

If you're not so minimalistic with your shots, you can also opt to bring lights as well as umbrellas, as long as you have a source of electricity. By placing a light to the side of your subject, just as in portraiture photography, you are creating a fill for your subject. This technique, however, can usually only be employed on a small scale, because most of us don't have the resources to light a huge scene. (To do so, you'd need the budget and equipment of a film set, or of Gregory Crewdson's photos.) This means that the subjects you *could* light with this technique would have to be relatively small. This would work well, then, for photographing things like flowers or other plant details.

Night shooting is altogether a different beast. Your biggest enemy when it comes to getting a good landscape at night is a shaking camera. With any sort of landscape, unless you're shooting on a high f/stop with a correspondingly quick shutter speed (as correlates to a correct exposure, of course), you'll want to use a tripod. On a sunny day, you can probably get away with f/8 and a 60th of a second exposure without being *too* overexposed, but I wouldn't recommend shooting any more open or slower than that without a tripod. So of course, at night, a tripod is essential. Otherwise you'll end up with images that are barely decipherable, badly affected by the combination of low light and camera shake. As you know from the previous chapter, you can control the exposure of a night image using either the night setting on your camera (which can be a good starting point, but I wouldn't recommend stopping there), or by using a manual combination of appropriate ISO, shutter speed and aperture.

Aside from using a larger aperture and/or slow shutter speed, another good technique is to use the light that is available to you.

Use the glow of street lamps or windows to your advantage. Shooting detail is also a good approach. Often, detail areas, such as the sides of buildings, will be illuminated more than the entire façade. And when you zoom in, you're letting in more light , which, in this case, is good.

As in the previous chapter, I want to caution against the impulse to just up your ISO when shooting at night. While this is a quick fix, the grain can quickly cease being grain and become noise, which is distracting and hard to remove, especially in color.

Now you know the optimal way to shoot in any lighting condition. If you are new to the genre of landscape, or if you just need a refresher, I would not suggest starting with night photography. Instead, learn to control your camera in the kind light of the golden hour, then progress to complicated techniques as your skills increase.

Other than just light types, you should also consider shooting in all weather. Depending on the type of weather involved, you may need to take some precautions, especially with regards to personal safety. However, if you just want to try shooting in the rain, go for it! There are all kinds of waterproof camera covers sold by reputable dealers of photography accessories. If you don't have the money to invest in something like that at the moment, a clear plastic bag will work in a pinch. In this case, I wouldn't recommend staying outside too long. I do suggest, though, always carrying a protective covering of some sort in any conditions, in case it starts to rain or snow.

Now that most of the technical stuff has been discussed, the

majority of the remaining chapters will focus on why we make the pictures we do and how to make the pictures we want.

Chapter 4
The Importance of Composition and Other Design Elements

As with any other art or design concept, you must consider the elements and principles of design when composing your landscape images. These are all things you may already know, but a refresher can't hurt.

The *elements of design* are: *line, shape, direction, color, size, texture,* and *value*. The *principles of design* are: *balance, gradation, repetition, harmony, contrast, dominance*, and *unity*. All of these aspects come together to form what is referred to as a composition. Composition is not only what the subject of your landscape is, such as a tree in a field, but also how it is arranged. Is the tree out in the field by itself, or is it surrounded by a repetition of other plant life? Is it smack in the middle of the frame, or is it off to one side? Does it appear to be above or below the perceived horizon line? All of these considerations will alter how a viewer interprets your photo. When you're about to take a photo, ask yourself which of these design principles is attracting you.

One of the best principles to think about with any composition is *line*. Use the natural lines and shapes of a scene to guide the eye of the viewer through the picture. Try not to let lines in the image lead off of the picture plane, unless it serves to carry the eye sequentially through the series as a whole. It's much more interesting to use line to move *through* the image, perhaps leading

to the focal point or main subject.

When I talk about a line in this context, it can be anything that's within the scene. Vines, branches, rivers, and the curl of foam on a wave are just a few examples. Closely related to line is shape, which is also something to watch out for. If the branches of a tree curve to create a heart, that might be something interesting to look at. Shapes also occur in vast repetition in nature, such as the shapes of leaves. Look for interesting breaks in patterns, or perhaps at the pattern as an engaging image in its own right.

When I talk about *harmony*, what I mean is how the image flows and works together. This incorporates everything from the list of elements and principles above. Consider whether your color palette is similar or dissimilar, whether the arrangement of your image is weighted or perfectly balanced. All of this contributes to harmony.

Before you can break any compositional rules, you have to follow them so that you know *how, why,* and *when* to break them. The easiest way to check the overall balance of your image is to use the *rule of thirds*. When shooting an image, most beginners may feel the need to put the subject right in the middle of the frame. However, most of the time this severe evenness is *too* balanced, and in order for the eye to move naturally around the image, the subject can't be dead center. (There are, of course, exceptions to this rule. Say you have a tree with some interesting, arching, gnarled branches. Placing the trunk in the middle and allowing the branches to flow off erratically can make the picture just off-center enough for it to work.)

To see if your image is following the rule, take your image and

divide it into thirds horizontally, and then again vertically. It's really easy to do in Photoshop…just go to View>New Guide, and place the lines at equal intervals. If your image follows the rule, you will find that focal points (the more interesting, dynamic parts of the image) will fall along an intersections of the lines.

To play around with the rule, try moving your focal point to one extreme side, or to the top or bottom. Alternatively, you can leave the focal point where it is, and then shift the camera up or down, which changes the position of the horizon line. Just as a horizon line changes in real life as we move or jump or go up a hill, you can create interest or even depth by moving the horizon line up or down. This technique is useful to eliminate the boring parts of a landscape…Who says that a landscape has to have a sky? Why does the land have to be the main part of the photo if what's really striking is the sky? Play around in different situations to figure out what works best.

I know I've spoken about color and light before, and I will do so again in the editing portions of this book, but I feel it's important to note that the power of both should not be underestimated. Both color and light serve functions other than what they are; color and light can provide balance, direction, unity, and line for the eye to follow. Color and light are power and will often make the first, most immediate impression on your audience. Saturated color denotes a different mood than desaturated, and darker colors make us feel differently than light ones.

There are also various useful color schemes (think rules about color rather than specific colors) that can be utilized to sway the emotions of a viewer. And before you think that you can't control

the color of a landscape—yes, you can. All it takes is knowing what you're looking for, and then choosing how to manipulate it.

Here are the four main types of color schemes: monochromatic, complementary, analogous, and split complementary.

Contrary to popular belief, monochromatic does not mean black and white, although a monochromatic color scheme could be the variances of grey that fall between black and white. It simply means one color. If you were to take a textural picture of some foliage for example, that would be a monochromatic image. The image is all green but different shades of green.

Next is analogous, and all this means is that the colors lie next to each other on the color wheel. A color palette comprised of greens and blues and blue-greens could be categorized as analogous. A seascape would be such a photograph. A picture of purple, fuchsia, and red flowers is also analogous.

Complementary might be the easiest color scheme to find unadulterated in nature. Complementary simply refers to colors that oppose each other on the color wheel. Poinsettias and red roses come with a natural complementary color palette.

The last and most complicated scheme is split complementary. It works under the same principle as a complementary scheme. You pick a color, say for example, green. Going across the color wheel, its complement is red. Instead of just using red, however, you would also use the adjacent colors, which are orange and purple. All four of these colors and their variations would be permissible in

keeping with the scheme.

Now that you know how to spot these schemes, you can make more informed decisions about the prominent colors in your landscapes.

Light is also a useful tool, in that it can transform the mood of something that may have the colors of an opposing mood. If you were to go to a carnival, for instance, where all the colors are cheery, you could choose to photograph it at a time of day that would provide deep shadow, thereby creating a more sinister feel.

The elements and principles of design, as listed above, are your tools. Without them, you have a snapshot instead of a piece of art.

Chapter 5
Don't Be Afraid!—Tools and Terms for a Beautiful Photograph

Now that you know these techniques for making an awesome landscape photograph, you'll probably want to go out and shoot! After all, you've got a camera and tripod. And while this is all well and good, there are a few more things you'll need before you begin.

When I go out to shoot, I always carry a small array of tools with me, both actual and photographic.

Regarding photographic tools, in addition to a tripod, you might also consider carrying things like clamps, a reflector, black and white flags, a light meter, filters, and an umbrella. You already know that the umbrella is for diffusing light, but reflectors and flags can come in handy for bouncing light toward or away from a subject. These aren't as important, though, as clamps, a meter, and filters. Clamps are just good to have in case it gets windy or you need to hold something that is moving and/or heavy. A light meter is good to have for double-checking your surroundings and making sure your camera is metering properly.

If you can't afford a good light meter (which is understandable—they're expensive!) you have two options. Either look up and print out an equivalent exposure sheet, or download an app for your

smart phone. I find, however, that most apps are quite inaccurate. The one I *would* recommend is called Pinhole Assist, which costs about two dollars, as it's accurate enough and doesn't cost the hundreds or even thousands of dollars a proper light meter would be.

The next tool you should carry is a set of filters. It's very important to have at least a basic pack of these around to take on shoots. Packs of filters (or gels) vary, but will typically include the colors red, green, yellow, and blue. A neutral density filter is also good to have. And while you can buy them to fit your lens, I find it's just as easy to have someone hold one in front of the lens.

Filters fix a variety of technical issues so you won't have to correct for them in Photoshop (although, admittedly, a filter layer in Photoshop will solve some problems too.) Red gels help to fix low contrast and will also darken the image. This can help to bring in those pesky cloudy skies. Yellow darkens your image, green lightens other green things (useful if your foliage is in shadow and starts to block up), and blue lightens skies and lowers contrast. Filters work via complementary colors, as we discussed in the previous chapter. A filter lightens whatever color it is, and darkens the complement. This is the easiest way to remember what each does. That's why red filters are so good for landscape: they amplify the greens. To see this effect for yourself, try it out in Photoshop. Color filters work best on black and white images.

Neutral density filters reduce the amount of light coming into the lens and are generally greyish. They can reduce the glare of an over-bright background, and can also be used to motion blur an image while still maintaining a proper exposure. If you never keep

any other filters in your bag, keep a red and a neutral density one.

Aside from your photographic tools, I would also recommend keeping a small toolkit and first aid kit handy.

In addition to knowing how to control the exposure and how to compose a good photo, you should be familiar with a few other photography terms: *depth of field* and *focal point.*

Depth of field refers to how far away the eye can see, and in a photograph, that's important. Often, a photo is referred to as either having a shallow or deep depth of field. For most landscape photographs, you'll want to employ a deep depth of field, which allows your viewer to see far off into the distance. Of course, depth of field can be affected by things such as haze, cloud cover, and rain, but these factors can actually produce more depth depending on where they fall. Deep depth of field is achieved by using a higher (or smaller fraction) f/stop, such as f/16, f/32, or higher. Shallow depth of field is achieved by using a lower (or larger fraction) f/stop, such as f/8, f/4, or lower. Shallow depth of field can be useful for bringing an important foreground object into focus, and letting the background fall away.

Focal point is just a fancy term for your subject, or whatever it is you're focusing your photograph on. However far away your subject is will determine the focal length of your lens for that picture. In other words, it's how far zoomed in or out you are from your subject. Be aware that different lenses have different focal lengths, so make sure that you are adequately close or far away from your subject to achieve the effect you want. Your focal length will also determine the scale of your subject in relation to its surroundings.

In general, the further away your focal point, the smaller your subject looks. You can use this knowledge to manipulate your photo by making things in the frame appear smaller or larger than they actually are.

Chapter 6
Expressing Yourself Through Landscapes

In order to truly create an expressive print, you need to have taken a photograph that is technically proficient. Many people think that once they have a beautiful, well-exposed photograph with a strong composition, they're done. While you can choose to stop there, it's not necessary. There are a world of possibilities beyond just taking a technically competent photograph, though, as I've stated, it's an essential starting point.

For starters, don't worry if the way you begin to photograph is by walking around and shooting things that interest you. Lots of great portfolios begin this way. After you've shot a fair amount of images, you should sit down and look at them as a whole. This will help you to identify elements that the pictures have in common. Should you choose to create a series, rather than just a single image, the qualities that you identify will help you to consciously unify the body of work as you shoot more.

Take into consideration all of the components we've discussed. What is similar in composition, in color, in line, in movement, in mood or in atmosphere? Most of this selection and grouping takes place without much conscious thought—we just automatically know which images flow together. There are underlying psychological elements that guide this decision-making process.

There are two ways, in the digital realm, to go about grouping images. Either you can do it with Lightroom, using ratings, flags and quick collections to rank and eliminate images. Or you can do it the old fashioned way, which is my preferred method. Print small proofs of your images and arrange them on a table or floor, moving them and grouping them by hand. Having used both methods on the same catalogue of images, I can tell you that it's possible for your choices to differ depending on which method you choose. It's not that one way is better than the other, but holding and moving the images by hand causes us to think differently than sorting them on a computer. Try both and see which you prefer. If you're shooting film, you can use your contact sheets as a reference, or scan them in and use one of the above methods to do your grouping.

As you're grouping, you should not only consider the principles and elements of design, but the conceptual reasons behind what you're shooting. Other than just being beautiful or dramatic, what do your landscapes *say?* Portfolios with a reason behind them are a lot more unified than ones that are solely aesthetically pleasing. Luckily, in the past years, environment has become a huge political issue, which makes landscape photography a viable subject with many standpoints to choose from. Think about *why* you chose to photograph the places you did. Was it a personal connection? Is this a place that has been reclaimed by nature? Or is it trashed, lacking conventional beauty and making a statement about how we care (or don't care) for the Earth?

You may be thinking that you didn't have a concept in mind to begin with, that you just shot what seemed interesting to you. If this is the case, that's fine, but it doesn't change the fact that you

can still come up with a reason these particular photos are important to you. Therein lies your concept.

Now I want to talk about determining your overall print aesthetic. When I say print aesthetic, I mean how you want your finished image to look, whether or not you intend to print it out. If you do intend to print, there will be some extra considerations to keep in mind.

If you use Lightroom to edit, feel free to use their top-down workflow, which is pretty efficient for all your basic edits. If you use Photoshop, I would still recommend a similar approach regarding the basics. Match your white balances and refine exposures first, then adjust your lighting. Unless you shot all of your landscapes in the same light on the same day, the adjustments won't be exactly the same. Though you should consider the light when first shooting, I want to point out that subtle lighting changes can affect the mood of your photo drastically.

Next, consider the contrast. Do you want your landscapes to be light and airy, ethereal? Or are they meant to be moody, taut, anticipatory? If you shot a beautiful sunny scene of a pasture and horses, you may choose the former, while if there were storm clouds on that same horizon, you may be inclined to choose the latter. Though many factors contribute to the overall mood, contrast is one that can have a huge affect just by itself.

This means that, with contrast, you usually need less than you think you do. New landscape photographers, wanting their images to look dramatic and exciting, will often bump the contrast up fifty or a hundred percent. Resist the urge. This much contrast will just make

an image block up, and look less than dimensional. (*Blocking up* means that all of the blacks in the image consolidate together, making the image look blocky and flat). This can be a look if it's done intentionally from the start, but since the point of landscape is to capture beauty and detail, I really wouldn't recommend it.

The same is true of saturation that is too high. Instead, I would suggest using a combination of the vibrance sliders and the color balance ones. In this way, you can isolate and control only the colors you want to affect, rather than the whole image. Say for example that you want the reds and the oranges to pop a little bit more in the sky. If red and orange are only really present in the sky, go ahead and use the corresponding sliders to achieve your desired hues. Alternatively, if one section of a photo needs some pop, you can mask everything except that area and apply the color correction on top of that mask.

Another corrective tool that is simultaneously underrated and overused is called the clarity slider. For those of you who haven't used it, it does exactly what it says. It's basically a glorified sharpening and contrast tool. Now, you don't have as much control with the clarity slider as I would like, so use it sparingly. I don't really like it for portraiture, but for landscape, it can give that little bit of a hyper realistic pop without going to the trouble of HDR, which I will go over in the next chapter.

The techniques and tools for editing mentioned above are just a small sampling of the tools both Photoshop and Lightroom provide. Explore them, watch tutorials, take workshops, and increase your knowledge. Just as with camera settings, the more you know, the more control you have, and the finer and more nuanced your

images become.

If you choose to make prints of your images, there are a few other considerations to bear in mind. Talking extensively about printing would warrant a whole other book, so I'll just give some basic pointers.

First, you'll need to think about what kind of paper you want to use, and there are thousands to choose from. From a basic point of view, there are *matte, luster,* and *glossy* finishes. Matte is beautiful, and some papers can look like velvet if properly printed, but they also have a tendency to block up darker hues, and your photograph may need to be lightened considerably before you're satisfied with the result. Luster papers (a similar finish is called *pearl*) are halfway between matte and gloss, so they provide enough gloss to prevent blocking in the darks without hitting you over the head with shiny, smooth texture. Finally, there's glossy, which is probably the most popularly selected in commercial printing. People like it because colors and texture really show, and of course, it shines.

Now that you know (or have been refreshed) in basic Photoshop editing techniques, let's talk about some more advanced techniques that you can choose to employ.

Chapter 7
Every Photographer Has a Panorama…And Other Thoughts

I once had a professor who said that every great photographer has a panorama. This seems to be true, as I've found very few exceptions. Panorama is something every good landscape photographer should learn. In fact, though I have seen panoramas used in other types of conceptual work, it is most popular within the genre of landscapes. This is with very obvious and good reason. If you're going to shoot a landscape, why not a full view of it?

Making a panorama is incredibly simple now with a Photoshop plugin, although you may find it impressive to note that the first panoramas were made entirely by hand in a darkroom. Most of us today don't have that kind of patience, although you can still choose to try it if you'd like.

Here's a quick overview of how to create a panorama in Photoshop. First, of course, you have to have your images. An easy way to explain how these images must be taken is included with the iPhone. When you go to create a panorama with your phone, the software instructs you to keep your phone level with a straight line displayed on the screen. When you craft your pictures using a DSLR, the concept is the same. In order for the panoramic stitching software to work properly, the pictures you use need to follow the

same horizon line as much as possible. Therefore, I would not suggest attempting to hand-hold your camera. Put it in your starting spot and shoot several images, and then rotate your tripod a bit. You want to make sure that some of the information in the first image is also included in the second. This way, the program will know that's where the image is meant to merge. It's important to take several of the same image so you can choose the perfect fit. More than that, the more images you use to create a panorama, the more detailed it will be. Keep doing this until you've gone in a full circle. This may go without saying, but make sure that all of your images are taken in the same format (horizontal or vertical).

Next, you're going to import your images into Photoshop and open the dialog box for panorama. The commands are File > Automate > Photomerge. After you select your images and hit OK, you'll have the option to try different types of panorama to see what looks best. If none of them do, that's when you know you need to follow your horizon line with more accuracy. Also, keep in mind that if you are using a lot of very large files to compose your panorama, it may take a long time to stitch together. I've also had the program crash, so make sure your computer has enough processing power to handle this feature.

Another popular technique, both recently and in the genre of landscape, is HDR. HDR stands for *high dynamic range* imaging, and essentially extracts a larger range of information, rendering the photo to look more true to life. If overdone, HDR can easily look hyper real or even fake. I would suggest then, to only use HDR when it is for the overall benefit of the image. HDR is especially good for those pesky images that just won't expose correctly. An example: say you have a scene where the background is a bright

sunny day, and the mid-to-foreground is in shade. What you can then do is take a picture for each, and merge the two in HDR to make the whole photo correctly exposed.

Another method to HDR is to take several differing exposures of the same scene and merge them. It's much the same concept as the panorama—the more exposures you make, the more detailed the result. Basically, what you're doing is bracketing. Make an image with the proper exposure for the scene (or part of the scene, if you have something like the situation mentioned above), then bracket half a stop below, a stop below, a stop and a half below, etc. Do the same in the opposite direction.

To merge the images, again go to File > Automate > Merge to HDR Pro. You will then be taken to a dialog box that will allow you to adjust your shadows, highlights, and saturation, as with non-HDR photos. You can also control other, more specific factors such as edge glow and gamma. There are also a variety of presets you can scroll through, to get the image generally how you want it.

These are two specific ways to control the quality and style of your landscape. My favorite method, which, I feel, achieves the most natural-looking landscape that still has a pop, is by doing the majority of your editing in Camera RAW. Camera RAW is a godsend, and can pull a lot of information out of a photo, because it is specifically meant for those RAW files. You may find, as I often do, that a simple edit in camera RAW brings enough out of an image to make it an absolute beauty. If not, by using Smart Objects in conjunction with Camera RAW, you can easily edit the same picture twice, once for shadow, and once for highlights, and then apply a layer mask to make the overall exposure appropriate. This

technique will give you a still dynamic, yet more realistic looking image than HDR.

There is no wrong way to choose to process your images. Though do consider panorama, working in HDR, and working in Camera RAW if you really want your images to stand out.

Chapter 8
Don't Give Up (And Don't Make Excuses)

In doing my research for this book, I read a lot of reviews on other publications. One of the reviews that truly bothered me was one in which a reader said that a book was useless because the person simply did not have time to photograph during any of the suggested times of day.

As discussed in Chapter 3, there are certain light conditions that are considered optimal for shooting a landscape. These are the golden hours of the day, around daybreak and right before sunset, when, as the name suggests, the day turns a golden color. Now, as mentioned before, no one is saying that you *must* shoot during these times of day, or that if you choose not to, your landscape isn't going to be good. But if your reason for never shooting at these times of day is because you "don't have time," you may need to do some deeper thinking.

Do you not have time because you are legitimately too busy, or because you don't care? When something is important to you (as photography obviously is, or you wouldn't be reading this) you must make time to make it the best it can be.

In respect to the golden hour, use this lovely time to your advantage. You'll develop a sense, as the seasons change, of the

approximate times it occurs. If you don't, you can always look up the times the day before, in preparation. If you can't shoot at the evening golden hour due to work or other responsibilities, plan to shoot at dawn. It's understandable not to want to get up before sunrise each day of the week, but choosing to do it one day a week is a good start. Even if it's the only day of the week you get to capture that quality of light, you're still giving yourself the opportunity to do so. And just as with any other habit or routine, you may find that as time passes, you will wake early enough to shoot on a daily basis.

If, however, you hold a job where you are at work at this time, perhaps focus your energy on shooting during the golden hour before dusk. Shoot before you go to work if you have a night shift, or arrange to have breaks around that time. Maybe postpone going home from work five or ten minutes to shoot in the golden light. It's all about finding small niches of time in which to shoot, rather than making every shoot into a planned production. You never know what you'll see when you're out doing the most mundane of daily tasks.

The easiest way to get into the habit of seeing, and of shooting regularly, is to carry a camera with you everywhere. This does not mean you have to carry a large DSLR everywhere; it could be a pocket-sized point and shoot, a disposable film camera, or even your phone. In fact, given that everyone owns a smartphone now (or at least a phone capable of taking pictures) the excuse, "I don't have a camera" is now obsolete.

You may think that you need a large, snazzy camera to take good images, but that isn't true. Some of the most interesting images

come from Polaroids, Instagram, and pinhole cameras. You may be surprised by what you can come up with using a non-DSLR camera. And even if the resulting image isn't exactly what you're looking for, it is better to have a record of the place and time than to be without it. This way, you can go back to the place at a different time (or the same, if you want a similar look and better quality) and reshoot. These kinds of "test shots" are actually really good to do—they can help you see composition or lighting you didn't notice the first time.

I really enjoy Instagram as a tool, because when you post an image, you have the option to log it on your map. This can be very helpful, especially if you've been out exploring, so that you can use your phone to relocate it later. If you choose to go the analog route, carry a small notebook with you so that you can record what you shot, where it was, the time of day, and your settings. Even with Instagram, this may prove to be a useful practice, but it really depends on personal preference and how technical you are when shooting landscapes.

I strongly believe that you should attempt to shoot every day, especially when you're just starting out. However, a lot of photographers mistake this for meaning that you should shoot *a lot* each day. This is not true, and in fact, I think you should limit yourself to a small amount each day. (If you shoot analog, you understand that this is partly to conserve materials). Whether digital or analog, however, shooting fewer pictures means you are focusing more on quality, as opposed to quantity. If you're having to spend time thinking about your light and your composition rather than just snapping away, you'll soon develop an inherent knowledge of what looks good and what doesn't. The proportion of

good photographs as opposed to just usable ones will go up as well.

Landscape photography is a difficult craft. No matter what, don't give up. Just because it looks easy doesn't mean it is. Be patient with yourself and give yourself time to learn. Use the techniques described above to get into the habit of seeing. Experiment with analog and digital, low contrast and high contrast, black and white versus color. If you don't get a shot the first time, try it again and again. Many of the best photographs that appear to be spontaneous actually took multiple tries, or even compositing multiple photos, to achieve the desired look.

Conclusion

Having come to the end of this book, you should be well on your way to becoming a competent, if not prolific, landscape photographer. I feel that the most important part of this book had to do with helping you understand how to see, and why you see the way you do. Technique can be taught, and is ever evolving. It requires constant self-education to keep up. But an eye for content, meaning, and composition cannot be taught in any other way than constant experience.

To become a great landscape photographer, you must first have a passion for the land, and the drive to look around you constantly. Find what interests you and photograph it. Constantly question why you're interested in the landscapes you make. What is the reason behind them? What drives you to make them, and process them the way you do? This is the meat, the lifeblood of your portfolio: it's all about you.

Now, knowing how to control your camera will give you the time to focus more on why and what you make, rather than how. Knowing what times of day produce what kinds of light gives you the ability to choose when you want to shoot for achieving your best pictures.

With practice, you'll become more aware, even subconsciously, of what scene you're composing when you look through the lens, as well as what works and why it works.

If you run into a jam, you now know some ways to solve the problem, as well as which essential tools to always take with you on a shoot.

Processing your images should now be a cinch. Make Photoshop work for you.

Above all, keep looking, keep seeing, and keep shooting beautiful landscapes.

LANDSCAPE PHOTOGRAPHY

The Ultimate Guide to Landscape Photography At Night

James Carren

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Table of Contents

I'd like to preface this by saying that, while I am a professional photographer, I am not a landscape photographer. I do have a particular love for night photography, however, and do have experience with it. In this book, I'm going to cover the difference between Astrophotography and Night Photography. The focus will mainly be night photography, since you do need pretty specific equipment to be really successful at Astrophotography.

I want to start out by just giving a general run down of tips for photographing in low light situations. In this section I'll discuss things like selecting the proper ISO and camera settings, as well as why it's important to have and make use of a tripod.

Next, we'll tackle the difference between astrophotography and night photography. The main difference is that astrophotography focuses only on formations of stars and planets, while night photography incorporates the surrounding landscape or cityscape, as well as people in some cases.

Did you know that the quality of your night photography can be affected by something as simple as where you're located on the earth? While you may not be able to alter this particular factor, I'll talk about some ways that you can affect it to get the maximum out of your exposure. This includes things like using specific camera settings and filters to enhance your exposure.

The gear you need to use isn't absolutely necessary; if you can't get your hands on all of it, not to worry. There are still ways to make your shot work for you. This section is simply a collection of

equipment you should have and equipment that might be beneficial to have.

Whether you're shooting night or astrophotography, you really have to plan for these types of shoots. I'll explain how different times of year and even night can affect the outcome of your shoot.

Specifically, there are different techniques you can use to get a different look out of your night photography. There is a technique for making point stars and for making star trails. I'll teach you how to do both.

Finally, you might be under the impression that landscape photos are exempt from needing retouching. I'll explain how landscape retouching differs from the retouching we most commonly think of, and why you need it.

So, let's get ready to delve into the wonderful world of night and astrophotography. Shall we?

Tips and Tricks for Photographing in Low Light

Before we get right into night photography and astrophotography and their differences, I want to talk a little bit about the skill that is low light photography. If you have never done any night photography before, you might want to start with at least a little bit of light and work your way up to it.

Some factors that you need to know are that: your camera will require a faster ISO than usual, and that you will need either a slower shutter speed or a wider aperture, and in some cases both. You should also make use of a tripod in low light situations, whether indoor or outdoor, and you *definitely* need a tripod in full darkness.

So, what do your camera settings need to look like? Well for one, I might suggest that when you first get to your location, you do a meter reading of the overall space and of the object that is your middle grey. The middle grey will allow you to get an accurate exposure as opposed to metering off of your subject, which may be overly light, (or in this case probably dark) for accurate exposure. If you don't have access to a professional grade meter (they're very expensive) then you have one of two options, and personally I have found both to be pretty successful. You can either:

- Set your camera on program mode and let it provide you with an accurate exposure, which you can then adjust (take a reading both for the

scene as a whole and for middle grey, to see which will work out the best)

- Take a meter reading with the app Pinhole Assist. I believe that this app costs between $1-2. However, I would recommend paying it because it's the only metering app that provides consistently accurate results.

Even if you've used program mode to get an accurate exposure, you might have to adjust for a wider aperture or a longer exposure, depending on your preferences. And you still also have to determine the proper ISO for the situation. ISO determines how sensitive your camera sensor is to light, and your ISO setting also affects the amount of noise you're going to have present in your images. Naturally, we all expect night photography to be a bit grainier than we would normally like to have, but let's talk about some ways to counteract this. I can't count the number of times I've seen photographers go completely overboard with ISO, and the camera manufacturers are certainly not helping that problem. New DSLRs go up to ISOs I cringe to even think about, even though as the technology develops the grain is getting smoother and smoother. Even so, you have to think about the fact that an increased ISO is going to cause an increase in noise, and no matter how good the technology, so much grain that it becomes distracting from the actual image is never a good thing. So hold your horses and resist that urge to pump your ISO all the way up to 6400 or more. Assuming that most people shoot in a range between 400 and 800, and that's good and smooth, we don't want to go too many stops beyond that. Find your right exposure, start at your normal ISO, and find the lowest one that works well. This might take some experimenting, test shots, and lots of adjustments.

You'll notice, even if you use a program as a starting point, that the camera is going to automatically select longer exposures. With less light, the camera is going to compensate by letting in more light longer. Keep in mind that if you choose to stick with a very long exposure, you'll begin to be more susceptible to camera shake, general blur, and light trails. At around 1/30 of a second, you'll want to stop handholding and use your tripod. (Some people are beasts and can handhold up to half a second, but unless you're truly steady handed I would not suggest it, especially in low light, when you're already fighting a battle. If you don't want that, stabilize using a tripod and find a balance with your exposure and ISO. Unfortunately, depending on the situation, you might have to sacrifice grain for blur and vice versa.

Another way to cut down on noise is to shoot in black and white. Because you don't have different colors to contend with, you don't have to worry about color casting. You also have the ability to clean up black and white grain as long as it isn't in unreasonable amounts.

Before you get started, be willing to take some test shots, make adjustments, and make the choices and sacrifices you think work best for your chosen aesthetic.

Astrophotography and Night Photography

Astrophotography is where the focus of your image is the stars or planets. You might be thinking that you need a telescope for this, and while you can use one, you can also make use of a telephoto or even a wide angle. Experiment to figure out what you want, although my personal preference is with the telephoto. You also don't have to worry about exposure time because you are working with the sky, but in order to get point stars, you'll need a tracking device to be in sync with your camera. This causes your camera to move with the stars for as long as you set your exposure, which can be as short as a few seconds or as long as a few hours.

Night photography can also entail stars, although it doesn't have to. In order to be night photography, it needs to be a landscape of some sort. So you can choose a composition of landscape and night sky, or maybe just urban landscape if you can't see the stars. Dependent on how dark it actually is, you also have to make the choice of whether you want your stars to be in focus or your landscape. One or the other is going to be out of focus, because if you use a tracker, the camera follows the stars, blurring the stationary landscape, and if you don't, the camera blurs the stars while the landscape is sharp and crisp. If you really need both to be sharp then you'll have to use a shorter exposure time, which can result in a picture that is far too dark. As I said in the previous tip, it's all about finding that sweet spot, the perfect combination.

You can also choose to do an urban cityscape with no stars, however, don't think this means there aren't other factors to contend with. In this case, you're going to be dealing with a lot more light pollution than in rural places. While I would definitely suggest the use of a filter in any case (I'll talk about that specifically in the tip on gear) you definitely need it in an urban setting. It'll cut that down and make details more crisp. You'll also need to utilize editing software, which has its own section as well.

How Dark Does it Need to Be?

Well, honestly, it needs to be as dark as you can get it, though of course this is going to vary depending on your location and the time of year. If you're planning on doing astrophotography, you definitely have to plan in advance because your geographical location is going to determine what stars you will be able to see as well as how clearly.

If you aren't really big into astrology, then you probably don't know the current positioning of planets and stars. Luckily, there are plenty of apps to choose from that will give you a pretty good idea of where everything is. There's even an app that will tell you what constellation you're looking at, if you're interested in that, or think it would be helpful to your work.

Aside from determining the planets and constellations you can see, you also need to see how polluted the atmosphere is where you live. This is also going to affect light clarity and darkness, making it harder to get a nice clean shot. Just look up "light pollution map," and that should lead you to lightpollutionmap.info. Once there, make sure that the box reflecting information for 2015 is selected, and type in your location in the search box above the map. As you can see even from the zoomed out view, the areas that are around major cities are more in the orange and red. These are zones that are going to be much harder to photograph, especially if your focus is planetary. If your goal is to do an urban nightscape, then you're ready to go, but otherwise you should use the map to select a rural, or cleaner, area, as reflected in greens and blues on the map. For

most of us, it looks like the best we're going to get is a bright green to bluish green, although if you have the opportunity to go to an uninhabited part of the mountains or a plain, more power to you.

Whether you chose to shoot urban or rural, it's all up to what you need. Just know that stars and planets equal rural for best results, otherwise the light and haze will interfere with the light from the stars.

The Gear

If you don't have all the gear on this list, don't sweat it. This will just give you some ideas for the kinds of things you need, but you can make it work very minimally. However, if you do plan on continuing with this type of work, you might want to consider investing in some of the following equipment.

- **A camera**. That's of course, the basic that you can't do without. Shoot whatever you like, from Nikon to Canon to Olympus, it's just very important that you are comfortable with your camera since you're going to be using it in the dark.

- **Various lenses**. Now, if you're going more for astrophotography, then the telephoto lens might be the obvious choice, whereas with night photography in general you might want a wide angle to be able to capture more landscape. Wide angles are also better if you want to be able to get a longer exposure, and thus, star trails. If you have both I would suggest bringing both.

- **A very sturdy tripod**, such as a Manfrotto might be a good choice, especially if you're planning on doing long exposures. You don't want anything weak or flimsy that might get blown over in a sudden gust of wind. Anyway, this is just good general practice for any photographer, landscape or not.

- **A shutter release**, just in case you don't feel like standing behind your camera the whole time, although you can do so if you have to.

- **Spare SD cards**, **batteries, lens cleaner, and an all-weather cover** because you never know. There's nothing worse than driving forever to a location and then finding that you don't have what you need or have run out of space but can't delete anything. And you also don't ever want to run the risk of your camera getting damaged because of unforeseen weather. I try to always carry an all-weather cover. However, if you don't have one, you can always use a clear ziplock bag over your lens. It'll be a bit harder to get the shot, but in a pinch, it can be done.

- **LPR filters**. LPR stands for Light Pollution Reduction, and it's going to help with that pesky orange glow that seems to pervade the night wherever you go these days. It'll pop things more into focus and make it much easier to edit later.

- I would also always, always, always bring an **emergency toolkit**. You never know what's going to happen out in the field and it's always better to be prepared. Everyone's toolkit is a little bit different, but mine always includes things like: tape, scissors, safety pins, a screwdriver, a notebook, a coin for loosening pesky tripod mounts from the bottom of your camera, and a mini first aid kit. There might be some other things you can think of, but that's a basic kit.

Planning and Composing Your Shoot

As before any good, successful shoot, you're going to have to do some planning. I would say, though, that the amount of planning you need to do, especially with regards to astrophotography, is right up there with a fashion shoot.

First things first, you need to make a pre-shoot checklist that's going to involve the steps in your planning and all the equipment you need, as well as a "day-of" list, where you double check that you've got all of your gear. I would even go so far as to have a "during shoot" checklist, so that you can make sure you're doing everything properly to have your shoot turn out like you want.

Here's just an example of how my checklist would go:

- Pick out a location. If you don't know where you want to go, look up the light pollution map and type in your hometown. Observe what the light pollution looks like, and if necessary (probably) look at surrounding rural areas. Once you find an area that you like, see how far it is from your current location and look up how to get there. Plan accordingly so that you can get there before dusk or dark for setup. If you have the time and gas money, I would suggest going out to your location prior to the day of your shoot to get an idea of what you might want it to look like.

- Check the weather forecast, and try not to plan too far out, as the accuracy of the forecast will diminish. The last thing you want to do is to have to contend with snow or rain while also working in the dark.

- Make a checklist of all the equipment you absolutely need, and make sure you have it all (plus backups and that everything is fully charged). I would suggest doing this at least the night prior to the shoot, if not further before. Keeping a physical checklist in your camera bag probably isn't a bad idea either. Start with essentials, then with accessories you might want.

- Make a checklist of all the things you need to do within the shoot. Setup, locations if there are more than one.

- Know your equipment. Not only do you need to have it packed, but you need to make sure that everything is clean and charged. There's nothing worse than dirty lenses, which will just create more work in post for you later. You should also know your tripod and lens well, because even if you intend on setting up in the light, you're going to be working in the dark, which means you'll be working by feel. In order to focus well on things like the moon, or stars, or planets, you have to focus on infinity.

So how do you focus on infinity? Usually, most new cameras have an infinity mark on them and even focus beyond infinity. To get your camera to focus on infinity, you can line the barrel up to the mark and lock it. If your camera doesn't have an infinity mark, you have to find it. Generally, to do this, you turn your focus ring all the way to the right or the left, depending on the make of your camera. If your camera stops at infinity, then that should be good. If it goes

beyond it, then you might have to pull back on the focus. Do this in the daylight so that you can see what you're doing.

If you're nervous about whether you found infinity, there are some ways to check. Just focus on a faraway object and let your camera auto focus, then lock it. Or you can turn on live view, zoom in on the object or light source, and turn the ring until it's perfectly in focus. If you do this in the light as opposed to in the dark focusing on a light source, you might have to do some minor adjustments at night because the focus will shift slightly.

Let's talk about composition. Generally, the same rules apply to nighttime composition as they do to daytime composition. You want to think about things like:

- Balance
- Dynamic tension
- The rule of thirds
- Leading lines
- Horizon lines
- Shape
- Texture
- And yes, even color, because color can still be existent in night photography, though it is harder to capture and balance.

But of course, night photography also entails its own set of challenges, and there are specific things you have to think about. You have to think about the fact that you have to light the landscape in front of you, unless you want it to create a sort of

silhouette in the foreground of the image. You can always choose to leave the foreground dark, but then the sky will end up being your main focus. If the foreground is dark, you want it to make an interesting shape that helps to guide focus to your main subject, you don't just want a lot of distracting darkness. Let it be important and interesting. Let it add to the image.

Light painting is also an option you have to break up the darkness. Bring flashlights and some friends with you to come up with interesting shapes, and experiment with slow shutter speeds to see what you like best. Remember that light painting does not have to be just messy lines or swirls; you can actually make legitimate images if you have enough people to help and you've practiced the way you need to move in formation beforehand.

Another option is to use the existing light sources to light your scene. Of course if your focus is on astrophotography, then you don't want extraneous light coming in to detract from the stars. But if your focus is the scene before you, then use it to your advantage. To avoid having a foreground that is completely dark, you can either light it up yourself with flashbulbs or flashlights, or you can use the moon as your light. The way to do that is to make sure that the moon is up over the horizon, behind you, and not too bright.

If you have a lot of extraneous light coming in that you absolutely don't want, you can also use a neutral density filter to cancel some of that out.

And of course, the biggest thing about shooting night and astrophotography is to make sure that the moon and stars are at the brightness and position you need them to be. Dependent on what

you want, you need to consider time of night or early morning, and also time of year, plus your location. What you want is going to be dependent of what stars you can see, and what stars you can see is going to affect what results you're going to get. For example, your camera position is going to affect what the stars look like in your photo as well as how the light looks. And some stars and planets are going to give you different shaped trails and different colors. My suggestion would be to do some research using different star and astronomy apps to know what you can find at what time of year in what area of the planet. Do a lot of pre-planning and be very prepared. Know your angles, know your landscape, and know what you need to do to get what you want. Of course, this is going to take some experimentation at night once you get there, in conjunction with the planning. Be prepared but also be flexible.

Getting Star Trails

As you might have imagined, star trails occur when the background is stationary but the stars are, of course, still going to be moving. This means that your camera is still and you haven't put a tracker on it to change with the movement of the stars. Star trails are also going to require a much longer exposure time than point stars too. Of course, you're going to have to experiment and take some test exposures before you can get a great image. Because your aperture needs to stay pretty open (between 2.8 and lower if your camera goes down to it) your image might be very overexposed. But the thing is, in order to get the star trail, your exposure has to stay open for a long time in order to capture the movement.

With digital, unlike with film, what you're going to have to do is take a lot of different exposures (at different shutter speeds) to get everything as it should be, then combine it post, kind of like HDR. I believe you could also use the HDR capability in Photoshop to successfully combine the images. You want to make sure your tripod is very steady for this, and if it is susceptible to falling over, make sure it's not going to, and that it is level so everything lines up perfectly. Though some of your exposures are going to be shorter (to get the proper exposure for the sky, point stars, and the landscape itself) remember that short is relative to the darkness. Your "short" exposures are still going to be several seconds…I would guess at 15 seconds at the very least. You should also know, as I mentioned briefly above, that a wide angle lens is going to provide you with the ability to have a longer exposure than a telephoto. This is because your focal length on your lens is longer

when not zoomed in.

You can also use this technique even if you want just point stars, and if you want to bring in the background. Some photographers are very staunch on the fact that they believe Photoshop is some form of "cheating." I used to feel this way too, but since then I have found that compositing is the best way to get certain images, and that's just how it is with this genre unless you've chosen to work on film, but that just opens up a whole other slew of technical problems and considerations. Look at it this way: as long as you're doing everything technically proficiently, don't think of it as "cheating." Just think of it as a means to an end: the way to get the exact image you want.

Different kinds of stars are also going to give you different kinds of trails. Some are straight like shooting stars, and some stars will give you concentric trails. Just take your time, do your research, and experiment.

Getting Point Stars

Getting point stars is going to involve a technique nearly opposite to that used for getting star trails. You're going to want to employ the use of a star tracker for this, which of course means that, if you use only one exposure for your final image, your foreground or landscape is going to be blurred. Alternatively, you can choose to combine several separate images to create one crisp final image.

So how do you determine what exposure time you're going to need just to get point stars and nothing else? Well, your exposure time is obviously going to be relatively short for a night shot. By shorter, I mean less than half a minute. While researching this topic, I found a really cool equation that helps you determine your exposure time for point stars. I would like to give credit for it to Andrea Minoia, who is an incredible landscape photographer, and whose articles have helped me so much in my journey to master this particular genre. The equation is:

$ET = N/(CF*FL)$
ET = exposure time
N = image detail
CF = crop factor (which is dependent on your lens)
FL = focal length (I believe the one your lens is set at).

If you don't know the crop factor for your lens look it up before doing this equation. Minoia also provides a helpful key to producing the number for your image detail. N 400 gives you no trails in a large printing, whereas N 600 gives you no trails in a

small format.

Next you need to determine your ISO.

$ISO = (6000*f^2)/ET$
$F =$ your f/stop, and $ET =$ exposure time, of course.

So once you've determined the first equation, just plug in your chosen f/stop to determine the ISO you need. I would suggest calculating the ET for whatever focal length you choose (assuming you first have it figured out and marked on the barrel as I describe above. I would also suggest figuring out several ISOs so that you're prepared should you choose to change it. You know you want some wide apertures to work with, so I really wouldn't go any higher than f/4. Unless you have a really excellent memory, I would strongly suggest writing down both equations and your answers for reference. Of course, you will have to use a flashlight to look it up, but at least it's there if you need it. No matter whether you're capturing star trails, point stars, or just a nightscape, one of the biggest problems you'll have to contend with will be noise. I'd like to reiterate that you should try to keep your ISO as low as you possibly can while still getting a good exposure.

Editing

If you happen to be a particularly seasoned landscape photographer, then you know that landscape requires its own special brand of retouching. You're going to have to do similar things that you would to a portrait actually, but for different reasons.

With my process, no matter if I need to composite several images together, I like to do some batch edits in Lightroom before anything else. Of course, you need to be sure that you don't correct every single exposure to be the same, especially if you plan on putting them through HDR or compositing them manually. Correct your exposures and your white balance, as well as any similar edits that may need to be done within the shadows or highlights. Do any corrections in color casting, and decide if you want your images to be color or black and white.

After all that is done, upload all the images that it'll take to composite one image (or, I suppose, just the sky or landscape of an image). Depending on what you need, you might have to do each separately, and then do it again for the MFNR technique I'll discuss soon. Because this could potentially be 10 or more (and if you're shooting in RAW or a high res TIF like you should be, they'll be huge files) only work on one image at a time and only open what you need. Whatever HDR or compositing you need to do should be done next because you have to run it through the program, which will result in one good starting layer.

You might think you're done, and you'd be close to right, but not quite yet. Next, you have to tackle whatever noise you might have going on in the image, and with part of a RAW nightscape composite it might be quite a lot. So how do you go about this? For the first thing, you should not over sharpen or add the clarity slider. Sharpening adds even more noise than there already is, and if you focused your lens to infinity correctly (always double check before you shoot) then sharpness and clarity should not be an issue at all, though I know some people do use it for aesthetic reasons. By all means, if you want to make this your aesthetic when you're finished, go ahead, but to get the highest quality image you really do want to remove as much actual noise as you can. You can always add the look of that texture back in with the noise filter later.

Now, if you've chosen to edit your photos to be black and white, you'll find that it's quite a lot easier to clean up noise because you don't have any icky color casts to contend with. Let's talk about some techniques for cleaning up that noise.

Firstly, if you have your in-camera noise reduction turned on this should help quite a bit. If you don't have this in your camera for whatever reason, I would suggest removing as much noise as possible in Camera RAW. To be able to do this, you'll have to reopen the image in Camera RAW. In order to do that, press the shift key when the image is initially opened in RAW to transform it into a smart object. After all your compositing is done, all you have to do is click on the thumbnail to get yourself back to RAW. If you forgot to prep your image as a RAW file, or you're reading this as you edit, you can always go to layer > smart object > convert to smart object. Once in RAW, go to the third icon over in the workspace to the right, Detail. Avoid the top dialog box which will

sharpen your image and add more noise. Instead, make use of the noise reduction sliders. Be aware though, that even when you use the color detail slider in the noise reduction dialog, it's going to add noise back in, so just don't get too heavy handed with it. RAW, as always, is going to give you the best editing in Photoshop because it accesses all of the image information. TIF is almost as good, but not quite.

Now, what happens if the sky does need some sharpening? You can do it more easily because you've got more light coming from the sky, but I would suggest using a layer mask so that you don't over sharpen grainier areas.

Now, in order to get the clear, crisp image you need, you have to align your images using auto align. This can also be incredibly helpful with any camera shake you may have experienced. To access auto align, go to select > all layers, then to edit > auto align all layers. A dialog box will pop up, requesting that you choose the type of projection (or alignment) that you need. When working with stars, make sure you do this step before doing MFNR.

There are also various plugins you can use if you find that it's necessary. A technique that doesn't require a plugin is MFNR, or Multi Frame Noise Reduction. For this technique, you'll want to have taken several exposures of the same image, much as you did for your compositing or HDR. Unlike that, they can all be at the same exposure, you just need multiples. For this, your photos again need to be prepared as Smart Objects. Next, go back to layer > smart objects > stack mode and choose median from the menu. The photo should at once become sharper and less noisy. I find that I love using this technique in any low light situation.

After you've done the sky, repeat the above steps for the landscape portion of the image if, and as, necessary. I have to say, this technique is absolutely beautiful and I love it, and use it obsessively. You'll probably never use filter > noise > median again.

Finally, after all of that, you'll need to use the spot healing tool to get rid of any other dust or "schmutz" you might have had on your lens when you shot. Make any final adjustments you might need to the lighting and color, and then you're finished. You'll want to save the RAW file as a master file, TIF to print from, and JPEG to upload to the web.

Conclusion

As you can see from the prior chapters, nightscapes and astrophotography are both much more challenging to do than the typical landscape. But hopefully, reading this article has helped to break it down and make the subject less daunting, just as doing the research for it did for me.

As I said in the introduction, I feel like this genre of photography requires just as much effort, planning, and in some cases, teamwork to get done as any high fashion shoot. Your planning is going to be everything to you, especially since the outcome of your image is so dependent on the time of year (and by association, the positions of the planets and stars).

You should not only do extensive research about the location you want to shoot, but you should prepare for the shoot well in advance and become just as familiarized with all your equipment if you aren't already. Getting your technique right is already hard enough to accomplish without complicating it with some frustrations you could have already alleviated. Remember to work out any equations beforehand and write them down, then get to your location before sundown to get everything set up. Basically, do all you can to make things easy on yourself.

If you are meticulous in all your steps, your life will also be much easier when you get to the post production part of the process. Trust me, you'll come to think of Lightroom and Photoshop's batch processing functions as your best friend. The workflow I included

works the best for me, but try it out and see what order you prefer to do things in.

So now the mystery of the night sky is a little bit more revealed. Happy shooting, and may you have glorious nightscapes.

DIGITAL PHOTOGRAPHY MASTERY

9 Tips to Master Technical Aspects Including ISO, Exposure, Metering & Shutter Speed

James Carren

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Introduction

As we discussed in my book "Photography Exposure," exposure is probably the most important technical element in all of photography. I say this because an exposure is what a photograph physically *is*. Of course, you also need to pay attention to things like your composition, your intent, and your post work. But without a good exposure, all of that is a moot point. If you can't see what a photograph is of, or if the exposure is so bad that it distracts from what otherwise would be a competent and poignant photograph, then you have failed. Being technically competent is only half of the process, but I find that it is extremely important to master before you can tackle the big issues in your photography.

In the digital age, too many people mistakenly categorize themselves as photographers simply because they have a DSLR and can shoot it on auto. While this can certainly be a gateway into the world of photography, as it was for me, this does not make you a photographer. So how do you begin to become a photographer? Well, you must master your camera, and understand its functions so that you're in complete control of the outcome. That's what this book is all about.

I'm going to cover some more advanced aspects of exposure, including some of the science and math behind it, as well as the techniques of metering and bracketing. I'll explain how exposure can differ when working with different types of film, as opposed to digital. Then we'll talk about shooting modes, which can help you to become a better photographer, and work your way up to

completely manual shooting. Different lighting conditions are obviously key as well, since you'll need to know how to control your exposure indoors, outdoors, and on many kinds of days. Finally, I'll talk about the editing process, and my favorite editing program, which is Camera RAW. Since we will be talking about exposure for film, we should also talk about editing that exposure. Even if you aren't a film photographer, (as I assume most of you are not), I still think learning about the original thing is beneficial. I want this to be as well rounded as it can be for its length.

Tip 1: Capture As Much As Possible in Camera

No matter what, whether you are an experienced photographer or brand new to this, I feel like capturing as much as you can in-camera is good practice. So what exactly do I mean when I say that you should capture everything in-camera? It basically means, don't rely so much on editing. Too many times, I hear clients (and even other photographers), say something along the lines of, "I like this photo, but the highlights are all blown out. I'll just fix it in post." Or, "I don't like the position of her body, can you fix it in post?"

Now, the first statement, while it does make me roll my eyes, is at least slightly reasonable. Yes, if you have a photo you really like that is *slightly* technically unsound, by all means, fix it. But if you know that you messed up that photo and you have the opportunity to shoot it again more correctly, do so. Don't just look at it and settle, and think that you can fix it later. Because while you may feel that you are saving yourself some time right now, in the long run you've just made that much more work for yourself. Fixing a problem is always so much more difficult and time consuming than you anticipate, especially when you could have just prevented it.

Don't use post work as an excuse for bad photos. If it's not shot correctly, do it again.

What about that second statement? "I don't like the position of her body, can you fix it in post?" While it is possible to put someone

else's head on a different body in Photoshop and make minor adjustments to body position by layering two or three different pictures, it's not possible to change everything. For example, if you have a photo of someone who is stationary when what you really wanted was for them to be jumping, you can try to splice their torso onto different legs, but more often than not, the result just looks disjointed and a little bit like Frankenstein's monster. I've had clients ask for this very thing before, and no one is ever very satisfied with the result.

Anything that's technical, anything that you do have control over, you should try to take care of while the camera is still in your hand. Be conscious and in control of the choices you make as a photographer, and save the post work for things you can't change, like a blemish here or there, or a shadow that needs a little pop of light. This book is all about familiarizing yourself with your camera so that you don't feel the need to compensate for poor technical skills. If your technical skills are strong, you then have a good basis to begin to explore what you really want to in photography. You'll be proud and save yourself a lot of unnecessary work when your images only need minor touchups.

A lot of people love to use Photoshop in order to combine multiple photos and create what's called a composite. This is different from using Photoshop to compensate for poor skills. Most of the time, when making a composite, you have to know exactly what it is you need ahead of time. For example, if you know that a scene you need to shoot is going to be backlit, which often makes the foreground over bright and the background way too dark, then you know that you'll need to take two separate photos. This will ensure that you get a proper exposure for both areas, and once composited, you can

have one good composition. That is an example of a reason to use Photoshop for more than just basic edits.

Compositing can also be great for surrealism or otherworldly images. Combine to your heart's content, but remember that those photos you combine should be solid to begin with, or you'll have to spend a lot of extra time fixing them before you can combine them.

The point here is, that capturing things in-camera is a conservation of energy. It gives you time to make more work, and better work. It also cuts down on the amount of time spent in front of the computer, whether you do full fashion retouching, or compositing, or not.

Tip 2: Mastering ISO

I feel like a lot of people typically forget that there are actually three parts to exposure. Of course there is aperture and shutter speed, but there is also ISO. ISO, which is also referred to as ASA in some circles, controls the sensitivity of your camera to light. With film, you control ISO by selecting the ISO of the film you want to use beforehand, and then adjusting your camera as such, and with digital, it is controlled by a knob typically found on the top of your camera.

There are slow film speeds and fast film speeds, slow being denoted by smaller numbers, such as 100 and 200. 400 is generally accepted as a good starting point, since its speed is right in the middle of the spectrum. Film generally only goes up to about 1600, but recent digital cameras go up much higher. In darker situations, faster film speeds allow in more light, however, the higher the ISO, the more grain you'll have present in your image.

In traditional film, grain is the leftover particles of silver that remain after the development process. They create a dot-like pattern over the image. The more "dots" you have, the closer they are together, which creates a high resolution, low grain, smooth image. This is what you want. Now, when you have a lot of grain in the image (as in you can see the individual dots across the image), your image is much lower resolution. While this look can be used for aesthetic purposes to make an image look gritty and hard, if there is too much grain, it can become very distracting. If you do choose to use high grain in your images, you need to have a good

aesthetic reason to do so, and you also have to make sure you know when you've hit the point of too much grain. Basically, if the grain is getting to the point of obscuring the details of your photograph, then you've got too much.

If you ever don't know where to start, I'd say 400 is a good, safe place. It's fast enough to get detail in deep shadows but also will work well with a relatively bright, sunny day. If you still find that your film is coming out overexposed, you can try one or two things. Rather than switching the speed of your film, keep the same film, but tell your camera that the ISO is actually lower than it is. (Set it on 300 or 200). This will allow less light through the sensor. You can also under develop your film to decrease contrast (or slightly over develop for more contrast).

Grain is slightly different when it comes to digital. For one, it's more commonly referred to as noise, and rather than being made up of silver particles, it's made up of pixels. However, the concept works the same way. The more pixels per inch, or ppi, the better the resolution. For typical digital print, the ppi is between 240~300 ppi. Whether it's film or digital, you lose resolution when you crop an image. As such, it's always better to get exactly the frame you want in camera. Not only does cropping destroy image resolution, but it can throw off the aspect ratio if not done proportionately. This can result in funky shaped images.

You can always lower resolution or size if you need to, but you should always save a base copy of an image that is a high resolution and size. If you don't save a base copy and you lower your resolution to 72 ppi (which is standard for internet usage), you will never be able to print that image. Ideally, you'll want to hang on to

your original RAW file, and if it's a film scan, make sure it's a TIF. These are best to print from as they hold the most information in the file. JPEGs are commonly used on websites and for submission to competitions, so I would suggest having a copy of each. If you ever need to make changes, you have your RAW to work from, or at least a TIF.

Make sure your images are always good quality from the ISO on. Experiment with ISO and exposure combinations to find the aesthetic that works best for your project.

Tip 3: Mastering Exposure

Exposure is, in my opinion, the most important technical aspect of photography, and you need to master it before you can move on to making good compositions or photographs that really speak to your audience. Exposure literally *is* your picture. Its definition is how much light you allow to affect your photographic surface, and the amount of time you allow it. The elements of your camera that allow you to control your exposure are ISO, shutter speed, and aperture. Each plays a different role in how your exposure turns out. ISO, as we have already discussed, controls the speed at which your camera is sensitive to light. Shutter speed controls how long you allow light in for, and aperture controls how much light is actually coming into the camera.

Let's start out with aperture. If you've always been confused about which way to go with all those numbers on your camera in any given situation, don't worry. You aren't alone, and it's probably largely due to the fact that you don't understand how aperture works. First off, aperture is done in fractions, (even though the numbers aren't written as fractions on your camera). That's why, as the number gets smaller, the aperture gets wider. After all, ½ is much larger than 1/16. Thus, f/2 is much larger than f/16 and lets in a lot more light.

Now, you might be thinking, "There are so many numbers on my camera, how am I ever going to memorize them all? In the past probably fifteen years, camera companies have started also including half stops on cameras. While this may be helpful to some

people, I find that it's just another source of confusion for new photographers as they attempt to get to know their cameras. The best thing you can do for yourself is to memorize the standard f/ stops, which are typically as follows, though the scale can go up or down a stop or two further sometimes:

- f/2
- f/2.8
- f/4
- f/5.6
- f/8
- f/11
- f/16
- f/22
- f/32
- f/64

The further up the numbers go, the smaller the aperture, and thus, the deeper the depth of field. The smaller the number, the shallower the depth of field and the more light you're letting in. You might be wondering, what is depth of field? Essentially, it's how far into the picture you can see. If what's in focus is mainly in the foreground of an image and the background is all a blur, then you have a shallow depth of field, whereas deep depth of field can allow you to see for miles. Shallow depth of field is mainly used in macro shots, where you want to have less width to your picture and focus in on a specific detail. Shallow depth of field can also be used in conjunction with a long shutter speed in order to create a surrealist, dreamlike effect. Don't confuse a shallow depth of field with allowing everything to be out of focus, however. In order for a

photograph to be good and purposeful, you need to have at least one thing in focus for your audience to concentrate on. After all, depth of field is defined as the amount of space between one point in a photo that is in focus and the next.

If you do want every single thing in your photo to be sharp, then you should consider using a deep depth of field. Of course, depending on the conditions you're working in, this may require you to have a very long shutter speed, especially if you go all the way up to the infamous f/64. Deep depths of field are typically used in journalistic work and in landscapes, because the point of a landscape is to see as far and wide as you can.

A little side note on f/64: it's also the name of a very famous group of photographers, who believed (and I'm paraphrasing) that a photograph should differentiate itself from other arts such as painting in order to be recognized as an art in its own right. They thought that photography was a completely different animal, and wanted every picture taken to ring true to life and be as objective as possible. Of course, this then calls into question how something can be objective when made specifically through an individual's eyes. But essentially, they wanted their pictures to capture life and reality. As such, they wanted everything to be super sharp and defined, and were famous for shooting on f/64 almost exclusively.

Next up is shutter speed, and this function determines how long you allow the amount of light you've chosen into your lens. Shutter speed also works on the basis of fractions, but unlike f/stops, that's generally more easily understood. Standard shutter speeds are:

- 30 seconds

- 15 seconds
- 8 seconds
- 4 seconds
- 2 seconds
- 1 second
- ½ second
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125
- 1/250
- 1/500
- 1/1000
- 1/2000
- 1/4000

You should remember, even if you just know the basics, that each change in f/stop and each change in shutter speed is exactly one stop of light difference. So, if you adjust your shutter speed to go faster, that means you're letting in a stop less light than you were before, so you have to open up your aperture one stop to compensate. These are called equivalent exposures. There are also some more advanced methods of mastering exposure that I'll be covering in my next tip.

Tip 4: Bracketing, Metering, and Ansel Adams' Zone System

Bracketing

Bracketing is a method used to ensure that you get the proper exposure on any image that you take. To start off, you'll want to meter, and if you don't have or can't afford a meter, (because they can be really expensive) then I find the easiest way to meter is to use either aperture or shutter priority, which is a function present on both analog and digital cameras. Once you decide one input based on what you want, the camera decides the other, giving you a proper exposure…usually. But sometimes, maybe you focused the camera on something really dark or really light, which can result in over or underexposure. What do you do in this case? You'd want to use bracketing. So don't delete the initial image, even if it is a little bit off. Just adjust your camera in the direction you think it needs to go, by one stop. Shoot that photo and do it again, if you feel the need. You may also want to adjust in the other direction as well. This way, you have more to choose from later, because things can look a lot different on a computer screen than they do on the small back of your camera. If you're shooting analog, bracketing provides a safety net for you to choose from in case you estimated your exposure wrong.

Bracketing is also a really great technique for when you're shooting a scene that has more than one prevalent lighting condition, such as an area of extreme shadow *and* an area of extreme highlight. If the

difference is really extreme, it can be hard for your camera to find a median exposure that works well for both. Ultimately, one area is going to come out incorrectly exposed. To fix this, what you can do is meter for one condition, shoot it properly, then meter for the other and shoot it properly. Then, in post, you combine the two images to have one overall properly exposed scene. In order to get them to line up as closely as possible, you'll want to make use of a tripod so things don't move around.

An extreme version of this technique is commonly referred to as HDR, or High Dynamic Range Imaging, where you try to capture as much of the range of light as possible. Then you take the images and combine them all for an image that can at times look very surreal. In this case, you might want to go as many as four or five stops in either direction to get as much range as possible. Then, Photoshop's HDR capability will combine them all and you can tweak them from there.

Metering

Digital cameras have quite a few metering modes to choose from, and in this section, I'm going to break down the ones that are available with Canon cameras, because that is what I typically shoot when working digitally. The modes are pretty much the same on a Nikon, although they may have different names.

- **Spot metering:** This is the most focused mode, and I tend to use it a lot because of my skills learned via the zone system. This mode focuses you in on a very small portion of the image, which is represented by a dot on your viewfinder. If you're using zone system

principles, then you would use this mode to focus in on your middle grey.

- **Partial metering:** Like spot metering, this mode focuses on a small area of the frame, however, it's about double the area used in spot metering. The camera then averages the light it finds in this area to give you your exposure. I also find that this can be helpful for metering middle grey, if you have a larger area of it.

- **Center weighted average:** This is not a mode I would really suggest using, since it takes the whole of the picture into account, completely disregarding focus. It's weighted heavily towards the center, no matter where your focus is. I also find that averaging an exposure doesn't really work out well unless the light (and colors of objects) is fairly even across the entirety of the field.

- **Evaluative:** Averages the entire frame, like center weighted, but is more strongly weighted toward the focus point.

Overall, I find that I like to use spot and partial metering the most, because you have the most control over where your focus is. Also, you have to remember that exposure doesn't necessarily work like focus. With focus, you want the area that's sharp to be your main point of attention. However, with exposure, you don't always want to meter for your main subject. Instead, you want to meter for middle grey, which is going to give you proper exposure for your midtones, highlights, and shadows. If you meter for an area that's too dark, you'll get an overexposed picture because your camera gets confused and overcompensates. The opposite is true for an underexposed picture. Subject really has nothing to do with it here; it's all about the play of light and dark.

The principle of middle grey comes from the use of Ansel Adams' Zone System, where he divided all the colors you could ever possibly have into ten zones. Zone five is that perfect middle grey, with the lower zones being darker, and the higher zones getting lighter. Each zone is one stop difference than the last. If you make use of a grey card while metering, you'll have a pretty decent chance of getting the correct exposure.

Tip 5: Shooting Modes

Besides full auto, there are four shooting modes to choose from on most standard DSLR cameras. They are: Program mode, or P, Aperture Priority, or A, Shutter Priority, or T, and full manual. Each has its own benefits, and reasons or situations in which they might come in handy. If you've never taken advantage of any of these modes before, or been quite sure what they do, here's your guide.

Program mode

Program mode is something I would describe as kind of like half auto. The camera still figures out the auto exposure for a particular scene, and gives you the combination of shutter speed and aperture it feels is most appropriate. What you can do with program mode, then, is choose a different combination of shutter speed and aperture that is still going to give you an identical exposure. That way, you get the exposure you need, and can also still get the shutter speed or aperture you would prefer without having to do a bunch of complicated math. I feel like this feature is also great when it comes to learning equivalent exposures, since this is exactly what it's for. The situations in which you might need this mode are: if you're a fairly new photographer and you still need some help when it comes to figuring out exposure, if you want to learn equivalent exposures, or if you find depth of field or shutter speed isn't where you want it and you need a quick fix.

Aperture Priority

Aperture priority is exactly what it sounds like…it makes aperture the priority. In my mind, it and Shutter Priority are like the step in between program and manual. Aperture Priority and Shutter Priority don't hold your hand quite as much as program does, but they still give you a little bit of help. Since aperture is the priority here, this mode allows you to self-select your aperture. So it's good if you know what style of depth of field you'd like. It will then auto adjust the shutter speed to what it needs to be for that aperture to glean a correct exposure for the conditions.

Shutter Priority

Shutter priority does the exact same thing as aperture priority, except that it makes shutter the most important thing. This is good for things like sports events, where you know that no matter what, you need a fast shutter speed. This could also be good for when you know you want to do a very long exposure. Whether you use aperture or shutter priority more is really up to personal preference. I typically use aperture priority because I care most about shallow depth of field. However, it really is up to personal aesthetic as well as the individual needs of each photograph you make.

Manual Mode

Manual mode gives you full and absolute control over your camera, and that means that you need to have a pretty strong idea of what you're doing. If you're working exclusively on manual, it means you have a good foundation in how aperture, shutter speed, and ISO work. You also know your equivalent exposures and can adjust quickly as needed.

The use of these modes is partially based in experience level, and partially in convenience. There's no saying that even if you are an advanced photographer that you can't use something other than manual. However, you should never, ever use full auto after the first few months of shooting. Use these other modes as learning tools to work your way up to manual, as a way of really getting to know your camera.

Tip 6: Exposure For Film

I feel the need to include a section on exposure for film, short though it may be, because there are photographers who are experimenting with, or at least curious about, the film process. Learning film can be particularly challenging for photographers who have grown up in the digital era and are accustomed to the instant gratification of an image on a monitor and the low expense. I know that I was at first opposed to learning film because I didn't know what it could teach me. Little did I know, it taught me volumes about how to be meticulous with your work, and it taught me how to get a correct exposure nine times out of ten.

Part of the reason that beginners find film so frustrating is due to the fact that black and white film and color film function differently. In essence, color film is less sensitive to light by nature, so if you're a little under or over, you'll be able to bring the information back more easily than you would with black and white that was off. However, that little bit of ease comes at a price that black and white doesn't have: you get to deal with color casts, and with each type of color film, they differ.

Now, in order to know what speed a film is (how sensitive it is to light) you look at the ISO. Lower numbers indicate less sensitive film, meaning you need more light, and higher numbers indicate more sensitive film, which needs less light. However, new film photographers can often be frustrated because their exposure isn't quite what they expected it to be. While this can be due to a misunderstanding of the correct combination of aperture and

shutter speed, it can also be due to the ISO of the film being used being slightly more or less than noted on the package. It can vary up to 200 points, and different brands can vary differing amounts. If you're consistently shooting one type of film and you notice that even with correct exposures, it's coming out consistently under or overexposed, try tricking your camera. The way you do this is to set the camera's ISO to the speed you think the film actually is. So if you have an ISO 100 film that is consistently underexposed, try setting it at 300 and seeing if it comes out correctly. This makes the camera think that the film is more sensitive than it is, letting more light into the sensor and making a correct exposure.

Remember that even if you figure out the correct ISO for one type of film, it's not going to be universal for different companies, which will have a different formula for their film. It takes a lot of trial and error, but once you get it down, you should be good to go.

Tip 7: How to Shoot in Different Light Conditions

This book is all about exposure, and obviously, different conditions are going to call for different exposures, or else everyone could be a photographer. This section should give you a better idea of how to photograph in differing conditions, be it indoor or outdoor, low light or daytime. Let's start with the conditions that are optimal for you to shoot in, and then we can move on to situations that are a bit trickier.

Everyone who isn't a photographer always assumes that the best conditions to shoot in are bright sunny days. And while you can make this aesthetic work for you (look at Urban Outfitters with all their sun flare) it isn't optimal for getting consistently good photos during a shoot. Rather, you want a situation where the light is more even across the entire plane. For this, I really love overcast days, because the sun is filtered through the clouds, creating really pleasing, even light. It's also easy for your subjects because the light isn't harsh on their faces, and it's not too hot. Overcast days are regularly used in fashion photography to get even light and good colors, and then bright blue skies are Photoshopped in after the fact.

Now, if you have to shoot at a time of the day which is not ideal, such as high noon, or a particularly bright morning, it's good to find some shade. Things like trees or even building overhangs can be good for diffusing hard, harsh shadows. When you shoot in harsh

light, you risk dark, deep shadows that you aren't creating or controlling, and very, very bright light that blows out highlights. Not only would I suggest finding and making use of shade, but I would also suggest bringing reflectors and a bounce umbrella to help further direct the light.

Sundown and dawn are also lovely. They each create a very different kind of light because the sun is coming from a different part of the sky, (I would say, for example, that dawn has a much softer quality than sundown, which is richer and more jewel toned), but the conditions are similar in that they create even, ambient light all around. Also, in neither situation is the sun fully up, so there's less squinting going on. Dawn and sundown are both referred to as the Golden Hour, and they really are ideal. You just have to be willing to get up early, or be prepared to shoot quickly before you lose the light. You typically have about half an hour in either situation where the light stays even and lovely.

So what about other light conditions that are still aesthetically valid, but are much harder to shoot in? Conditions I would classify here would be: backlighting, night time, and indoor photography.

Now, don't get me wrong. Backlighting can be, and is, absolutely lovely when done correctly, but it can be a hard technique to master because it's so easy for the background to become overwhelming and completely blow out the highlights. The trick is that you have to direct your camera to focus, and meter off of, your subject's face, as opposed to metering off of the backlighting. If you meter off the backlighting, then the camera will overcompensate and your image will be underexposed. Sometimes, no matter what you do, the metering can be really difficult, and you might have to

take two separate exposures and superimpose them to get one good, solid exposure. Practice is key with this technique.

What about night photography? This is really tricky because a lot of people think that you can just pump up the ISO and you're good to go. While it is true that you do need to make your camera more sensitive to light, you don't want to just set it at 3200 or 6400 and shoot. Your images will more than likely come out super grainy and washed out looking, and that's not a good aesthetic. So what can you do? First off, since there is going to be a lot less light coming into the sensor, do put your ISO higher than normal, but start off at a reasonable 800 or 1200 and work your way up from there. To minimize shake, which is already going to be present, put your camera on a tripod before you start to shoot. Decide whether or not you want to use a mounted flash or whether you want to try a really long exposure. Both are going to give you an extremely different look, so if you are unsure of what you want, I would suggest trying both. With your flash, you might want to use the camera flash in conjunction with the mounted flash as a fill flash to avoid the washed out look the on camera flash typically produces. It'll take some experimenting to get it right, depending on how dark it is, what you're attempting to photograph, and the method you choose to go about it.

Indoor photography has much of the same rules as night photography. You don't necessarily have to worry about a high ISO unless you are working in a low lighting situation, but I would still definitely suggest the use of a tripod and a flash. The tripod is good for indoor situations because it is possible that you'll be dealing with the movement of other people around you as you're trying to shoot, such as at a party or gathering. The use of a flash can be

good to offset the surrounding ambient light, especially if that light is of the fluorescent variety. You can also use a bounce and/or reflectors indoors if need be.

Remember that none of the situations mentioned here are ideal studio situations, but rather, my tips for on location shoots. Trying to shoot outside with natural, even light is always my go to and best bet, but make use of these tips even when you aren't in ideal lighting situations. They will help to make the photo more flattering overall.

Tip 8: Editing In Camera RAW

Your RAW file is what I like to think of as a sort of digital negative. If you have Camera RAW and you've just been closing it out to work in main Photoshop, you've been doing it all wrong. Believe me, it took me a while to figure out as well. But the reason you should be editing in RAW is that the file contains more information in the highlights and the darks than any other file format.

This is great because both of these are problem areas for a lot of photographers, new and old. In Camera RAW, you can save an image that would otherwise be unsalvageable. Pull up as much information as you can in RAW and save it as a master, just as you would an initial film scan, before making smaller adjustments in the main Photoshop program.

Tip 9: Editing Film For Exposure

I had been scanning film for years before my professor pointed out to me that I was doing it completely wrong. I learned on Imacons, and I had been working with the Flextight software quite as if it were Photoshop. No wonder I got confused…the first professor that had taught me to scan hadn't quite gone in-depth, and a lot of the controls seemed much the same. I was under the impression that you were supposed to make the image look how you wanted your finished product to look. So I was pushing my highlights, losing detail, making them too dark. My other lovely professor corrected me, saying that actually, the end result of a good scan looks really flat and dull. The purpose of a scan is like that of a RAW file…to have the best baseline with the most information possible in the file. In order to do this, you want to make sure that you can see every detail, every bit of information in the photograph. That often means tamping down shadows you want to be deep or highlights you want to be bright for the sake of being able to see what's going on there. The end result is often very grey, but remember that this is just a starting point; you're going to take the finished scan into Photoshop later and make it look aesthetically how you want it to. Make sure that you make those changes on a copy of the image so that you have a master copy if you ever decide to completely alter your aesthetic.

You also want to make sure that you're scanning at the highest possible ppi that your scanner and computer can handle. This will help give you the clearest, most crisp information possible. As

always, you'll want to save a 300 ppi copy to print from, and a 72 ppi version for web, but make sure your master copy is very large.

No matter what kind of scanner you have, these are two rules you want to follow. If, like me, you now only have access to a flatbed scanner, also make sure that you set it on professional mode to get the highest quality image possible.

Conclusion

Hopefully, with the conclusion of this short book, you have a better idea of what exposure is and what it means to the overall quality of your photo. You know that exposure is the very thing that creates the image. You know that a triad of aperture, shutter speed, and ISO creates that exposure. You understand grain and you know how to capture a generally solid exposure in camera to begin with.

If you make a minor mistake, you know how to fix it in RAW or on a scanner. The most important thing, technically, about a photograph, is to get the most information out of it as you can.

In the case of film, it's better to overexpose than to underexpose, because overexposure means that at least the information got captured on the film and it's present to be burned in. However, with digital the opposite is true because it's much easier to lift information out of the shadows than it is to bring it back in if it's blown out.

If you pay attention to the craft of your photos from start to finish, you will get the most information possible, resulting in a rich, high quality image.

FASHION PHOTOGRAPHY

8 Practical Fashion Photography Tips For Your Models to Shine

James Carren

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Introduction

Fashion photography is one of my favorite genres, and also one of the most complex. I think that it is unique in that it requires the help of a talented team of people in order to pull it off. Fashion isn't something that you can do alone. It is also a genre that is incredibly work intensive, from conception to finish. If you have an eye for fashion, and you have never done a fashion shoot before, then you're probably very enamored by the idea. I know I was. If you're an experienced fashion photographer, then you know how fulfilling, and how work intensive such a shoot can be.

My goal with this book is to explain each step in the process of a fashion shoot, and thus help you pull your first one off with less hitches than you otherwise would have had. (Trust me, no matter how well prepared you are, there will always be a hitch. It's just the nature of the beast). If you are an experienced photographer, then my goal is to perhaps give you a new idea or two on how to do things.

First off, I want to break down and explore the different types of fashion photography. There is no way to cover them all, but by giving an overview, I hope to be able to give you some ideas of something you might want to explore. Who knows, you may find your niche aesthetic, or you may find something with which to expand your portfolio.

Secondly, I want to explain the difference between portraiture and fashion photography. While they do overlap, they are definitely two

completely separate genres. I feel that that is important to make clear, because you should make sure that your intent is a fashion shoot before you begin.

A huge chunk of the book is going to be focused on how to make your shoot run smoothly and successfully. From the very beginning, you have to be fully invested and clear in what you want to achieve. This is incredibly important because you will be working with so many other people, and you want to be on the same page and appear put together and professional, even if you don't necessarily feel that way. I'll introduce the members you should have on your team, and tell you step by step how to keep them informed. I'll also talk a little bit about photo shoot etiquette, which applies both to you and your team, as well as the models you'll work with.

There will be a section on shooting on location and in the studio. I'll go through how they differ and how to set up and prepare for each. I'll suggest a checklist of items you may need in either situation, and talk about some lighting styles mentioned in the section on fashion photography aesthetics.

Everyone alive today knows that retouching is a huge and controversial subject when it comes to the world of fashion. I want to touch on a little bit of the politics of the matter, because I feel that it's important that every fashion photographer come to terms with where they stand on the subject, and what instances they feel retouching is appropriate. Basic retouching techniques will be discussed, as well as some more advanced techniques for things like skin smoothing, hair removal, brightening and slimming of a model.

Your portfolio is what you show the world, and whether it's online, in print, or both, it's how you make your voice heard and land jobs. Organization is very important because you want it to flow well and be impressive at start and finish. You want to leave your client or juror with a lasting and strong impression. While diversity in a portfolio is important in some respects, you also want your aesthetic to remain unified and strong, and you don't want to really come off as a jack of all trades, because that isn't interesting or unique.

And finally, I want to leave you with a small section on print for fashion, which is vastly different from print for fine art genres. There is an industry standard, and while you don't necessarily have to abide by it for a portfolio, it tends to make it undoubtedly clear that you intend that concept for a fashion publication. Graphics are also incredibly important when it comes to fashion, because at the end of the day, fashion is a subset of the advertising world.

Overall, I hope that this book is a good exposure to the world of fashion photography and that it helps you in your journey to make photographs in this genre.

What's the Difference Between Portraiture and Fashion Photography?

In my career as a photographer, I often find that people are confused about the differences between portraiture and fashion photography. Before we get started on the types of fashion photography and how to go about being the successful fashion photographer, I feel that we should define the difference so that you can make sure of what you're trying to achieve.

The reason that portraiture and fashion photography often get confused is because they both rely heavily on the use of people. However it should be made clear immediately that portraiture is about the identity personality of the sitter, whereas fashion is a glamorized marketing campaign. While the look of the person in the fashion campaign matters from the perspective of what is being projected, the identity and personality of the person is not the focus. The person merely is there to be vehicle for the clothing or accessories.

With portraiture, photographers shoot people who are from all walks of life. Generally, they don't try to change the person even if the image is posed. For a fashion model, the image is all about becoming the paragon of what that fashion line is. The girl could become anyone that she has never been before in her life. In essence, the fashion model is an actress or actor, whereas the portrait sitter is all about capturing that moment of truth.

Now, that is not to say that you don't want fashion models with attitude, because that is definitely a must. Especially in high fashion, the model must be willing to take on an exaggerated persona, and have the confidence to carry off often ridiculous looks.

Fashion photography is often very cutting edge and can be seen as artwork as well. It's all about pushing boundaries and making the ridiculous beautiful. There's also this misconception that fashion photography has to be hollow and shallow, but in truth, a lot of fashion photography also falls into the realm of conceptual photography. With fashion, you have the license to say whatever it is that you need to say. The clothes remain the main element, but they can often provide elegant mask for political or personal statement. This is what makes fashion photography so important. It's part of our everyday lives because it really is just beautiful advertising. But what can you also advertise along with the clothes?

Fashion Photography Types and Styles

Now that you have the definition of fashion photography, it's probably a bit easier to identify. However it is important to note that there are thousands upon thousands of styles a fashion photographer can have. So what's the difference between a fashion photography type and a fashion photography style? This is what I'm going to define for you here. A type of fashion photography falls along the lines of things like: lifestyle, beauty, editorial, (which also has a subset of haute couture) and straight up advertising. These are the five main genres I will be focusing on.

Style is different from type in that it is unique to every photographer. A photographer can be a beauty photographer who is happy and bright, or they can be moody and dark. It's all up to personal preference. So let's get started talking about the different types.

Lifestyle

I've got to tell you, lifestyle tends to be my least favorite style of fashion photography. Lifestyle also tends to be the only photography type that has one consistent style: happy and overly cheerful. It's generally marketed towards teenage girls and you'll see it in magazines such as Teen Vogue and Elle Girl. So what defines lifestyle photography? Well, often you'll see adolescent boys and girls happy and smiling, engaging in some posed activity. They

could be on the beach, camping, at a football game, playing with a dog, or any other fun and conceivably carefree activity. It's light, and often has no conceptual thought behind it other than what you see directly before you. Also, it tends to stick with bright colors and lots of sunlight.

Recently, companies such as Urban Outfitters and Aerie have tried to redefine lifestyle photography. They still stick with young teenagers, but instead of everything being light and bubbly and overly bright, they've gone with the sun soaked bohemian look. This style is very popular on Instagram and Tumblr, and then you'll see lots of long, blonde hair, fields of flowers or wheat fields, and light leaks.

Beauty

Beauty is the style that for me, most closely rides the line between portraiture and fashion photography. Beauty is typically and technically of portrait. However, it remains in the realm of fashion photography because the portrait is not about the personality of the person sitting for it. Instead, the main focus of the beauty portrait is going to be either hair, makeup, or accessories. In this way, beauty is an elevated advertising campaign. It's also consistently smooth unlike portraits, which serve to capture imperfections.

Editorial

So, just as a disclaimer, editorial can be an ad and an ad can be an editorial. In that case, what's the difference between the two? Editorials are what you see in high-end magazines, whereas ads are

marketed toward a specific audience for a specific product. While editorial can advertise something such as a Famous fashion designer or a luxury jewelry brand, it's about the art, the edginess, and the vision of the photographer and creative director. Lighting will be much darker and moodier, and you might also have an artistic or political statement behind the image. Think Prada versus Target.

An editorial can also be the specific artistic vision of a particular photographer. They have a concept they want to shoot, they have designers they would like to use, and they're so well-known that they get asked by magazines to shoot for them.

Haute Couture

I like to think of haute couture as an editorial on steroids. Haute couture is not necessarily an ad because most people would never be able to afford those clothes. Instead, the clothes have been elevated to a pure art form. Look for is the most exquisite form of fashion photography and often the most ridiculous. It's pure concept, pure statement, and pure fantasy. It can often be edgy and disturbing, and is also often found on gallery walls as well as magazine pages.

Advertising

Advertising, as I said before, is all about targeting and marketing to a very specific audience. While an editorial can be advertising it does not always have to be, and typically, advertising is much cleaner and simpler aesthetic. It's bright, it's pretty, and it's clean so that there is room for the advertising copy.

Organizing Your Shoot

One of the most important things you can do on a fashion shoot is to be organized. Organization is key to any photo shoot, but I feel that it reaches a new level of importance when fashion is involved. This is because fashion is definitely not an industry in which you can work solo…you need a team of other trusted people to help you carry it off. If you as the photographer are not prepared, it can look really bad, especially since if you are self-directing, then you are the head of your team. And if you aren't self-directing, then you cost your boss and your team a lot of money and time when you aren't well prepared.

For this chapter, I'm going to be working under the assumption that you are in charge of your own shoot and walk you through how to set up a team and be prepared for anything that might come your way.

First on your team is yourself: the photographer. You may also want to have an assistant there, whether it's to help with equipment setup or just to be another set of eyes on the lookout for anything funky. What I typically do is have my assistant sit next to the monitor (that is, if you are shooting tethered) and watch as the images come up on the screen. This can help to prevent a myriad of problems and save everyone involved a lot of time. Have the assistant watch out for any technical issues, such as lighting that needs to be adjusted, as well as hair and clothing detail and the model's pose. Have them tell you if a pose looks awkward or if the framing needs to be adjusted in any way. Of course, you should

always walk over and check up on your own pictures as well, but over time, if you use the same assistant, they should develop a repertoire with you and an eye for your style, which is helpful.

Next, you need your stylist. Now, some photographers, like myself, do like to style their own shoots. But if you aren't doing it yourself, having a stylist is key for fashion. You should first have a discussion with your stylist so that they know specifically what it is that you want. It might be good to show them some inspiration photos for the style you are looking for. Using platforms such as Tumblr, Instagram, Pinterest, and Polyvore are a huge help. I find that I like Pinterest and Polyvore the most as a finished product because their final layout is reminiscent of a mood board. After your mood board has been created, it's easy to print it out and show it to the members of your team so that everyone has an accurate visual of the end goal.

After drawing up the mood board, you might want to go out shopping with your stylist, although again, if you have developed an excellent repoire, then they can probably do it alone. Make sure you always allocate a budget, and do research around your area to see if there are any vintage stores or costume shops that rent garments, because that's often much cheaper than outright purchasing. You might also look into sites such as Rent the Runway, and take a trip to your local thrift store (Goodwill, Salvation Army or anything local) for cheap but cool finds and basics.

If you have a designer that you're working with on the shoot, I find that it can be a mixed bag allowing them on set, so it's really just up to personal preference and necessity. If you're just doing basic product shots, you might not want them there, but if they have a

specific aesthetic they want you to achieve, they should also participate in the making of mood boards and shopping for items that compliment theirs. Having them on set can also be extremely helpful to your stylist, especially with regards to how the garments should lay.

Next, you need a hairstylist and a makeup artist, or MUA. Both of these team members should remain on set for the entirety of the shoot. While it is the responsibility of the photographer and of the assistant to make sure hair and makeup stay in place, the hairstylist and MUA should be able to do touchups at any point. If you're going to be working with a particularly elaborate hair or makeups style, make sure you send them reference materials. This gives them a clear visual as well as the chance to practice the style beforehand and make sure they have all the proper materials.

This is the absolute minimum you need for a successful fashion team, although I would also suggest having a seamstress on set. This isn't necessary if you're working with a seasoned fashion designer.

Let's move on to talking about models. Fashion photography is all about the image that you want the clothes or accessories to project. It's important that you ask your designer (or yourself, as the case may be), what kind of image you're looking for, because that's really going to inform the kind of model you pick. There is always the traditional model type, whom you can hire from any local booking agency. Just look to see what agencies you have available in your town. You might be looking for alternative models, or it's also possible to use friends if they have the experience. As you find models you like, you should keep a book with all their stats (height,

weight, hair color, tattoos, willing to dye hair, willing to be nude) and current contact information as well as rates. That way, when you have a shoot coming up, you have references you can show your client if they don't know quite what they want, and you aren't scrambling for a phone number.

If you're going to be working with professional models, they'll be sure to show up, but you'll also have to pay them. You should definitely come up with a budget for what you can afford. If you don't have the money to pay a model, then you might have to work with people who aren't professional. This is perfectly fine, but it might take a little bit longer to get what you want. In either case, you should always compensate your models and your team in some way for their time and effort, even if all you can do is feed them or buy them coffee.

If there's one thing I've learned when not working with professional models, it's that you should have several backups. Models are notorious for being late and for canceling at the last minute. Make sure you are constantly communicating with your primary model and also with the backups. You might also think about instating a call time that is actually earlier than the beginning of the shoot. That way, you give yourself some leeway for everyone to get there on time.

Try to get your models into hair and makeup as you and your assistant are setting up for the shoot. This saves everyone time and everyone tends to be ready around the same time. And you never want to send them to hair and makeup in the fashion you'll be shooting. If you do, you run the risk of staining the garment, which only creates more work for you in post.

Now, let's talk toolkits. You always, always, always want to have a toolkit with you at any shoot. If you think you might need it, you probably will the second you don't have it. Everyone's toolkit varies a little bit based on the needs of a shoot and what your habits are. Along with things like a hammer, nails, and a screwdriver, you'll want to pack things like: emergency film, duct tape, fashion tape, shoe inserts, chicken cutlets (breast inserts) a needle and thread, hook and eyes, and a small first aid kit. I would suggest making yourself a checklist of anything you think you might need and making sure you've got it all at least the night before. This is also a good idea to get into with your camera equipment.

Finally, in order to get your shoot going smoothly, you'll want to develop a good working relationship with your models, which should make them feel at ease with you. You still want to maintain a professional demeanor, but being friendly, encouraging, explanatory and firm is always a huge help. Modeling can make some people feel very uncomfortable because they feel that they might make a fool of themselves, so it's important that you also be willing to make yourself look silly. Don't be afraid to demonstrate a pose if they are struggling. If they feel that what they are doing is over the top and don't understand why it has to be so exaggerated, just explain to them that it has to translate on camera for the sake of the concept. It might even help to allow them to see a really good shot, which will build their confidence. I also find that speaking with your models before a shoot helps build trust…they are more willing to listen to you if they feel that you are comfortable to be around but also in control. Low music during a shoot is also a good idea; it helps the model get into a zone especially if the music exudes the kind of mood you are trying to capture.

With all these tips in place, you should be well on your way to having a successful, smooth shoot. Just be sure to be in open and full communication with all the members of your team, and be very clear and firm about what you want during all steps in the process. If you're like me, then making checklists is going to be huge to you. They help keep you organized and ensure that you don't forget anything. You might even want to save a template in Word and print it out before every shoot, so that you have a standardized checklist with you as you prepare.

Shooting on Location

I have to say, my absolute favorite method of shooting is shooting on location. It's great because it gets you out of the studio, into the sun, or into a really cool interior. If you've decided that you would like to shoot on location for a fashion shoot, you should make plans to go to location scouting. When you do your mood board, don't just include Fashion and makeup looks you would like. Also include images of the kind of vibe you're going for and the kind of location you would like to shoot at. Do some research around your area for a similar location, but be prepared to drive to it as well. This is part of why you want to make sure you're as well prepared for your shoot as you can be. Once you go on location, if you've left anything behind then you just have to go without it.

You also go location scouting to make sure that a prospective location is absolutely what you want, or can be made that way. The last thing you want is to rely on someone else's pictures of location, and then get there and find that's not what you're looking for. Always take the time to familiarize yourself with the lay of the land, or the layout of the building you are using. You want to know where you're shooting and an idea of what the end result will look like.

If the place you want to shoot is someone else's private property, you should always get in touch with them and ask them whether it's okay to shoot there. Some public places that allow you to book time will require a fee or a permit of some sort. When you shoot without a permit you run the risk of being asked to leave before

you're finished, or worse, potentially being in legal trouble.

Now that we've got etiquette out of the way, let's talk about how to harness natural light when you're shooting outside. Always try to shoot during a time of the day that has the most pleasing and even light. This would be the golden hour, or just as the sun is coming up or going down. You never, ever want to shoot in the middle of the day, because that's when shadows are long and harsh. If you do have to shoot at such time, you should look for open shade, such as comes from a tree or the overhang of the building. Try to use it along with reflectors to balance out the light. A lot of people are under the misconception that the best light for fashion is bright sun. Now, if you're doing a lifestyle piece where you want a lot of light leaks, then bright sun coming into your photograph is probably something you want. However for most other styles, the best light you could have is actually that of an overcast day. If it's necessary that you have the sky in the shot, you can always shoot a nice blue sky on another day and Photoshop it in post.

If you want to use lights on location in order to fully control what it looks like, you can get a generator into which to plug your lights. These can be ordered for rent at any of your local photo shops.

Shooting in Studio

Shooting in studio is the most complex setup you can choose. However, it does make for a very clean image that is good for advertising copy. Rather than going through lighting setups, which I believe reading without a visual can be very confusing, I just want to talk to you about the types of lights and light modifiers you would use in fashion.

Let's start with lights. Hot lights are what I first began shooting with, but they are typically tungsten, which can have a bit of a green tinge to it. They are also relatively inexpensive, but as the name suggests, very hot, so you'll only want to use them for short periods of time. They're also great because, unlike monolights and power packs, they allow you to see what the light will look like accurately before you take the picture.

Monolights are an all in one light that kind of works like a power pack but is much more portable and convenient, although not as powerful.

Then you have power packs, which are a strobe, not a continuous light. Power packs can be set to different amounts of power, so that you can control how bright it is. Also, you control how long the flash goes off. And power packs can support more than one light, so you can do a two or three light setup off one power pack depending on the model you have. Just for reference, I have always used Profoto products and find them to be of very high quality.

Next we have light modifiers. Light modifiers are anything that you use to control how the light falls on your subject. This includes things like umbrellas, traditional softboxes, octoboxes, and strip boxes. You can also use a parabolic umbrella, however, I find that most of the time it's really not necessary, and you can do just as much with a plain old umbrella. Now, you also have beauty dishes, which, as the name suggests, are commonly used for beauty and fashion shots. So what do all these things do? Essentially, they are light diffusers that make the light more even and pleasing across the field. Umbrellas, when placed over the subject's head off to the side bounce light onto the face. Softboxes, octoboxes, and strip boxes work much the same as cloud cover on an overcast day. They make the light much more even and mild across the area they cover. I prefer octoboxes because they are rounder and larger in shape, although strip lighting can be good to highlight things like jewelry. Speaking of which, if you are doing a jewelry shoot, you might want to make use of a modifier called a snoot, which is a small cone-shaped apparatus that you affix over a light in order to narrow it and constrain it on one small area. Beauty dishes are also light diffusers, but the look is much harsher, which is good for bringing out high cheekbones in fashion shoots. They look especially good when the model is wearing a large amount of makeup. Because they are harsher, they're also good for lighting male models, whose bone structure can take more contrast.

Lighting setups, I've found, are largely discovered by experimentation. Of course you do want to remember that the face is important, and needs to be lit by a main light and a hair light. You might also choose to use a backdrop light as well, although it really just depends on how complex you want to get and how much equipment you have at your disposal.

Before you begin to shoot, it's always a good idea to do a couple of test shots. Have your model standing about the same places she will be for most of the shots, and make sure that your hair light, main light, and backdrop light are all at an appropriate height and distance. Then set up any extra lights you might have for details on the clothing or accessories. As you discover lighting techniques that you like, I would suggest writing them down in a notebook that you keep solely for this purpose. That way when you do similar shoots in the future, you can easily flip through and refer to the lighting setups you did before. If you're shooting film, also keep track of the type, ISO, and aperture and shutter speed. This will help your shoot to run much more quickly and smoothly. Plus, writing things down helps you to remember them, so over time you will be able to recall your favorite lighting setups from memory.

Retouching For Fashion

Retouching is, and always has been necessary to the fashion industry, and to the photo industry as well. Retouching is not inherently good or bad, however it has gained a reputation for being excessive and damaging to the psyches of young women. Therefore, at the beginning of this, I would like to make a very clear distinction between retouching to make a photo look it's best, and retouching to completely alter a photograph. Both undoubtedly have a place in the realm of fashion photography, it's just a question of morality and ethics that determine how it is used.

Retouching can be used as a tool to bring out the existing natural beauty of a model. It can also be used to make a model look like a completely different person. Is it ethical to do this? Of course everyone is going to have their own opinion, but I feel that in some instances it can be beneficial. Such instances include: fantasy photographs in which the model is made to look like an otherworldly creature, and political discourse on the subject of retouching i.e. overly Photoshopped photos that makes the models look anorexic as a statement against the overuse of retouching. I think personally that retouching is unethical when used to an extreme in fashion marketing campaigns. Not only does it make the actual model feel more pressure to be even thinner than she already is, but the message that we send to young girls is that the only way to be beautiful is to be "fashionably thin." This is inherently damaging to girls who are not naturally thin, and even to girls who are, who they believe they should be thinner.

So how can we use retouching ethically? Well, my first tip is going to be to use it as a tool to enhance the natural beauty of a model. Get rid of any acne or marks that wouldn't be flattering on anyone, and remove any redness or blotchiness from the skin. Even if you have decided to move forward with more advanced retouching techniques, this is always where you want to start. Follow up blemish and redness removal with a general skin smoothing. Fashion photography tends to look a little glossier than other types of pictures, so it's okay if you do a little bit more than you typically would on a portrait. However, you still want to make sure that the skin has some texture to it, because you don't want your model looking like a droid. I would suggest doing the smoothing by using the high pass filter, and then bringing some texture back in with a brush on another layer. You'll also want to use the high pass to up the detail in her eyes, eyelashes, and lips. Also make sure that you never smooth the texture out of hair.

Following that, you want to do any necessary cleanup to the image. This includes things like removing flyaway or stray hairs, cleaning up and/or arching eyebrows, and ensuring that clothing doesn't have any unwanted wrinkling. If your model is wearing something like a graphic tee, you might also want to consider replacing or sharpening the lettering so that it can be clearly read.

After this step, is when retouching tends to get a bit questionable for me, because we get into the face and body slimming. Now, if you have a tiny bit of love handle that the model or client isn't a fan of and wants you to tuck in, go for it. However, I personally draw the line at complete slimming or body reshaping unless you have a solid artistic reason. Also, using the liquify mesh can be extremely difficult until you've had lots of practice, so if you want

to use it, I would suggest practicing on a test shot before you try to tackle an otherwise finished shot.

And no matter what, always remember to use layers and practice nondestructive editing. It's good to have a before and after portfolio if you want to get retouching jobs, plus it's always good to have an original master copy in case you ever need to re-edit.

Organizing Your Portfolio

After the actual creation of photographs, I feel that the portfolio is the next most important component for any photographer. How you put your portfolio together is either going to make or break you to clients or jurors. Unfortunately, I feel that many photographers underestimate the power of the portfolio. In fact, I am consistently shocked at the amount of artists and photographers that I know who don't have a website, and who put all of their work indiscriminately together. This is an incredibly bad practice to get into. Firstly, you really need to have both a print portfolio and an online presence. If you cannot afford a domain name or your own website, you should at least maintain a Facebook page. Now, in that case Facebook pages work a little bit differently than normal websites. Because of the nature of the Facebook page, you probably will not delete older work which no longer applies to your aesthetic. However, with a traditional website, you should go through it every few months and add new work. You then either have the option of deleting old work, or of archiving it, which is my personal choice. I find that it reminds me of where I came from and that my clients enjoy seeing the change in my work.

Considering the fact that we live in a digital age, many people feel that they no longer need a print portfolio. While it is completely valid to have your work solely online, and to bring in a laptop or iPod on which to show it, photographic work loses something when you can't see it on a piece of paper that you can actually touch. Paper is so versatile, and it brings in another tactile element to your image. You have the option of texture or smoothness, of glossy or

matte, of metallic, or any color you might imagine. It also allows you to show off another skill set, which is that of printing. Printing is an art form which must be done correctly in order to fully showcase an image. Print or digital aside, it's important that you organize your portfolio in such a way that it flows well and is impressive. Also, you might want to consider making your physical print portfolio much smaller than your online portfolio. This is because typically, when a client or juror looks at print portfolio, they only take about ten minutes to do so. You don't want to overwhelm them with too many images that are not strong enough or important enough to you. Typically, I limit myself to approximately 21 images. You'll also want to group your images for convenience, whether this be by genre if you shoot singular photographs, or by series if you shoot in format. Because you are limited to so few images, You might either choose to show only one or two series, or to show the strongest images that can stand on their own from several series. So how do you go about organizing a portfolio? You always want to put your strongest foot forward, and end with your strongest foot forward. That is not to say that the images in the middle of the portfolio should be weak, but they would be the "weakest" of the bunch, unless you are going chronologically for a series. Being a visual person, I find that the easiest way for me to determine where an image should go in a portfolio is to go ahead and make prints of my prospective ones, (if I'm unsure of the images I want to use, I'll narrow it down to about 25 or 30 images and go from there) and lay them out on the floor to rearrange them until I am satisfied with their order.

As you're doing this, you should consider what images you feel truly speak to who you are as a photographer. Don't be afraid to be brutal with yourself. If you allow yourself to hang onto a photograph due to the sentimental value that might hold for you,

you run the risk of making your portfolio weaker. Consider the content, and what kind of statement you're trying to make with your images. Also consider the technical proficiency of each image. Is the exposure good? Is it too dark or too blown out in any place? Is it balanced and dynamic, or static and boring? Consider your photography from all angles; you know what it means to you, but other people might see it differently. If you are concerned about your points not coming across as you wish them to, have some friends and fellow photographers take a look and give you feedback before you make your final decision. The editing process may only take you hours or it may take you weeks, so be sure to give yourself plenty of time. I would also suggest not including the work that is older than about three years. You want your portfolio to stay updated and relevant to who you are today, not where you came from. Remember to take any constructive criticism you might get with a grain of salt; while it is important to listen and take note, at the end of the day the final decision is yours. If you feel very strongly about an image, hang on to it even if others don't like it because who knows? It might actually be your strongest and most impressive piece.

Before closing out this chapter, I also want to talk about portfolio diversification. Many new and untrained photographers believe that the more skill sets you can show, the better. While you do want to show that you're technically proficient, I feel that at the level of having your portfolio critiqued, this should be given. You don't need a section of portraits and weddings and babies and landscape and fashion. You should just focus on the genre or genres that you are most passionate about. If you have a genre that you love that is weaker than the others, I believe that you should constantly be working to improve yourself. However you should also play to your strengths, and if you know for example, that your noir fashion shots

are great, then work to make them absolutely impressive, rather than randomly choosing to include children's lifestyle photography, which may not be your strong suit. Anyone viewing your portfolio will then instantly connect to you with your noir fashion photography and be more likely to remember you in the long run then if you have an incredibly diversified portfolio. You should spend your time Learning to push your strengths to new limits rather than learning every style that there is. In this way, your voice will become unique and strong. You can develop an aesthetic that you will be recognized for. Once you have learned to develop this aesthetic, you want to translate that over to all of your marketing materials. Marketing is especially important for fashion photographers, because you're essentially part of the marketing community. Your business cards, leave behinds, flyers, coupons, portfolio, and website should all be unified and reflective of each other. If you have a strong brand, then designers and models who also have a strong and similar brand will be attracted to working with you, thus bringing you to build your portfolio up even more.

Print For Fashion

The fashion industry is constantly changing, so today it is possible to print a fashion spread as though it were fine art. However, I do want to make a distinction between the traditional printing method for fine art and for fashion. As you know, Fashion is just glamorous advertising, and so we find most fashion photography in print magazines, and online as opposed to hanging on a gallery wall. As such, fashion photographs are often printed large as spreads. One picture in particular may be printed horizontally so that it takes up two pages of the magazine. Because the image continues over a split, you never really want have anything important going on in the middle of the photograph. Take a look at a fashion or lifestyle magazine that you have laying around the house. What things do you notice about the layout of the photographs? For one thing because we read from top to bottom, the images are typically vertical in layout unless they take up two pages. You'll also find that the model may be pushed to one side of the frame in order to allow for graphics and lettering. The colors are bold, in contrast with the typeface used.

Because fashion photographs are largely used in magazines, they often do not have borders around them like fine art. Instead, the image extends fully across the whole page.

You'll also find that fashion photography concepts revolve around current trends or ideas of the designer. Though this is changing, Fashion photography tends to be in color because you want to see the full extent of the garment. When printed, the images are extra

glossy and typically saturated.

Even if you aren't being featured in a magazine, it's probably a good idea to have your fashion images printed as though they were from a magazine. This means printing across the entirety of the page, which means you might have to change your settings in Photoshop or whatever other printing service you use before hitting send. Also experiment with different glossy papers because not all are created equal. You want to make sure that your image looks professional and high-quality, especially if you're shooting editorial or high-end fashion. You never want to print fashion on matte paper because it tamps down the colors and is not reminiscent of a magazine page.

Finally, in fashion photography it's also important to make sure that your colors are accurate to the garment. The last thing you want to do is upset your client because the color does not match that of the actual garment that they are selling.

Conclusion

My hope is, that after reading this book on fashion photography, you now have the tools you need to go out and plan your own fashion shoot. You now know the difference between fashion photography and portraiture, and you understand that there are literally thousands of styles for you to pick from. The journey now it is for you to find your voice and your niche. Don't be afraid to experiment and allow that to change and grow over time.

Remember that planning a fashion photography shoot takes a lot of time and effort. You need to be meticulous in your budget and your checklist to make sure that you can get everything you want achieved. Build yourself a strong team with a good assistant, models, stylist, hair stylist, make up artist, and seamstress. If you're clear and direct from the very beginning about what you want, you will be able to keep your team on the same page and create an outstanding product for yourself and/or your client. As you grow in your talent, more designers and models might ask to work with you, you will find it much easier to ask for who you want to work with. Collaboration is a key element of fashion photography.

You also know the tools you need to shoot both on location and in the studio. In either instance you never want to forget your toolkit in case of any emergency that might arise. Before any photo shoot, I would suggest having a toolkit checklist and a general camera equipment checklist. You might also suggest to your stylist and makeup artists that they do the same. This way you can be absolutely sure that everyone has what they need and is prepared

for the shoot ahead. Retouching is something that is both controversial and necessary. You have learned about the political implications of too much retouching, what it means when you do it, and when it can be used for artistic purposes. I hope that the techniques I have included are useful and generally easy for you to pick up. The importance of a portfolio cannot be undermined, both as a print and online entity. Use the tips I have enclosed to further better your portfolio, and make sure that you keep it relevant and well branded. If you find that a print portfolio is incredibly important to you, you should either find a printer that you trust to create quality work for you, or learn how to do your own printing to the highest standards. All of this combined should make one outstanding fashion photographer. I certainly hope that something in this book has provided a new insight or a new inspiration for you. Keep styling!

DARKROOM PHOTOGRAPHY

The Complete Guide to Mastering The Basics of Darkroom Photography

James Carren

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Introduction

Analog photography is a dying art. When I was in art school and first told that I'd have to take a film photography class, I scoffed. What was the use, I thought, when the entire industry is digital now? Little did I know that some of the most specialized and high-paying jobs that exist are those of people who have the skills to develop film and make darkroom prints. Not only that, but I found that, despite the expense and the hard work required, darkroom was my favorite way to make a photograph.

Darkroom is a science and an art, and it engages your mind in such a way that sitting in front of a computer screen never will, because you get to use your hands and actually watch the chemistry react, watch the image appear right before your eyes. There is something so unique and sacred about that to me.

While this book is mainly meant for those that have never encountered darkroom before and would like to learn the skills, I hope that somewhere in these tips a seasoned photographer might find an alternate way of doing things or an idea that serves them well.

I want to walk through the entire process with you, and give you ideas of how to have resources such as a darkroom where perhaps you currently have none. God knows I've been there.

I'll start from the very beginning: how to select your film and

expose it correctly, how to open a film canister, develop the film, and make prints. Then I'll explain how to finish prints and scan the film for digital use, because I feel that it's important to have both versions available to you. I've even included a section on two different types of toners so that you can make your prints stand out just a little bit more.

My goal is to open up the world of film to my generation, so that it continues in its long tradition.

A Quick Rundown on Shooting Film

Shooting film is a little bit different from shooting digital, although if you already have a good, solid foundation, then the principles remain the same. In fact, I have found that most people begin to become great photographers after they have had some experience in the darkroom. The reason for this lies in the fact that analog photography is a much more hands-on process that doesn't provide instant gratification. Therefore, you can't just look at a photograph on a monitor and say, "Oh well that's too bright, let me shoot it again." You have to have a pretty good idea of what you're doing from the start.

Since this book focuses on black and white photography, I would suggest sticking with that. In some respects, color is easier because it's now such a specialized niche that you have to send it off to get it developed. But you also have to make prints digitally, and that's not what this book focuses on.

There are many, many brands of film you can choose from, and it's all up to personal preference. They all perform in generally the same way, but since each film is made by a slightly different process, some are richer than others, some develop more nicely, and some are easier to open. I initially learned on Kodak Tri-X film, but I find it a bit dull in richness and hard to open. I much prefer Kodak T-Max and Ilford Delta. You're never going to know what you like until you shoot it though, so I would suggest creating a little sample

pack for yourself to try things out.

ISO also changes things. ISO refers to the speed of your film, or how sensitive to light it is. You probably already know from your digital camera that when you have your ISO set low, like 100 or 200, the sensor lets in a lot less light than if you have it set to 1600. You might also have noticed that pictures taken at low ISOs are much smoother, meaning they have less grain or noise. ISO is all up to a combination of personal preference and light conditions; high ISO is more suitable in low light situations, but you still need to adjust your exposure accordingly. If you are a beginner, or even if you just don't know what you need, start around 400 ISO. It's right smack in the middle of the spectrum and should provide you with good highlights and shadows within a decent spectrum of light.

You'll also have to be meticulous to figure out the correct exposures for things. Try to find nice even light to practice in for your first few rolls, it'll give you a good baseline. Remember that exposure is made up of ISO, aperture, and shutter speed. Shutter speed controls how much movement you see in an image, and aperture controls depth of field, which is how far back you can see into an image.

Also remember that, with film as with digital, if you focus on an area of extreme brightness, your photo will underexpose to compensate and vice versa. To avoid that on your film, you should focus on an area of middle grey to take your reading, then take the photo. It also might be a good idea to try bracketing, which is where you take a photo at the exposure you believe it should be, then close down one stop, and then a second stop, and take a shot at both. You can also do the same going up the scale, although I find that with film, stopping down one or two stops is usually

sufficient.

From there, you're ready to go out and shoot.

Prepping Film For Development

After you've shot your film, it's almost time to develop. But if you're working with either 35mm or 120mm, you first have to rewind your film. First, it's important to determine whether or not you have a manual rewind or an automatic rewind. If you have a manual rewind, there will most likely be a crank on top of the camera. Pay attention to the numbers on your camera as you shoot, and keep in mind whether you're shooting a 24 exposure roll or 36 exposure roll. On some rolls of film, you might be able to get more than the expected amount of exposures. This is perfectly okay, but can pose a problem when it comes to storage of negatives. Once you finish your roll of film, you should be able to feel the tension in the camera release a little bit. This means that you've reached the end of your roll of film.

Before you rewind, you should check out your camera's manual and see if there are any special instructions when it comes to rewinding the film. On some cameras, there is a latch at the bottom of the camera that you have to release in order to begin the rewinding process. This is put in place so that you don't accidentally begin to rewind your film as you're shooting. If it's there, release the latch, and begin to wind. You should be able to feel and hear the click of each sprocket as the film is rewound, and the pressure will feel different as you reach the end. Once that pressure releases, it is safe to open the back of your camera. Don't worry if there is a little bit of a film tail sticking out from the canister. If you've rewound it enough, this should just be the end of the film, not an actual

exposure, and having the tail sticking out can actually make it easier to get the film out of the canister later.

By nature, an automatic rewind should begin doing its job as soon as you have reached the end of your film. If it doesn't, and you get a few extra exposures, that's no big deal. However, if you don't want these extra exposures, you can check the bottom of your camera to see if there is a recessed button on the bottom. If so, you can use the tip of the pen or pencil to press it and start rewind. Typically, automatic rewind works extremely well, but I did have an instance once where my camera was very old and so the mechanism had broken, causing rewind to stop with about ten exposures to go. If this happens, you might actually be able to hear it, because in the case of my camera, you can hear the motor, and it had begun to sound weak and even stop entirely. Stupid me, I still opened the back of the camera in the light to see what was happening. I would suggest that if you think this might ever be the case with your camera, you take it into a film changing closet or a darkroom before opening the back.

After you're finished rewinding film, it's time to load it onto reels. Pay attention to whether you have 35 or 120mm, because you need a different sized reel for each. And if you happen to have film that is a weird in-between size, be aware that you might have to take a used reel from a roll of film that's already been developed and cut it down so you have something to load it onto.

That aside, I'm going to focus the rest of this chapter and the development chapter using the assumption of 35mm. There are a few things you're going to need in order to load your film and they are: a loading tank, reels, a can opener, and scissors, as well as a

loading room or a film change bag. The trick with loading film is that you have to learn to do it by feel because the film cannot be exposed to light or it will be completely ruined (and if even a little light gets in under the door or into the bag, you'll have light leaks or fog on your film, which is fixable in Photoshop, but then you can't make a darkroom print). In order to learn how to do it by feel, I would suggest sacrificing a roll of blank or leaked film to practice on.

You'll also need to decide what kind of reels you'd like to use; there are traditional metal ones and plastic ones. Both work the same, it's just all up to personal preference. I find the plastic ones easier to work with. On your reel, you'll notice two guides, which can either be rectangular or triangular in shape. This is what gets your film onto the track, and you're going to guide your film under them, however, there is a trick to it. We'll get to that in a minute.

You should also decide what kind of tank you want to use. There are myriad brands, but the two I have experience with are Paterson and Jobo. Both are great, but I prefer the Paterson because the water drains out much easier during the rinsing process.

When you're ready to open your film, you'll need to lay out all your things before you shut the door, and put them in an order where you can find everything. You should take the tank apart and set aside the rod, funnel and top. Just a note too…even if you're only developing only one roll of film, you should use the correct amount of reels for the tank. It helps with the weight and with making sure you don't get too much developer saturated in the one roll.

After you've shut the door, the first thing you're going to do is open

your film canister. Now, this is going to be really easy if you happened to leave some of the tail sticking out. In that case, all you have to do is pull to get it out of the canister, cut the reel, and load it onto the reel. But if you don't have the tail sticking out then you get to experience the joy of using the can opener to get your film out.

There's no right way to do it; you can open it from the top or from the side with the felt-lined lip. You can also use whichever side of the can opener you prefer, although I find that the sharp end works best to fit under either lip. Different brands of film are actually harder to open than others, so just be patient with yourself and realize it'll take some trial and error. You just have to get enough leverage to pop the top off. Even if you just get it up enough to slip the film out, that's good. Just don't scratch the film.

After you've got it out of the canister, put your thumb against the attached reel and trim the tail off straight. Also trim the other end, but don't cut too much; you don't want to get into your frames.

To load the film onto the reel, make sure that the guides are facing up and pointing towards your body. Guide the end of the film under the lip, and begin to twist the wheel. Just as with film rewinding, you should be able to feel the film going onto the reel. Keep your fingers on either side as extra guides to make sure the film doesn't pop the track, which it will most likely do the first few times you try this. If you continue to try to roll it after it's popped the track, it'll either fall off onto the floor or will create what's referred to as a kiss, where the film touches itself and leaves a mark.

After you've successfully got the film on the roll, it's time to load

your tank. Assuming you're working with a two-reeler, put the rod in the middle of the tank and slide your reels down onto it. Never develop without a rod; this can cause light leaks. Never develop with fewer reels than the tank calls for either; the amount of solution will oversaturate the one roll of film. Put your funnel in and screw it on tight. Before putting the top on and opening the door, turn your tank upside down and shake it to ensure that everything is firmly in place. The last thing you want is your film coming out of the tank before it's fully developed. Now, you're ready to develop.

Processing Film For 35mm and 120mm

To develop 35mm and 120mm film, the process is essentially the same, the only difference will be the type of reels used and the amount of chemistry needed. (It's going to vary dependent on whether you have a 2, 3, or 5 reel tank. Setting up the chemistry is very simple; all you have to do is follow the manufacturer's instructions on the back of the package. Just be very careful when buying your supplies and take note that there is a difference between paper and film chemicals. However, if you want to make a print later, you're going to need both.

I prefer Sprint chemistry because I know it works well with lots of types of paper and film and is, generally speaking, hypoallergenic. Keep in mind that if you choose to use a different brand of chemicals, they might not work well with certain types of paper or film. For example, I have found that Kodak paper developer does not jive well with Ilford paper.

So, what do you need to develop your film, which is the first step on the way to making a print?

You will need:

- Developer
- Stop bath
- Fixer

- Fix remover
- Photo flo
- Access to a sink/running water. Make sure that the water you're using is between 68-72 degrees Fahrenheit. I prefer 68. The cooler the water, the slower the development time, which is good for the film.

To develop your film:

- Mix your developer at a 1:9 ratio with water. (You want more water than developer, make sure you don't get it backwards).
- Get out your other chemicals. Use large beakers and fill them up.
- Start with a one minute pre-rinse of just water on the film. Remember to keep your water between 68-72 degrees. Tap your tank on the sink to remove any existing air bubbles.
- For your developer, start counting the second you pour the chemicals into the tank. Use the instructions based on film type. For example, you might only have to develop for five minutes, or it might be 12, depending on developer and film interaction. Agitate for the first 30 seconds, then for 10 seconds of every minute of development. Agitation ensures that the chemicals are flowing around all of the film, and that the chemicals don't become exhausted.
- As soon as your development time is close to up, start pouring the developer down the sink. Note that developer and photo flo can be safely poured down the drain, but everything else needs to either be stored or disposed of in its own container, which can later be taken away by the proper services.

- Pour in your stop bath. Stop time is a minute and a half. Agitate for the first 30 seconds, as before, and tap to remove air bubbles. Agitate every ten seconds of the remaining minute.

- Next comes fixer for 5 minutes. Agitate as before: constantly for the first 30 seconds then ten seconds of every minute.

- A water rinse is next, to remove the remaining fixer from the film. Fill and dump with clean water 15 times.

- Fix remover comes after the water, for one minute. Agitate every ten seconds

- Do another water rinse, this time 30 repetitions.

- You can now take the funnel out of your tank, pour in photo flo, and spin your reels gently for 15-30 seconds. Dump this, and your film is ready to come off the reel and go into the drying cabinet.

- Some people like to completely take their reels apart to remove the film, although if you just pull gently, you should be fine.

- Leave in the drying cabinet at least half an hour.

- If you don't have access to a drying cabinet, you can also dry your film in a dry shower stall, as this is the cleanest, most dust-free area of the house.

Making Contact Sheets

Here's the materials you're going to need to make a print:

- A pack of RC paper
- A pack of fiber paper
- A contact frame
- A mini site
- An adjustable printing easel
- The correct lens for your film format
- A speed easel
- Some cardboard or an empty paper bag
- Graduated filters
- Canned air

After your film is completely dry, it's time to make contact sheets. Rather than wasting precious fiber paper on contact sheets (because you have to use fiber paper for test strips, which I will explain in a minute) you should use RC paper, or resin coated paper. Resin coated paper is very cheap and slick and is by no means archival, so it shouldn't be used for any final product. However, it is good for just seeing what you have on a film strip.

To make your first contact sheet, you should pick out a roll of film. There's no need to take the negatives out of the sleeve. In fact, if you only have a 24 exposure roll, you'll be able to read the title of the sleeve. Now you have to figure out what exposure the contact sheet needs to be at. Using a piece of cardboard, thick paper, or an

empty photo paper bag (the black plastic slip) cover up all but the first strip. This is, of course, after you've got your film properly situated on your paper in the exposure frame. Select a good f/stop, not too large or small. F/11 or 16 is usually best. Expose the first strip for 3 seconds. Move your cover down and expose for 6, and so on until you reach the end of the page.

Now you're going to develop the page. As I said before, I use Sprint chemistry. No matter what chemistry you use, you need to check the manufacturer's instructions for how long to develop, stop, and fix. With Sprint, it's two minutes in developer, 15 seconds in stop, and one minute in fix. Make sure you don't rush through this part… it may just be a contact sheet test strip, but you want to make sure it's accurate so that you can determine which photos would be the best to try printing.

After you've developed your test strip, take it out into the light and determine what time you need to expose the contact sheet for. The exposure is correct when you can just barely see the sprockets around the image. You can now go make a contact sheet. Now, even if you shot everything on the same day with the same kind of film, you need to repeat this process for every contact sheet. Run your sheets through the paper dryer, or allow them to air-dry.

Next you want to take your contact sheets and look through them for the great photos. If you are a beginner at darkroom, you need to select photos that have a fairly good tonal range, meaning, good detail in the blacks and highlights that aren't blown out. Later, I'll explain how to fix problems like this, but to make your life easier, it's better to pick a really solidly exposed photo for your first print.

I also like to take my contact sheets in the darkroom to help me out, so mark the photos you want to make with a marker for easy reference.

Making a Basic Print

Don't fall under the misconception that whatever the time for your contact sheet was is the time for your photo. You're going to print final images on glossy fiber paper, for one, which reacts differently, and every photo is also different. Make sure your aperture is set to either f/11 or 16, and put your first negative in the holder. In order to make a good test strip and print, you're going to need to make sure it's in focus. For this, you're going to need your mini site and a sheet of fiber paper. You may want to label the back of this paper with FOCUS SHEET so that you don't accidentally try to print on it. Slide this paper into the speed easel or the adjustable easel, whichever you are using. If you're using an adjustable easel, then you need to adjust the blades to hold your paper and then tape them into place. Also, adjustable easels are much heavier than speed easels so they don't move as much. If you're using a speed easel, you may want to tape the sides down to your workspace.

Slide your focus sheet into place, and put your negative into the negative holder. You have to take it out of the sleeve for this, and it's always a good idea to spray it and the negative carrier off with some canned air first to eliminate dust. You might find that this is tricky the first couple of times, and you might have to fiddle around so you don't have any borders around your image. Next, you need to open your stage and slide the negative carrier into place. The silver knobbies face down and hook into the stage to keep it in place. You should be able to feel it latch if it's properly in place.

Turn on your focus light (without the timer; it should stay on until

you turn it off) and adjust the height of the lens up or down until you have your photo at the approximate size you want. Make sure your aperture is open to 2.8 to help you focus, but make sure to adjust it back to a reasonable f/16 or 11 before you begin making test strips or you'll be extremely confused. Eyeball it to get it pretty close to sharp, and then pull out your mini site. Place the magnifier over an area where silver is concentrated (a black part of the image) and look through it. If your photo is in focus, then you should be able to see individual grains. If they look swollen or fuzzy, you need to do some tweaking. You want to do this part without the use of a filter.

After everything's in focus, slide your 2 filter over your negative. You want to make sure it's positioned correctly, otherwise it won't be covering the entirety of the print. Now, you're going to find an area of your photo that has a good tonal range exemplary of the photo as a whole. That's the section where you'll expose your test strip. Turn off your light and cut another piece of fiber paper into at least 5-6 strips. Now, you're going to lay that strip on the part you want, and expose for 3 seconds. Expose the second strip for 6, and so on, then develop them the same way as you did your contact sheet. Take it out into the light, and decide which exposure is the best. This is the exposure you'll use for your basic print.

Now, you're going to expose a whole sheet of paper. Keep in mind that you might want to raise or lower your filter to raise or lower the contrast of the image; 2 is just a starting point.

Seems easy right? But that basic print may not be perfect, and you may have to do it over and over to get the filter and the borders just right. Next, I'm going to teach you some techniques to really make

your photo pop.

Dodging, Burning and Other Techniques

After you've made a basic print that you're happy with, take a look at it. Even if the exposure is perfect, does it look exactly how you want it to aesthetically? I'm willing to bet that the answer is probably no. Now you need to figure out what areas of the photograph either need to be lighter or darker. You might be thinking, how do I do this without affecting the entire photograph? This is where the advanced techniques of dodging and burning come into play. Dodging is a technique where you make an area of the photograph look lighter than the original, and burning is where you make an area of the photograph look darker. Typically, you want to do this to make your shadows darker or your highlights pop. Let's start with dodging. Let's say you've figured out that your print needs to be exposed at an f/stop of 8, and an exposure time of 12 seconds, but there's an area of the photo that needs to be considerably lighter. You would take either a piece of cardboard, or a piece of dark plastic, and place it over the area that needs to be lightened. You would then expose your photograph for the amount of time, while keeping the lightening area covered. Now the trick is, you also have to figure out how long that area needs to be covered for. Because it's very unlikely that it needs to be covered for the entirety of that 12 seconds. You'll have to do a test strip for this part as well. Let's say you find that the area needs to be covered for three seconds. You would set your timer for 12 seconds, and cover the area for the first three seconds of that exposure. If you just let your cover lay over the area, you will end up with a very awkward line where you can tell that you tried to dodge. In order to avoid

this, you have to constantly move your cover during that three seconds of exposure. These techniques are really hard work, so it will take time to get it right.

Burning works in generally the same way, however, you do your exposure and then you add the amount of time you think the area needs. So in that case, you will expose your image for the full 12 seconds and then add however much time you think you need, covering the rest of the image. Again, it will take some experimentation and test strips to figure out that time, and you have to keep your cover moving to avoid unwanted lines.

It's also entirely possible that you will have both dodging and burning that needs to be done on the same image, so you will have to figure out what order to do it in, and your "dance" (the moving of the cover) for each separate photo.

Aside from traditional dodging and burning, you can also use objects of different shapes directly on top of the paper, to add a collage like element to your work. These are called photograms, and they create an outline of the object on top of whatever image you choose. They can also be an image in their own right.

Toning

There are two types of toners commonly in use for black and white print finishing. By all means, you don't have to tone your finished print, but it can help to add depth to the shadows. Selenium and sepia are the two you'll run into. I'd say that with the current trend in sepia toned filters that you already know that sepia ranges from deep brown to gold. Selenium has more of a purple blue tone to it.

If you do choose to tone your images, you should know that there is some benefit to it. The selenium in particular acts as a protectant and helps make the image more archival. If you want to do this, all you have to do is prepare the selenium bath and dip it in. This won't affect your shadows or highlights at all.

Selenium is also good for just slightly making shadows deeper and richer. It also cools the photo perceptibly.

Sepia is a warming toner, and can range from very subtle yellow in the highlights to a deep brown overall.

Experiment with different times for soaking the print, and different concentrations of the toner to get different results. Label the back of your prints and keep a record of them to refer back to later.

Final Print Preparation

By this point, your prints are probably hanging out in the water bath. As I stated in the chapter on making prints, it's best to let them wash in moving water for 20-30 minutes. Next, you're going to put them in a tray with enough paper fixer remover to cover them, and for the next 5-10 minutes, you need to shuffle the prints through the chemistry. This will remove any excess chemistry that might still be caught in the paper, and the shuffling keeps fresh chemistry moving over the paper so that it doesn't become exhausted.

After you're done with the fixer remover, it's time to put your images in the archival wash. You should leave the prints there for at least 20 minutes, though you can leave them up to an hour. I wouldn't suggest any longer than that though, because otherwise the emulsion can begin to peel away from the paper.

When you get them out, they have to be squeegeed to remove the excess water, otherwise they'll never dry, and will be more susceptible to rack marks. Do the front and the back, and be firm but gentle. The last thing you want is to rip a finished print, and believe me, it happens.

Finally, you want to put your images on a drying rack. Make sure they're spaced out enough to not touch, because they will stick together and rip. Some people like to dry their images face up to avoid rack marks, but again, if they've been wrung out enough, this shouldn't really be an issue. I don't like to dry images face up

because if there are images on the rack above, you get water drips on your images. You also get a lot of dust, which is a pain in the neck to remove.

Leave your images there at least for the night. In the morning they'll have to be heat pressed to remove the curling. If you are using a traditional heat press, you can stick the prints directly into the press, although if you're worried about burning you can always place them, stacked, in between two pieces of cardboard. Alternatively, if you don't have access to a heat press, you can use a dry iron with cardboard over the image to protect it. I find that it takes about two minutes to press about five images altogether.

Your prints are now ready for matting and framing.

Making Scans and Developing Digitally

Some people like to make direct scans of the images they've made, and while that's fine and it works, I find that scanning the film produces a better quality image. I learned how to scan on an Imacon scanner, but those are very expensive and unless you go to school for photography or have the extreme luck to have access to a studio that has one, you'll probably have to use a flatbed scanner. That works just fine, but if you're buying one of your own, I would suggest an Epson flatbed that's made for film so that you also get the film scanning kit with it. The film scanning kit comes with a 4x5, 120mm, and 35mm magnetic holder that makes it much easier to hold the film still.

Every scanner is different, so I'll just provide some generalized guidelines for the Imacon and general flatbed scanners.

First things first, when you scan, you should come prepared with gloves, canned air, and an anti-static cloth. Wipe down your work area and spray it off to get rid of as much dust as you can beforehand. This leads to less cleanup in post. Make sure your film strip lines up with the magnetized holder, otherwise the scan will be off. Clipping it in can be finicky, so just do it again if the Imacon doesn't want to cooperate. Go into the Flextight program and open it up. The first thing you want to do to prep is to turn off the sharpening on the image. Then you need to select the type of film that you have and the ISO from the dropdown menu. In this case,

you want to make sure that the type you select also reads negative, otherwise the machine thinks your negative is a positive. Then set your ppi to a high resolution, especially if you want to print them large later. Be careful though; if you change your format or film type, the resolution also resets to 300, so just be sure to double check things before you hit scan. You should see a preview, then you'll be asked to name your final scan.

So that's all the technical, but what about edits? Many people, when they first learn to scan, mistakenly believe that you should edit your photo to look like you want the finished product to. But I'm here to tell you that this scan is like your master copy, your RAW file, and your job here is not to make it look aesthetically pleasing, but to capture as much information from the film as you can. This often means tamping down highlights that you really want to be brighter, and lifting shadows you want to be deep and dark. Make sure you can see every detail of the image, and that you're as close to a proper exposure as is possible. Generally, one film strip is going to be fairly similar in exposure so you should be able to make generalized corrections to the entire strip. However, if you do find that you have an outlier or that the photos need some individual tweaking, you can select it and only edit that picture.

The end result of this process is going to look very grey and unappealing, but I promise you it will give you the best image to edit in Photoshop or Lightroom.

If you have to use a flatbed scanner, just make sure that you have a way to secure the negatives if you don't have the film holders, and make sure that it's set on Professional mode at a reasonably high ppi. I would say at least 600.

Now, you can bring your scans into Photoshop and clean them up. If you haven't made darkroom prints yet, I would suggest doing this part first, especially if you plan on using advanced darkroom techniques. This way, you can experiment without wasting paper. Figure out what aesthetic you want and do it on the digital copy. Take notes for what you would have to do to get it to correspond in the darkroom. It will make your life much easier.

Conclusion

It is my hope that you are now more confident in the art of darkroom photography. If this is a brand new foray for you, hopefully you are more excited than overwhelmed, and curious about stepping into a darkroom. Now you know how to set up your own darkroom, and make a photograph from start to finish.

Once you've mastered the basics of how to develop your film, begin to experiment with the contrast to see if you find a style you like better. The same goes for the actual prints. Once you've learned how to make a good, solid, basic print on glossy paper, begin to experiment with the dodging and burning techniques I go through in chapter 8. Learn to fully express yourself through your prints and find all the possibilities you can in your images.

Learning analog can be a frustrating and long journey, but if you're truly passionate or curious about learning it, make sure you stick with it, because it's very rewarding. Even if you find that it's not your thing, I hope that you will at least learn the basics. I say this because doing analog makes you much more meticulous. Mistakes are much harder to correct, so it's better to get it right with each step you take. And the more careful you are, the better quality your final image will be. Even if you go back to digital completely, you'll find that your work gets much stronger after learning some darkroom skills. This is because you learn to be much more meticulous about each step you take, and thus have a higher standard of quality for yourself. You also end up having less work to do in post.

So as you begin your journey, take your time, be patient with yourself, be willing to experiment and make mistakes, and have fun.

BEAUTY PHOTOGRAPHY

8 Practical Beauty Photography Tips For Your Models to Shine

James Carren

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The world of beauty photography is slightly different from that of fashion. Beauty is all about making someone look like the very best version of themselves. Throughout this book, I want to introduce you to what beauty photography has been traditionally, as well as what it has the potential to be. Beauty can also be conceptual, and very dramatic if you want it to be. It can be inspired by fashion, by makeup, by history, culture, anything you want.

Though traditionally, beauty shots are headshots, they don't necessarily have to be. I'll walk you through how to do a shoot, and how to make sure you get exactly what you need and want. In order to achieve this, you'll have to be diligent in talking to your team and your models to make sure they understand what you need.

Also be diligent and take your time during the photo shoot, using the methods I'm going to outline for you. You have to be unafraid to take charge during your shoot, and ensure the comfort of your model, especially since most beauty shoots are commissioned by the subjects. You want to work to capture whatever look they want to go for.

And finally, when you do your post edits, make sure you achieve a combination of glamour and natural beauty. Unlike with fashion, you still want your subject to look like they do in life.

With that said, let's get started.

Tip 1: Beauty vs Fashion

I'll be honest, there are a lot of similarities between the worlds of fashion and beauty photography. However, they are not the same genre. Let's break it down and start with fashion. Fashion is all about the clothes. I repeat, all about the clothes. Sure, you use beautiful models and you want attitude and energy, but at the end of the day, you're trying to sell clothes, and a certain lifestyle. The model is a representation, an archetype, not actually herself. This, of course, doesn't mean that fashion photography can't have deeper meaning and be conceptual.

So how is beauty different? It's still glamorous, still sleek. It's still very influenced by fashion and style. And in fact, beauty editorials can be used effectively to sell things like high-end jewelry, hair products and makeup. However, the girl is generally recognizable for who she is. For example, in magazines, fashion models are used for clothing ads because they are chameleons and can be made to look like anyone. But for things like makeup ads, have you ever noticed that recognizable celebrities are often used? They are still made to look absolutely glamorous and glossy, but they look like who they are. Basically, beauty is a fantasy version of reality.

If you are doing commissioned work for someone, then odds are they'll tell you what style or theme of shoot they want. It's your job to make sure that you're on the same page and you can really capture what they want.

Tip 2: Types of Beauty Photography

In my mind, there are a bunch of different types of beauty photography. Other people may categorize them differently, but I definitely think they fall under the genre. Let's talk about them.

The first style is going to be traditional beauty. I find that most traditional beauty is taken from about the collarbone to maybe the shoulders. It's really focused in on the face. In the following tip, I'm going to talk about how this doesn't always have to be the case, but I find that I still think it's the most effective for the purpose of the genre. Beauty shots aren't just about physicality either. They're all about capturing that look in the eye, the full extent of the personality.

You can choose either dramatic lighting, where the person emerges from the darkness to be discovered by the viewer, or you can choose, even, somewhat flatter lighting which will create a flattering glow. This is all going to be up to the aesthetic considerations of your own portfolio needs or those of your client.

If you choose dramatic lighting and vintage style makeup, I tend to put this more in the noir category of things. This lighting style was very famous in old Hollywood and it is somewhat difficult to do, but totally worth it.

Next you have boudoir, which I feel could overlap with the noir

sensibility if you or your client wanted it to. Boudoir is typically done for a spouse or a lover, but should not be considered a full nude shoot. There is of course, implied nudity, but lingerie of the style they prefer should be selected. Women can tend to be very self-conscious about boudoir shoots, so they may require more coaxing, even if this type of picture is what the woman herself requested. Boudoir is sexy, yes, but even more so than that, it is intimate, and should be treated with class and beauty. The focus should not solely be on the body. Make sure that along with all the full body shots, you also have got some incredible ones of her face.

Finally, we have my personal favorite genre of beauty photography, which is conceptual beauty. Conceptual beauty implies a specific genre or intent behind it. It is often political, religious, and/or personal in nature. Conceptualism is not typically something a client will ask for; remember that there is a difference between concept and theme. So this section is mainly for those looking to expand their portfolio. Often, conceptual beauty will be shot in much the same technical manner as a traditional beauty portrait, but the difference is that you will be capturing a persona that is often not reminiscent of the person sitting before you. In fact, it will probably be some well known person, archetype or even fable. If you have a great model, that person should be able to channel some aspect of that given personality in order to make it believable. These kinds of beauty portraits are also probably going to involve the use of a lot of makeup and specific costumes.

Tip 3: It Doesn't Need to Be Just a Headshot

Even though traditional beauty shots tend to be close in on the face, maybe with an elegant gesture of the hands, this does not necessarily have to be the only style you do. Refer back to the above chapter, and realize how wide the world of beauty photography actually has the capability of being. Don't be afraid to step back and bring in the bust, or work from the waist up, or even to incorporate a full body shot.

If you do choose to step back and get a full body shot, make sure that your model has dressed appropriately to maintain the style of glamour that they chose.

So what about posing for beauty? You might think that some of these poses ring of high school yearbook portraits, and you'd be right. Essentially they are the same thing. However, done with finesse, a beauty portrait should come off much more subtle and less forced.

If you're only shooting their face, make sure it appears relaxed and at ease. However, when you back up, you have to take their whole body and demeanor into account. If they seem stiff, try getting them to groove around to some music before taking the shot, or just get them to shake it out.

Whether you're shooting the face or bust, or full body, you rarely

want to have your model or client facing the camera straight on. Especially with women, this can make the shoulders appear bulky. Instead, have them angle their torso and shoulders slightly to one side. This way they can either look at the camera straight on, or can bring in a three quarters glance, which is one of my personal favorites. With the three quarter glance, you might also want to incorporate a little bit of a head tilt, but don't make it too obvious. Remember, subtlety is the key. If you choose to back up and do a full body shot, remember that the three quarters angle is also very naturally slimming. The trick to making it look natural is to not force them to pose their hands or face in a forced way. Have the client stand in the proper position and then wait for them to naturally adjust themselves. Look at how their arms and hands fall naturally when they aren't thinking about it, and learn to recognize what a natural smile looks like. Once you know these things, you can better direct them, by telling them things like, "Put your arm back how you had it." And make it clear that most physical adjustments are going to be small or slight, so that your client knows that when you say to "step to the left a smidge," you literally mean half a step to the side. If you can allow your client to fall into what looks most natural, then you can refine and adjust it to make it look professional. I find that this is key especially to beauty. It's not just about the fabricated glamour of the shot; it's also about capturing authentic natural beauty when it happens.

Tip 4: Light Modifiers and Lenses

With any photographic shoot, there are two schools of thought: those that believe that you need to have very specific, often expensive equipment and those that don't. I've seen articles that espouse both sides, and I have to say that I'm in the middle of the road; I agree a little bit with each side.

First off, I want to state that, if you are a good photographer, then you should be able to take a beauty portrait (or any other type of photograph, really,) with a Coke can and have it come out interesting and excellent. So with that said, no matter whether you have access to the equipment you want or not, you should find a way to make it work for you.

Let's talk about the equipment that you should optimally have in order to run a full blown beauty shoot. First off, I like shooting beauty in studio as opposed to on location. While some may think that this is a boring approach, I find that it yields a cleaner image that you can do much more with. Secondly, at the minimum you need one light. Beauty is not something you typically shoot using natural or available light, although you may utilize lighting setups that emulate the look. Typically, I'll shoot with two lights, although at my last beauty shoot I used three; one to the front of the models and two off to the sides behind. You want to make sure that no matter what, you have a hair light and a background light, although ambient light can serve as your backdrop light if needed.

Depending on the type of beauty shoot you're doing, you're going to need to determine how harsh or soft you want the light to be. With traditional beauty, you can typically go with harsher light because the model's face is also carrying a lot of makeup. Beauty dishes create a flatter, bright light that is very good for highlighting bone structure and makeup, and coincidentally also works well on male models and people with especially strong bone structure.

In my last shoot, however, I was going for a much more natural look, and so I preferred a softer, more even light. The three light setup I used were modified by very large softboxes, and were controlled by a strobe light, not a continuous one. Continuous can have its benefits simply because the light paints you a picture of what the final exposure is going to look like in camera. However, I find that I personally like the brightness that strobe provides, and with the lighting setup I described above, the highlights and shadow on bone structure is incredible. You also get less shadow where your softboxes are, which is a plus.

In conjunction with softboxes, I also like to make use of a reflector in my beauty shoots. While you don't necessarily need them to bounce light because the softboxes should be providing beautiful coverage, they can add some color into your highlights. I have this amazing 5 in 1 reflector that includes a black side, a white side, and three metallic sides in gold, silver, and bronze. Black is good to bring back some shadow if you find your flash just a touch too bright, while white will pop some light into shadows and highlights of a noir style shoot. The metallic ones are also good for highlights, and along with providing a little bit of extra light, they also provide that glow of whatever color they are. This can be amped up tastefully in Photoshop or Lightroom for some cool effects.

On to lenses. Once again, I really do believe that you should be able to shoot anything good with whatever it is that you have available to you. However, I'm always going to suggest that you shoot portraiture with a standard or zoom lens as opposed to a wide angle. I'm not going to tell you exactly which lens specs to use because that's a bit ridiculous and everyone has their own preference. However, think about it. Wide angle really is made to capture more depth of field in a landscape. Zooming is hard and you can rarely get in as close as you would like to capture detail. This is why zoom lenses are better, but you don't need a macro unless you intend on taking conceptual detail shots of your model's eye.

As always, play around with lighting setups and the equipment you use, and have fun. Just be sure that your intention remains to capture the face and the beauty within.

Tip 5: Tips for Shooting

Everyone wants their photo shoots to go really smoothly. In order to make this happen, you need to do some pre-planning. It's really important to communicate with your team and with your models and clients.

If you're shooting for your own purposes, (such as building up your portfolio) then the vision of the shoot is all about achieving what you want for it. In this case, all of the responsibility to be clear and concise falls on you. Pre-planning is absolutely essential, because even though you may know what's going on in your own head, others don't. Using platforms such as Pinterest, Tumblr, and even Instagram to look for and record your inspiration is a good idea, because then you can share your planning with the members of your team, and everyone can ask questions in order to clarify what may be confusing. In my time as a photographer, I have found that the more conceptual a shoot becomes, the more pre-planning and clarity it requires.

Now, on the other hand, if you're shooting for a client, clarity is also very important, but it comes from the other side of things. A lot of times, you have to work very hard to ensure that a client understands what is possible and what is not. This is unfortunate, but it is just the reality of working with clients. That's not to say that you won't ever get a legitimately wonderful client who understands photography, but be prepared for any range of things.

There are certain questions you should ask your client, in order to

get the clearest idea of what they want their shoot to look like. First things first, you must know the business side of things. Know their budget, and know how much you can afford to work with them on it without compromising yourself or your earnings. Know how many outfit changes they would like, and if you have a studio, whether they want it there or on a location of their choosing. Find out whether they also want physical prints of the finished images, and if they do, make it clear that this is an additional fee, unless you feature a package that includes it.

Next, you need to talk about concept. Referring back to the types of beauty photography, you should ask them what style they are looking for first. Do they want classic beauty, conceptual beauty, or boudoir? Once you've narrowed that down, figure out what aesthetic they would like. Chances are, if they commissioned you, then they've already got some ideas in mind. But it can be hard to get exactly what they want to be correctly expressed, unless they've got some experience with the arts or photography. Aesthetic can be hard for some people to differentiate from a style or genre. If they are having trouble, ask them to use some adjectives to describe what it is they are looking for. You could also sit them down in front of Pinterest and have them create a reference board for you. This should all be done prior to the shoot, in preparation for it.

Also ask your client to bring their own clothes and do their own makeup unless you plan on having a stylist and/or makeup artist present. That way, when they arrive at the shoot, you'll be ready to go.

The next step with any client is to make the environment as comfortable for them as possible. You can do this by implementing

a variety of techniques. Start off with confidence. Whether this is your first paid shoot or your 300th, you should put off an air of confidence in what you do. Know where your locations are, have everything set up and ready to go ahead of time, and be polite, courteous and prepared as you give direction to your client. Most people are unsure of how to pose, so you will need to direct them. Don't be afraid to go up and show them how to pose, or to adjust their stance, although you should always ask for permission to do so first.

Make your atmosphere inviting as well. Provide drinks and small snacks, especially if there are children involved, and allow your client to select some music to play during the shoot. This will help amp up their mood, and make the shoot even more fun for everyone involved.

Finally, you should never allow your client to make editing decisions for you. I can't believe that this is something I need to address, but unfortunately, from my own personal experience, it is. While it may be one thing to show a client your camera monitor or computer screen in order to instill some confidence in their abilities, don't ever just hand a client your camera or allow them to pick it up when you aren't looking. This is a liability just waiting to happen. For one thing, they might drop and break your equipment, and then where would you be? For another, a few years ago, I handed a client my camera while I was sitting right next to her to supervise. I wanted her to tell me which frames she liked thus far. To my complete horror, she began to delete images she didn't like, leaving me with only 30 images to work with. She wasn't happy with the end result, and neither was I. Also, generally speaking, you don't want to delete anything until you see it on a full screen,

unless it's so over or under or out of focus that you know it won't be useable. So as you do your editing, keep in mind what your client has asked you for, but don't allow them to make the first edits. Pick the ones you enjoy the most, give your suggestions, and allow them to narrow it down from there.

Tip 6: Double Check, Triple Check

I feel like this is a tip I include in every single book or article I've ever written on photography, but it's so important that I don't mind preaching it again, because I believe that no matter the genre, it leads to really excellent photos.

As you shoot, you need to double and triple check everything you're doing. It might seem a little bit old school, but the more you can get your picture accurate in camera, the better off you're going to be. It's just like any process. If you do every step right you're more likely to get the best end result you can.

A lot of photographers today have never experienced the world of film, so they don't understand what it's like to have 36 shots and that's it. While digital photography is a blessing in that it's so much cheaper and more readily available to all people, the mindset that often accompanies it brings a downside. People get into this mentality where they believe that because they have unlimited photos, they can just shoot a lot of crap and pick out the good stuff later. They also believe that because Photoshop and Lightroom are these incredibly useful tools that exist, they can just "fix it later." Let me repeat, Photoshop and Lightroom are *tools for enhancement.* They are not magical fix it tools; they are limited by the initial quality of an image, and thus, if your image quality starts out compromised, anything you do is just going to make it worse.

When you take the time to ensure that you have a high quality base image, then the possibilities for how you can push that image become virtually limitless. And this is why I say, double check and triple check all your settings, and take the time to actually step back and look at your monitor as you shoot. If you feel it's necessary, bring an extra pair of eyes with you to tip you off if something starts to go a little bit wonky.

What are some things you can do to ensure that you get the highest quality image?

- Make sure that you have your file type set correctly. You want to shoot on RAW, also known as a CR2 file for Canon users or an NEF file for Nikon users. You might be tempted to just set your camera to DNG or TIFF in order to save space, but don't do it. While these file formats are excellent for printing from after you've semi-finalized or finalized your edits, they don't contain as much information as a CR2 file. They save on space, sure, and it's good to have a copy, but that's just it. It should be a copy, not your master file.

- In terms of image processing, I know that some people prefer Lightroom. While it is wonderful for being able to see all your images at once, I find that the image quality is much improved by processing in Capture One or Camera RAW, which is made specifically for the file format you want to use. Either of these programs are really going to enhance your image and pull the most information from it as possible. You will be astounded by how much your photos improve.

- File formats aside, you also have to pay attention to your image as you shoot. Don't just

set it up, get one good image, think you're set, and then shoot a ton of images really quickly, only to find that you cut off her elbow or hand or the top of her head later. Take a test shot. Take several test shots, and take your time. Make sure that the lighting is exactly as you want it, and make sure that, as good as your model looks in front of you, she's in the correct spot in the frame. Double check that you haven't cut off any limbs.

- If your model begins to sweat off her makeup, or her hair starts to get a little crazy, have your MUA and/or hairstylist on hand for touch ups. Trust me, you *do not* want to have to spend hours in Photoshop later retouching out every little hair. I can guarantee that you'll have to do it at least a little, but just make things a little easier on yourself. The same goes for the proper application of makeup, which is going to make blemishes less glaring and easier to clean up later. And after all, this is a beauty shoot. Makeup is important.

If you pay attention and become very detail oriented with your shoots, you'll find that they run much more smoothly and you're able to get more out of them.

Tip 7: Communicate Your Needs

I feel like this tip goes hand in hand with the last one. If you're constantly checking in on the state of things (are your lights in the right place, is your model in the frame, is that framing exactly how you want it, are things tack sharp? etc...) then you should also be checking in on your model as well.

It really doesn't matter whether that model is professional or just a friend who agreed to do the shoot and has never shot before. You have to communicate your needs, make sure they're clear, and check in periodically with your models to make sure that they are comfortable and understand what you need from them. Just like any job, communication between boss and employee, as well as client, have to be clear.

So what are some things you can do to help make your goals clear? To my mind, this is where fashion and beauty overlap and I would strongly suggest making use of a mood board. This is especially true for a beauty shoot that is conceptual, because what something means to you may not mean the same to someone else, and so that has to be clearly explained. However, a mood board can also be useful for capturing a certain mood that you want your models to evoke. Even if you've given your models the option of selecting the kind of mood they want for themselves, it's still good to make a mood board to make sure that everyone is on the same page. Doing this is also incredibly helpful to your makeup artist and assistant if

you have them, as it can help them select color palette and help you out more effectively. A couple of easy platforms on which to make a mood board are Pinterest, Polyvore, and Tumblr. With any of these, you can share with anyone involved and also allow them to collaborate with you.

However, the communication should never stop there, because that's just considered prep work. Even if you think for sure that everyone is on the same page, you need to check in throughout the photo shoot. Have a private discussion with your hair and makeup person, and have them show you their palettes and design ideas prior to the day of the shoot. Again, the more complicated or conceptual the shoot is, the more imperative this step becomes.

Communicate with your models continually. If they are new at this, it's very likely that they're nervous, and expect your reassurance and guidance in how they should be posing. Even if you are unsure, don't act like it. By asserting your authority (in a kind, fun way, of course) you help give everyone else confidence, including yourself, and you can guide your shoot to full fruition. Even if your model is professional, you should communicate your needs to make sure you fully get what you need for your portfolio, as well as that they get whatever they need. Discuss this beforehand and ask them what they need. For example, even if you're only doing very close up headshots, if your model requests some full bodies for their portfolio, throw some in there. The same goes for your makeup artist, and always be sure to give full credit and link them to your site.

Make sure that this communication continues for the duration of your shoot. There's nothing worse than a silent, strained shoot.

Believe it or not, but part of your job as the photographer is to make everyone feel at ease and have fun with it. One thing I like to do in order to facilitate this is just to get to know my models prior to the shoot. It could be as simple as taking them out to coffee or even just sitting down with them 20 minutes beforehand to ask them about themselves and how their day is going. This helps to build trust, familiarity, and conversational ease. That way, during the shoot, they are more likely to listen to you when you give direction, and more likely to ask questions when they don't know exactly what you mean.

And keep in mind that, often, photography is all about minor adjustments, not huge ones. So don't feel like you're being "nit picky" if you find yourself having to say things like, "move just slightly to the left," or, "chin up, no, not quite so high, down, there we go." Minor detail corrections such as these can help make or break your shoot.

Another method to communicating your needs is to physically demonstrate what you mean. Sometimes, we get an idea in our heads that is easier shown than explained. Even if you can't fully do it, just say, "Kind of like this," and demonstrate, then correct your model as they emulate you. Most importantly, don't be afraid to make yourself look like a little bit of a fool. Odds are, your model might feel that way too, especially when they're new to this. (If they're professional, you probably won't need to demonstrate. After all, you get what you pay for, but this can't always be helped, especially when someone is paying you to do a session for them).

Use whatever methods you think would work the best for you, and no matter what, always keep the energy of your shoot up and

positive. Happiness and comfort in a new situation makes people more likely to listen to you. Have fun during your shoot; laugh, joke, play good music, provide coffee or bagels. And if you give direction and your model does an excellent job following it, make sure you tell them, or even show them the monitor. This will boost their confidence and keep the good momentum going.

Tip 8: Post Processing

With any shoot, there is going to be some type of post processing involved. It is well known that the beauty industry (and the fashion industry) are notorious for this. When we collectively think of beauty ads, we think of these gleaming, shiny magazine images that are just rife with all kinds of retouching. Let me tell you a secret though. Don't overdo it.

The reason that beauty photography is not technically considered fashion is because it's not about clothes, it's about an elevated version of the person in them. Sure, it can be a fantastic, otherworldly version of that person, but you want to make sure that they are still recognizable. This means, if you want to do any face or body thinning, do it minimally. If this is a conceptual shoot for your own purposes, feel free to use post processing as needed to achieve what you're going for. However, what I mainly want to focus this chapter on are shoots that have been commissioned by people who want you to make them look glamorous. Again, let me repeat that the goal here is to make them look like an elevated version of themselves.

When you go to retouch your photo, I always suggest, of course, that you do your basic edits first. Things like white balance correction, color correction, slight exposure correction if need be, levels, cropping if need be. Then, you really want to focus in on the skin because most beauty shots are focused in on the face. The skin needs to be impeccable. A lot of people tend to mistakenly think, however, that this means that everything has to be glossy. Well, you

want a bit of a glow, but don't go making your girl look like an android. If you do skin smoothing, and zoomed in to 300%, you find that the skin has retained no texture, you've gone too far. Also, you do want to maintain sharpness in all the other aspects of the photograph. There are a lot of techniques to do this with, and I would suggest doing some research to find the one you like the best, or that suits the particular project the best. However, I do want to say that my favorite method is to use the high pass filter. Now, typically, the high pass filter is used for sharpening, but if you use it in conjunction with the overlay blend mode and you invert it, it causes beautiful smoothness in the skin. The best part about it is that you can use the opacity slider on the blend mode to adjust how much you want it to affect the skin. Of course, you want to do this in a non-destructive fashion. Create a second layer in order to do the smoothing on top of. If you mess up, you can just delete it and start over.

Before I get into the smoothing, make sure your skin is properly prepped. Use a color adjustment layer first in order to remove any redness and to tone down blotchiness. This will make the skin much easier to smooth and remove blemishes from. Next, create a new layer on top of that, and use the spot healing tool to remove any blemishes. In order to do this effectively, you should be zoomed in to at least 300% and use the smallest, soft brush needed for the size of the blemish.

Now, we can get into the smoothing. Create a copy of the original image with all the corrections applied. Then, you're going to set that copy to overlay blend mode, which will make it look really overly contrasted and harsh. Then apply the high pass filter. You want to make it sharp enough to be able to see detail in the eyes

and eyelashes. Apply it and then invert it. The image will probably appear to be very soft. From there, adjust the opacity of your blend mode until you like what you see in the skin specifically. You're probably going to think that the rest of the image is still way too soft. But in order to keep the skin how you want it, you'll have to apply a layer mask and re-sharpen the eyes, lashes, lips, hair and clothes. Zoom in after you're finished and make sure you can still see skin texture.

Finally, clean up any flyaway hairs (and you might also want to zoom in and clean up any obvious hair on the face) and you should be good to go. Remember to keep it glamorous but natural.

Conclusion

I hope that now, you feel confident in orchestrating your own beauty shoot. Whether it's your first, or you're a seasoned photographer who has been having trouble with getting your shoots to flow smoothly, you should find a tip or two in here that's helpful to you. Even though I have included a section on lenses and equipment, I feel, as always, that the main parts of what will make your photo shoot run successfully is your ability to communicate well with your models and the people you are working with.

As important as having updated equipment may be, if you aren't communicating successfully with your models and your team, things aren't going to turn out how you want them to. Keep the lines of communication open between yourself and your clients, and make them aware of what is possible and what is not.

Take your time during the shoot, step back and look at your monitor from time to time, Make sure you are being very particular about your goals so that you can achieve them. If you plan your shoot properly, it will be a lot of fun, and you'll be carrying on a long tradition in beauty photography.

Preface

* * * Before you get started reading* * *
I have a ONE TIME ONLY offer you can't pass up!
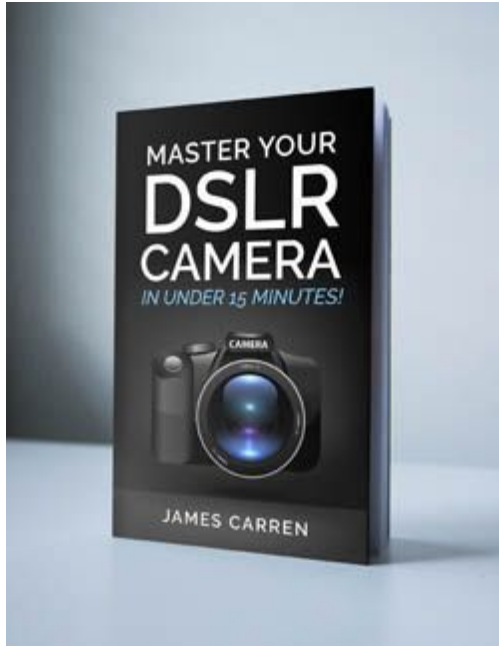
> > CLICK HERE NOW < <

I have a VERY important message you MUST READ!
(Thank Me Later!!)

I promise you it's not spam and I'm not trying to sell you anything!

See you there

> > **CLICK HERE NOW** < <

Fotografía Retrato

9 Consejos Su manual de la cámara no te lo dije acerca Fotografía Retrato

James Carrenen

2015 Sender Publishing

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Introducción:
Tipos de retrato

Cuando se enfrentan con el concepto del retrato, la mayoría de la gente cringe inmediato y piensan de los retratos de la escuela secundaria poco halagadores. Mientras que un retrato tradicional - y su vástago, el tiro en la cabeza - son sin duda un tipo de retrato, hay una miríada de otros tipos también. Y un fotógrafo capaz siempre puede crear un elegante retrato, tradicional.

Otros tipos de retratos son: medio ambiente, documental, glamour y boudoir, moda, estilo de vida, conceptual, figurativo, abstracto, y el autorretrato, entre otros. Voy a explicar un poco acerca de cada tipo antes de empezar en el aprendizaje de cómo tomarlos.

Un retrato tradicional se toma normalmente utilizando una sencilla configuración de iluminación de tres puntos, con el foco en la cara. Puede ser estrechamente enfocada en la cara, mientras el rostro es claro y nítido y no se convierta en abstraída de cualquier manera. Estos están destinados a ser documentaciones de apariencia de una persona y por lo general se toman con el pie sujeto o sentado en un taburete o una silla. Personalidad puede y aun debe ser capturado a través del lenguaje corporal del sujeto.

El retrato del Medio Ambiente es el siguiente, y es uno de mis favoritos. Es una especie de documental en el que es fiel a la vida de su tema, pero puede ser más que plantea o más fluido. Aquí, la cara sigue siendo importante, pero desea asegurarse de capturar las

peculiaridades del medio ambiente. Estás haciendo esencialmente una declaración acerca de la persona o las personas en la imagen a través de su medio ambiente. Retratos ambientales se pueden hacer en cualquier lugar que sea relevante para sus temas, desde un puesto de trabajo a un apartamento a un lugar que frecuentan.

Imaginería Documental es un poco diferente de los retratos del medio ambiente. Mientras que el retrato del medio ambiente puede ser bien planteada o cándido cuando el sujeto es consciente de que el fotógrafo, un tema documental no puede ser. Si los sujetos son conscientes de que el fotógrafo, que han establecido generalmente una relación de larga data, que permite a sus paredes venir allí. Además, en contraste con el retrato del medio ambiente que puede ser iluminado por la luz extraña, si es necesario, el retrato documental utiliza la luz natural o disponible. Una serie documental también puede incluir naturaleza muerta o la fotografía de paisaje también.

Disparos glamour también se denominan generalmente como disparos de belleza. La foto debe dar una representación del sujeto, pero el tema será vestida y en el maquillaje glamour. Es una imagen de la fantasía, y, en consecuencia, la iluminación es a menudo dramática. Boudoir tiene una sensación similar a un disparo de glamour, hasta el maquillaje y la iluminación espectacular, pero el énfasis está puesto en la sensualidad y atractivo, y se puede disparar, ya sea en la ropa interior o desnuda.

Retrato de moda monta la línea entre un disparo de moda y retrato. Por ejemplo, un disparo de moda de gran cuerpo no puede ser considerado un retrato porque la foto destaca la ropa, no la chica en ellos. Un retrato de la moda se centra en por lo menos al nivel de

los hombros y, a menudo anuncia el maquillaje o peinados. El aspecto de la moda aún está presente, y la foto puede no ser específicamente sobre la chica, pero su personalidad es mucho más evidente.

Un retrato de estilo de vida se refiere al género de retratos que incluye fotos de compromiso o retratos de la familia en el parque. Los sujetos deciden cómo quieren mirar, y qué tipo de estado de ánimo que quieren capturar, y el fotógrafo crea. Es la versión brillante, planteada de una verdad.

Retrato conceptual es mi favorito personal y generalmente es cómo trabajo. Se explicó en el nombre: la imagen es el concepto impulsado y cada elemento y plantear dentro de la imagen tiene una importancia especial. Se pueden tomar en la cámara o construidos, ya menudo son una combinación de ambos conjuntos elaborados y maquillaje. También pueden ser narrativa en la naturaleza.

Representativo y abstracto ver el retrato más lejos de los retratos tradicionales, ya que ni siquiera pueden contener una cara en ellos en absoluto. El retrato de representación es, de hecho, de forma deliberada, no una cara. En lugar de ello, puede ser una fotografía que se relaciona con el artista y algunos objetos personales. Por ejemplo, podría ser una imagen de los juguetes de la infancia, algo prospectiva titulado como Artista Edad Cinco. Resumen retrato, a su vez, puede incluir secciones de una cara, como los ojos, los labios y la nariz, que se han cortado y reordenados. La imagen también puede ser borrosa intencionalmente, hecho con una exposición larga, o de otra manera artísticamente prestados. Cada decisión tomada con respecto a la colocación y color tendrá un significado

específico o tema para el artista.

Por último, tenemos el autorretrato, o la selfie profesional. Fiel a su nombre, se toma por el artista de sí mismos, a menudo utilizando un trípode o disparador de mano para ayudar.

Pensé que era importante mencionar todos estos tipos porque el primer capítulo abordará cómo determinar una estética personal. Con el fin de hacer esto, usted debe tener un conocimiento profundo de todas las cosas que constituyen un retrato. En cuanto a la iluminación, sólo voy a tratar específicamente los tipos más realistas de retratos, aunque en el capítulo sobre el trabajo de post-producción, voy a sugerir técnicas para crear retratos conceptuales o abstractas.

Capítulo 1:
Determinar su Estética

Lo primero que debe hacer antes de coger su cámara es determinar qué tipo de retratos que le gustaría tener. Las especificaciones para un lanzamiento hecho con luz natural o disponibles serán completamente diferentes a las especificaciones para un estudio de disparar, o alguna combinación de los dos. Voy a abordar tanto en este libro.

Una vez que haya determinado su tipo, piense estética. ¿Cómo le gustaría que su imagen se vea? ¿Quieres que sea dramática o natural? Airbrushed o fiel a la vida? A menudo con el retrato, es bueno tener ya estas ideas en su lugar para que usted sepa qué tipo de equipo que necesita para que esto ocurra. Dibuja tu configuración de iluminación propuestas y decidirá si usted debe también utilizar herramientas, tales como geles y banderas, para crear tintes de color o rebotar la luz en el sujeto. Considere si usted necesita un telón de fondo sin fisuras, y si es así, si tiene que ser un medio para un tiro en la cabeza, o una completa para el rodaje de todo el cuerpo.

Una gran manera de obtener ideas, sobre todo si eres nuevo en el género del retrato fotografía, es mirar a otros fotógrafos que usted siente que podría ser influyente o importante para usted. Basta con hacer una búsqueda en Google, por ejemplo, de los fotógrafos conceptuales. También asegúrese de investigar reputadas revistas de fotografía, como Magnum, LightWork, espuma y célula

fotoeléctrica. Bookmark artistas que le interesan y referirse de nuevo a ellos si se siente de trabajo atascado en su estilo elegido.

Siempre es bueno, también, tener un conocimiento práctico de la historia del retrato. A menudo, especialmente con el trabajo conceptual o de representación, los artistas hacen referencia a los estilos y conceptos de los demás. Si bien esto es perfectamente admisible que hacer, es bueno saber lo que los artistas que potencialmente puede estar haciendo referencia. Esto hace que su comprensión de la estructura, la configuración y el concepto de que mucho más fuerte, porque tiene el poder de entendimiento detrás de él.

Sería una negligencia de mi parte hablar de la historia del retrato y no menciona Julia Margaret Cameron, que fue uno de los primeros en salir del cuadro del retrato tradicional para crear clásicamente planteado, retratos de personajes conceptuales. Además, a menudo deja a sus súbditos para cambiar sus posiciones como la exposición tuvo lugar, provocando una suavidad a sus imágenes que no era popular en ese entonces.

Saltando un poco menos de un siglo, es importante tener en cuenta la presencia tanto de George Hurrell y Edward Steichen, que popularizó lo que hoy conocemos como Antiguo Hollywood Glamour y / o retratos Noir. Ya sabes la imagen así: una mujer joven maravillosamente peinada inclinándose hacia la luz, que viene de la oscuridad.

Luego está Dina Goldstein, un fotógrafo conceptual contemporáneo conocido por sus series elaboradamente construidas y controvertido imaginería, como su serie de Barbie.

Hacer investigación puede inspirar a usted para hacer un trabajo más creativo e informado.

Capitulo 2:
El establecimiento de un repertorio

con su tema

A menudo, cuando se está preparando para hacer una sesión de retrato, los fotógrafos aficionados verán de la misma manera que ellos verían disparar un paisaje. Pero hay una gran diferencia, porque mientras no lo hace la basura, el medio ambiente es indiferente a su presencia. Las personas, en cambio, funcionan un poco diferente. Cada persona, no importa quién es, se convertirá inmediatamente consciente de sí mismo cuando se ponen delante de una lente, sin importar la circunstancia. Esta auto-conciencia puede manifestarse de muchas maneras, a partir del modelo de refuerzo, a estar inquieto o otras peculiaridades, o incluso a convertirse en una persona completamente diferente de la que usted precisa para fotografía. Él podría convertirse en otro, más sexy, o persona con más confianza, pensando que es lo que usted quiere que él para proyectar.

En algunos casos, como en el glamour y la fotografía quizá boudoir, esta otra persona puede ser exactamente lo que quiere, pero en la mayoría de los casos, no lo es. Como fotógrafo, es su trabajo para derribar las paredes que el sujeto puede haber puesto para arriba. Con el fin de hacer esto, usted tiene que establecer lo que me gusta hacer referencia a como un repertorio de trabajo.

Vamos a empezar con el viejo retrato tradicional regular. Usted quiere que su sujeción a sentarse con la espalda recta, pero no quiere que se vea rígido. Es posible que no quiere que él inquieto con las manos, que pueden causar el movimiento en el marco. Incluso si eres viejos amigos con su modelo, a menos que él ha planteado para usted en varias ocasiones anteriores, usted tiene que considerar que va a estar nervioso y / o comportarse de manera diferente debido a que la dinámica ha cambiado. Usted, estar detrás de la cámara, está en control de la situación, mientras que en su amistad, hay un intercambio más equitativo de toma y daca. Para que usted pueda obtener la naturalidad que estás buscando, será necesario hacer que se sienta cómodo.

Una estrategia que me gusta usar es tener mis modelos vienen en antes del rodaje para conseguir su maquillaje y el pelo hecho. De esa manera, una conversación se inicia y usted es capaz de tener más de su dinámica típica amistad. También puede explicar a sus modelos de qué tipo de tomas que estás buscando. Cuando lo reciba en frente de la propia cámara, asegúrese de que, mientras se está ajustando la iluminación y haciendo algunas fotos de prueba, a mantener la conversación y las bromas que fluyen. Esta continuación le ayudará a mantenerlos a gusto. Usted puede incluso ser capaz de tomar varias fotos de prueba sin modelos se diera cuenta. Por supuesto, estos serán lo que yo llamo "entre" los tiros, ya menos que usted es realmente afortunado, usted no recibirá los utilizables de la prueba. Además, la suerte no es lo que queremos concentrarnos en aquí. El punto es, que en el momento de empezar a disparar de verdad, que no se centran en la cámara tanto.

Si sus modelos empiezan a ponerse nervioso otra vez, seguir hablando con ellos a medida que continúe. Tal vez contar una

historia divertida o darles aliento o crítica sobre la base de su modelado hasta el momento. Asegurarles que está bien sentir que parecen estúpidos, porque probablemente no lo hacen. Si están haciendo algo mal, o no del todo de su agrado, les corregir suavemente. Esto incluso puede requerir que usted suba y vuelva a ajustar físicamente. En general, a lo largo de la sesión, mantener la conversación y la buena energía de ir, y tratar de conseguir algunas sonrisas naturales fuera de ellos.

Reproducción de una banda de sonido de la música que se ajusta al estado de ánimo de su rodaje también puede ser una forma natural de conseguir inhibiciones a caer, y si sus modelos son especialmente inquieto, podría ser una buena idea para pedirles que levantarse y bailar alrededor y ser tonto . Esto avantrén para arriba y hacer reír.

Tanto con el retrato del medio ambiente y el documental, las demandas sobre el fotógrafo y el sujeto son muy diferentes. Mientras que en el retrato documental, el sujeto no necesariamente tiene que saber que usted los está grabando, retratos ambientales son más que plantean, así que esto es necesario. Y creo que, incluso con el documental, por lo general es mejor que el sujeto sabe que estás ahí. De esta manera, usted puede comenzar, al igual que en el retrato tradicional, para construir una relación con su tema. Va a ser un poco más difícil en este subgrupo, sin embargo.

Normalmente, cuando usted decide hacer un retrato del medio ambiente o la serie documental, el sujeto (s) será la gente que acabas de conocer. Tal vez ellos tienen un trabajo muy interesante, o una fuerte fe religiosa, o un estilo de vida muy alejados de su cuenta. Sea lo que sea que usted dibujó a ellos, a menudo no es el mejor enfoque para simplemente caminar a la derecha y decir que

desea fotografiar ellos. Mientras que algunas personas dicen que sí, la mayoría no lo hará, sobre todo si se quiere indagar en una parte particularmente privado de sus vidas. Sin embargo, puede presentarse, expresar su interés, y comenzar a conocerlos. El tiempo que se necesita para ganar la confianza puede variar, dependiendo de sí mismo y su tema. Esta es la razón por proyectos documentales pueden tomar años, tal vez décadas. Tienes que tener mucha paciencia. Después de un tiempo, abordar el tema de la toma de fotografías. A pesar de la confianza que se ha construido, podrían ser reacios y necesitan persuasión. Tome su tiempo; corriendo podría matar a su proyecto. Por otro lado, podrían ser muy abierto a ella.

Cuando usted primero comienza a fotografiar para retratos ambientales o documentales, la situación con su tema será similar a una rama de estudio regular. Tendrá algunos nervios, e incluso puede sentirse frustrado o enojado contigo por siempre tiro de ella, a pesar de que estaba de acuerdo con el proyecto. Empuje por esta etapa y seguir adelante. Después de un tiempo, esto se desvanecerá, y ella va a dejar de notar siquiera la cámara. Una vez más, este proceso requiere mucho tiempo y dedicación. Merece la pena sin embargo. Una vez que has ganado este nivel de confianza, usted tendrá la oportunidad de tomar algunas de sus más sinceras, fotos veraces. Le toca a usted para estar buscando para ellos, sin embargo.

Capítulo 3:
Ajustes de la cámara

Me gustaría decir aquí que para hacer un retrato de aspecto profesional, debe ser sólo con ajustes semiautomáticos o manuales. Es necesario tomar una lectura del medidor, y fijar la cámara al modo de medición que expondrá también el fondo, pero poner el énfasis en el tema. Yo sugeriría cualquiera evaluativa o modo parcial.

Después de que haya descubierto sus valores óptimos de abertura y velocidad de obturación para la luz que va a trabajar con, considere su método de rodaje y su tema. Si vas a disparar desde un trípode, probablemente pueda salirse con una velocidad de obturación más lenta o superficial profundidad de campo. Si usted está tirando a mano, tienen su modelo de pie en su lugar y tomar una foto de prueba para asegurarse de que no hay ninguna falta de definición de movimiento de la cámara. Si es así, ajustar la exposición para que su velocidad de obturación más rápida. Modo de programa puede ser un buen modo de disparo para empezar, ya que el cálculo de la exposición adecuada para usted, y entonces usted puede simplemente cambiar en consecuencia para eliminar cualquier sacudida.

También hay que considerar que el sujeto se encuentre. Si estás rodando con un adulto, que debe estar bien con una velocidad de obturación que sólo está compensando su propio batido. Si, sin embargo, se le disparas con un niño pequeño o un bebé como

modelo, tendrá que ajustar la velocidad de obturación que ser muy rápido. De esta manera, si inquietos, la cámara puede todavía capturar una buena, agudo retrato. Si tienes miedo de que van a perno en usted, es posible que también intenta establecer su modo de disparo en el enfoque de AI, que, si bien no va a cambiar la velocidad de obturación, le reorientar de forma automática si la distancia entre la cámara y el sujeto cambia.

Capítulo 4:
Control de la luz interior,
En el exterior, y en el estudio

Una buena iluminación es la clave de todo lo que va a hacer en la fotografía, y es especialmente importante con el retrato. Su objeto es la cara, por lo que la cara es todo.

En primer lugar, voy a hablar un poco sobre el control de la luz en el interior, trabajando primero con luz natural, luz entonces disponible, entonces una configuración semi-estudio. En segundo lugar, me referiré a cómo la iluminación puede ser manipulado mientras que fuera, y por último, voy a hablar de configuraciones de iluminación tradicionales en-estudio.

Natural Interior Luz

La luz natural es sin duda el mejor y más fácil tipo de iluminación de usar, especialmente si usted sabe cómo la luz cambia a lo largo del día. Tengo que decir, sin embargo, que la utilización de la luz natural para el retrato es un poco más fácil que con el paisaje. Por un lado, se puede utilizar la luz natural en interiores para el retrato.

"¿Cómo puedo hacer eso?" Le pregunte. Es muy sencillo: lo único que necesitas es una pared lisa de color sólido o una sin fisuras de cinco pies y una ventana que daba directamente en el lado opuesto de la habitación. Preferiblemente, la ventana debe estar orientada al

norte, ya que esto le dará la mayoría de la luz y la luz más aún en un momento determinado del día.

Usted tendrá su objeto asentar contra la extensión de la pared. Intente grabar con ellos frente a la ventana de frente, de perfil, y en tres cuartas partes. Usted debería estar recibiendo bastante uniforme, agradable luz, siempre que su exposición se ajusta correctamente.

Disponible Luz

Esta sección tiene que ver con la utilización de la luz disponible para usted cuando usted está en el interior. Es una estrategia mayormente utilizado en la fotografía documental. El género está destinado a ser tan real como la vida como sea posible con un toque subjetiva por el fotógrafo. Así, cuando se va a disparar a un sujeto en su entorno, que desea capturar el aura de ese lugar tan verdaderamente posible. Use su conocimiento de la luz natural para ayudarle. Luz disponible es todo acerca de ser observador y haciendo uso de las fuentes que le rodean.

La primera cosa a hacer es abrir las cortinas. Busque ventanas a través de un lugar puede optar por disparar, como una mesa el sujeto trabaja en o un sofá que les gusta sentarse. Si usted no tiene suficiente luz de la ventana, mira al lado de las lámparas. Usted realmente no desea utilizar una luz de arriba, así que tome nota de los puntos de venta donde son, y pedir su tema si está bien para mover las lámparas alrededor una vez que tenga una idea de los lugares que frecuentan. Es incluso bien para reemplazar las bombillas para hacerlos más brillante o más tenue. Si usted todavía

está trabajando con mucha sombra, prestar atención a cómo el sujeto se mueve todo el espacio y intencionalmente componer sus fotos para asegurarse de que la luz está muy bien iluminando la cara. Esto puede crear fotos agradablemente dramáticos.

Combinación de luz disponible y la luz del estudio

Por cosas como el retrato del medio ambiente, o bien podría estar usando la luz disponible o una combinación de luz disponible y equipos de estudio. En realidad, todo depende del espacio que vas a estar trabajando. Si, por ejemplo, que estás fotografiando un chef trabajando en la cocina, que no quiere entrar en el camino de su trabajo, y la cocina puede ser demasiado pequeño o demasiado ocupado para equipos de iluminación. En este caso, sólo podría probar un flash de montaje emparejado con un flash externo que dispara justo después de la primera para proporcionar una buena luz de relleno.

Si usted no tiene un flash externo para ir junto con su pop-up flash, hay otra técnica que puede utilizar. Ajuste la cámara en el modo de programa y un ISO bajo. Seleccione el modo de medición evaluativa, y luego configurar el flash. Esta combinación debe ser capaz de proporcionar suficiente relleno para mantener sus fotos de soplar.

Si no te gusta el aspecto que el flash da, y usted tiene la oportunidad de traer equipos de iluminación más grande, pruebe a utilizar una sencilla configuración de iluminación de tres puntos para proporcionar relleno y luz de borde. Voy a hablar de cómo

configurar la iluminación de tres puntos en el apartado de iluminación de estudio en breve.

Iluminación exterior

Sí, usted puede llevar el estudio de iluminación al aire libre. Pero antes de discutir con lo que la gama de luces y una fuente de alimentación y el generador, vamos a hablar de algunas cosas muy simples que usted puede hacer para trabajar alumbrado del terreno a su ventaja. En primer lugar, utilice la sombra y no disparar directamente al sol, ya que esto puede resultar en un volado, imagen borrosa. Haga frente a su modelo de lejos del sol para que el sol puede actuar como un relleno natural. Las nubes también pueden funcionar como difusor natural si los hay. Pero la piel de su modelo aún puede verse un poco plana o no tiene mucho brillo a la misma.

Para solucionar este problema, pruebe a utilizar difusores y reflectores. Un difusor es una superficie blanca que rebotar la luz de nuevo en su tema. Usted puede comprar uno en forma de bandera y tener su asistente mantenerlo cerca o por encima de su modelo. Si usted no puede comprar una, una hoja o una superficie de metal blanco funcionarán igual de bien. Nota: un difusor puede también simplemente ser referido como un reflector blanco. Otros colores de los reflectores proporcionarán diferentes efectos. Tengo uno que es de cinco colores diferentes en uno: blanco, negro, plata, oro y bronce. Si en ángulo sobre el rostro de la modelo correctamente, puede aparecer un brillo metálico sutil en los pómulos de su modelo, o la cara entera. Negro, a diferencia de los otros colores, le ayudará a eliminar el exceso de luz de la cara, y crear más sombra.

Si decide llevar a cabo el kit de iluminación completa, esto es lo que necesita: Un paquete de energía, un generador de ejecutarlo en, y dos luces o menos. Por lo menos, una luz de relleno, ya lo sumo, un relleno y un Hairlight. Con el fin de que sean menos duras, usted querrá usar una caja de luz para difundir su luz. Si usted no puede hacer todo esto, trate de sólo un modificador de la luz en su flash de la cámara externa.

Iluminación del estudio

Ahora vamos a hablar sobre el mundo masivo de iluminación de estudio. No hay manera de que pueda cubrir todo en esta breve introducción al retrato, pero voy a hacer mi mejor esfuerzo para cubrir lo básico.

La primera cosa que quiero abordar es que, al igual que con el uso de la luz natural en el interior para dar un retrato, se necesita un buen espacio abierto de ancho, con una pared blanca o clara y una ventana que daba. Desde podrás manipular por completo la luz en este caso, ajuste de las ventanas con cortinas negras es una gran idea. Usted también necesitará un perfecta de tamaño completo (por lo general alrededor de seis pies de largo) y un poco de C-puestos para sostenerlos para arriba. Un stand-C es sólo un poste alto que se puede ajustar, con una larga barra en el medio en el que se le desliza tu fisuras. Eso creó y atendidos, vamos a pasar a los equipos básicos de iluminación que usted necesita.

En primer lugar, usted necesitará su fuente de alimentación y el kit de flash. Una fuente de alimentación es un tipo de generador, y usted va a tapar sus luces en él para que pueda controlar el

mecanismo de destello de las luces. Ellos se van junto con el obturador. Usted puede obtener una fuente de alimentación asimétrica o una fuente de alimentación simétrica. Paquetes de energía asimétricas dividir la luz en la forma en que se especifique, significado, por ejemplo, que una luz se puede suministrar con el setenta por ciento de potencia y un segundo con treinta y si es necesario. Paquetes simétricos por supuesto suministro de energía de manera uniforme. Dada la elección, siempre elegiría un paquete de poder asimétrico, porque son más flexibles. Siempre se puede establecer uno simplemente al cincuenta por ciento. Tener un asistente de bolsillo también es útil, ya que puede cambiar la configuración del mando a distancia y el fuego apagado y sin tener que tocar el paquete. Dicho esto, siempre debe ir más y descargue el paquete de energía antes y después de un tiroteo.

Después, usted necesita para obtener algunas luces. Luces calientes deben funcionar bien, y vienen como una luz estroboscópica con una cubierta reflector. También es posible que sólo quieren unas luces estroboscópicas de fricción, con diferentes tipos de reflectores. Asegúrese de que no importa qué tipo de reflector de cabezas que se obtiene, las redes pueden instalarse en ellos. Rejillas vienen en diferentes diferenciales y formas, con uno de los más populares de ser un nido de abeja. Estos pueden crear interesante luz y la sombra afecta. Sin duda te dan unos pocos, jugar con ellos y ver lo que te gusta.

Última en la lista de equipo es modificadores de luz. Como se mencionó anteriormente, los reflectores que se encienden las luces estroboscópicas, así como rejillas de nido de abeja, son dos tipos de modificador de la luz. Para ciertas configuraciones de iluminación, también vas a necesitar: cajas de luz, paraguas, reflectores, filtros de

gel, y las puertas de granero, por nombrar algunos.

Cajas suaves son algunas de mis herramientas favoritas. Vienen en una variedad de tamaños y están equipados en el reflector de luz. Cajas suaves extensión de la luz de manera más uniforme y agradablemente sobre un tema. Fiel a su nombre, sino que también suavizar duras haces de luz.

Paraguas también sirven para enfocar la luz al ser montado sobre la parte superior de su estroboscópica o la luz caliente. Ellos capturan la luz y rebotar de nuevo en el tema. Reflectores metálicos también pueden ser construidos en la parte inferior de la sombrilla, facilitando el resplandor. Alternativamente, usted puede tener un asistente que mantenga estos en un ángulo de la cara del modelo, al igual que con las configuraciones de iluminación al aire libre.

Por último, abastecerse de todos los pequeños avíos puede adjuntar a su luz. He aquí un pequeño resumen de algunos tipos que le ayudan a decidir lo que necesita, pero yo sugeriría conseguir uno o dos de cada uno de ellos y jugar con las diferentes situaciones de iluminación que crean. El mundo de la iluminación de estudio es tan grande que es muy difícil de aprender mucho sin hacer y experimentar.

Viseras, snoots y rejillas todos ayudan a enfocar la luz de diferentes maneras. Las viseras son exactamente lo que su nombre indica y puede ser cerrado por encima de su luz para evitar el derrame no deseado o para filtrar la luz y sólo permiten un poco de venir a través. Todo depende del nivel de opacidad de sus puertas de granero. Snoots son pequeños accesorios, en forma de cono, y ayudan a crear un haz estrecho, concentrado de luz. Esto puede ser

bueno para la iluminación de detalles muy específicos. Se han discutido Grids.

Los geles también afectan a la luz, excepto que no dirigen la luz, que alteran el color de esa luz. Los paquetes de gel normalmente vienen con un arco iris de colores que usted puede recortar y sujete a sus luces. También puede utilizar varios colores en un lanzamiento, o de diferentes colores apilados unos sobre otros. Si el cambio de color aparece muy pálido en el ojo, no te preocupes. En la cámara, el color vendrá a través como muy concentrada.

La última pieza de equipo es posible que desee considerar es llamado Capture One. Capture One es un programa que funciona en conjunto con Lightroom para que pueda conectar tu cámara a la computadora. Tethering simplemente significa que la foto va a ir directamente desde la cámara a la pantalla de la computadora después de grabarla. Esto es grande porque usted puede ver inmediatamente en una pantalla completa lo que la imagen se ve como, si es lo suficientemente fuerte, y cualquier otra serie de consideraciones estéticas. Si no te gusta, puedes borrarlo de inmediato en lugar de hacerlo más tarde, y si lo haces te guste, pero no es exactamente lo que estabas buscando, puede utilizarlo como referencia para dirigir su modelo más. Hay otros programas aparte de Capture One, aunque Capture One es estándar en la industria.

Configuraciones de iluminación

La mayoría de las configuraciones de iluminación tendrás que averiguar por su cuenta a través de la experimentación, y usted puede crear una configuración de iluminación con éxito utilizando

cualquier número de luces. Configuraciones de iluminación puede ser difícil, y con todos los otros aspectos logísticos que intervienen en la planificación de una sesión de fotos, que va a ser muy útil para mantener un cuaderno de iluminación. En ella, me gustaría grabar tanto de las configuraciones de iluminación básicos que voy a discutir, así como cualquier experimento que haces que te gusta. Mantenga una lista de todos los elementos que utilizó para su instalación, así como los modificadores, y un recuento de número de todo. También, esbozar su configuración de iluminación, incluso si es sólo en figuras de palo. Describa cómo la iluminación se ve si usted piensa que no será capaz de recordar lo de la foto. De esta manera, usted tiene una guía de fácil acceso para consultar.

Configuración básica de dos Luz

Para esta configuración de iluminación, que puede funcionar bien para disparos a la cabeza y los tiros de belleza simple, menos dramáticas, sólo necesita dos luces. Estos son su luz principal, o la luz principal, y tu luz cabello. Usted va a colocar la luz de pelo detrás de la modelo (por supuesto fuera del marco) y ajuste la altura por lo que es justo por encima de su cabeza, que ilumina el cabello. Esto le ayudará a separar la cabeza del fondo, sobre todo si son colores similares. Puede que tenga que suavizar la luz para que un halo resplandeciente no aparece alrededor de la cabeza. Usted puede hacer esto mediante la reducción de la potencia de la luz y / o mediante la utilización de una caja de luz, justo ver cuál funciona mejor para sus necesidades. Su segunda luz o luz principal pasa justo a un lado de la cámara, que apunta hacia el sujeto, con aproximadamente una longitud de cinco pies de espacio entre el modelo y la luz.

Iluminación de la mariposa

La iluminación de la mariposa se llama así porque la disposición de las luces crea una forma que recuerda a una mariposa en la cara del modelo, a través de una sombra debajo de la nariz. Esta sombra es uno de los pocos que en realidad es muy halagador, ya que hace pómulos parecen más alta. Se utiliza a menudo en glamour o belleza disparos. También le ayudará si su modelo tiene un mentón débil. Esta configuración de iluminación es muy sencillo y sólo requiere una luz, situada a unos cinco pies de la modelo, al igual que con la configuración básica. Coloque su luz directamente en frente de la modelo y luego lo levantaré a unos pocos pies, inclinando hacia abajo para inducir la sombra. Si usted siente que el efecto de sombra no es lo suficientemente fuerte, aumentar el poco poder de a poco hasta que esté satisfecho.

Una Luz

Si sólo tiene una luz a su disposición, no tengas miedo. Todavía se puede encender su tema lo suficientemente bien como para igualar las sombras en la cara que puede ser de otra forma de distracción. Para este estilo, hay que tener mucho cuidado de no crear sombras duras, sobre todo si esta luz es su fuente de luz única. Sin embargo, para proporcionar un poco de luz de relleno, se puede utilizar cualquier luz de la ventana accesible para usted.

Vas a subir la luz para que está justo por encima de la cabeza de su modelo, en ángulo descendente hacia su cara. Incline la luz en un ángulo de cuarenta y cinco grados a su posición. Dé vuelta a su forma de destello abajo para esta foto. Si usted todavía está

encontrando la luz sea demasiado duro, trata o bien elevando el soporte de luz, o el uso de una caja de luz para suavizar e incluso la luz. También es posible que desee probar esta configuración de ambos lados de la modelo para ver cuál prefiere. El efecto final debe ser muy natural.

Rembrandt

Es posible que se sorprenda al descubrir que la iluminación de Rembrandt, o la iluminación con muchos claroscuros (intenso juego de luces y sombras) es muy fácil de hacer. Al igual que todas las configuraciones de iluminación anteriores, se requiere un máximo de dos luces. Una luz va a ser colocado en cada lado de la modelo. Ponga la luz, como de costumbre, de unos cinco pies de distancia de la modelo, en ángulo a cuarenta y cinco grados, y levantados por encima de la cabeza a unos seis pies o más, dependiendo del modelo. La luz en el otro lado debería estar más cerca, cuatro pies más o menos a partir del modelo, aproximadamente al nivel de los ojos. Tener la actitud modelo para que la luz cae drásticamente en toda su cara. La cara debe especie de parecer que emerge de las sombras. Utilice un reflector para que aparezca un poco de luz en ese país, como flash podría ser demasiado duro y crear demasiado contraste.

Cine negro

Sólo por diversión, yo pensé en tirar de un poco acerca de mi estilo cinematográfico favorito de la iluminación, el cine negro. No se preocupe, usted no tiene que utilizar realmente las luces de cine para esto, aunque si tiene acceso a ellos, adelante. Iluminación de

cine negro no es sólo una configuración singular, al igual que con una mariposa o la configuración de Rembrandt.

Capítulo 5:
Enfoque en la cara,
Pero no se olvide de la actitud

Como todos sabemos, los retratos son básicas acerca de cómo obtener una buena imagen de la cara de alguien. Usted quiere que sea bien expuesta, bien iluminado, lisa y sin defectos. Pero una gran cantidad de retratos torpes consigue hizo porque, a pesar de que el fotógrafo hizo un gran trabajo en la captura de la personalidad de la modelo y el rostro, el cuerpo se ve mal. A menudo, esto puede suceder porque el fotógrafo no prestó atención a lo que fue en el marco. Disparos desde los hombros hacia arriba, que en realidad sólo tiene que preocuparse de la cara, pero de cintura para arriba, hay que prestar atención a la expresión de los hombros y de la mano, es demasiado. No importa cómo la cara de alguien relajado puede parecer, si sus manos están entrelazadas o cerrado herméticamente, es un claro indicativo de que él no se siente cómodo.

Esto también es cierto de poses de cuerpo completo. Si alguien está modelado en un lanzamiento de la manera, por ejemplo, y que no se siente confiado o no está seguro de una pose, no va a ir a por todo el camino, y la incomodidad se mostrará. Esto es parte de la razón por el Capítulo 2 es tan importante. Si usted tiene la confianza de su modelo, ella se sentirá menos inhibido y ser capaz de llegar hasta el final con poses y probar cosas nuevas. También debe animarla a hacerlo.

Sin embargo, no importa el nivel de comodidad de su modelo, hay unos pocos norma plantea para cada tipo de retrato que pueden ayudarte.

Hombros

Yo siempre trato de empezar mis fotos de prueba con los modelos que se sienta respaldo recto, frente a la cámara. Pueden sonreír o no; lo que se siente más natural es probablemente la mejor opción. También puede probar un tres cuartos o perfil posar en la que no están mirando directamente a la cámara. Las variaciones de la recta típica en el retrato son los mayores de la mirada del hombro, y las manos en el rostro se vea, que son a la vez grandes dentro del género glamour. Si decide hacerlo por encima del hombro, lo tratan como una especie de tres cuartos de disparo y con más de un toque. Usted quiere que su modelo para gire a la cintura, no sólo girar la cabeza como un búho, que tanto se ve y se siente incómodo. Para las manos en la cara, asegúrese de que su modelo tiene las manos hermosas o interesantes. Si se trata de un disparo de la belleza, usted querrá asegurarse de que sus manos están bien cuidados y las uñas pintadas de antemano.

Cuerpo entero

Una forma de obtener su modelo muy cómodo y para asegurarse de que obtiene una pose natural es tener a sentarse como él normalmente mientras mantiene una conversación con usted. Esto dejará lo contrató y mostrar su personalidad.

Pasemos a sentar o poses sentado. Estos pueden trabajar muy bien para una gran cantidad de géneros; pueden ser muy atractivos para el gabinete y lo dulce por algo así como un retrato de la escuela secundaria; la diferencia depende de la expresión en los ojos y el armario. En su caso, al igual que su modelo de acostarse, y tratar poses tanto en el estómago y la espalda. Puede crear una atmósfera despreocupada fácil al tener a doblar sus piernas por detrás de ella, mientras que en su estómago, o poniendo sus manos casualmente detrás de la cabeza mientras está acostado sobre su espalda. Puede crear miles de diferentes poses acaba derivando la colocación de las manos o la cabeza, y la expresión en los ojos. Asegúrese de darle a las palabras clave modelo para trabajar, los estados de ánimo que le gustaría capturar, como tímida, coqueto, feliz o excitado.

Las posturas de pie funcionan muy bien para la moda, ya que se mostrará todo el conjunto de la cabeza a los pies. Trate de iniciar su modelo en una postura muy natural para él. Trate de tener que se mueva alrededor del espacio, algunas de ellas con los brazos por encima de él la cabeza, algunos con las manos casualmente en él bolsillos. Dispara desde el frente, lado, y tres cuartas partes, así como la parte de atrás para ver lo que parece ser el más cómodo y lo que parece la mejor de composición.

Si está trabajando con un modelo particularmente difícil, aquí hay una táctica para tratar: hacer que empezar en una posición sentada en el suelo. Este será el más casual y natural. Aunque todavía en el suelo u otra superficie, tienen su traslado a por el que se plantea si trabajan con el tema de su lanzamiento. A continuación, tendrá su traslado a una silla, y, por último, puede tenerla en una posición de pie. Su cuerpo será más ágil y ella debe ser menos inhibidos, especialmente si usted necesita poses más sensuales o sexy o

irregulares.

Con todo, sólo hay que parecer fuerte en su dirección, y usted, siempre y cuando usted tiene una idea del ambiente y plantea que quieres. Sea firme y decirle al modelo de lo que quieres. Tanto el modelo y el fotógrafo debe experimentando y divirtiéndose.

Capítulo 6:
Disparos Autorretratos

La gente toma selfies todo el tiempo, y no importa lo que piensa de ellos, la verdad del asunto es que los artistas han estado pintando y disparando selfies o autorretratos durante el tiempo que los artistas han existido. Con el advenimiento de los teléfonos inteligentes que voltear hacia afuera desde el rodaje a modo de autorretrato, es fácil de hacer. Y con pantallas flippable en algunas cámaras, es fácil asegurarse de que tú mismo tienes en foco. Pero ¿qué hacer si no puede verse a sí mismo? Tomar un autorretrato de repente se vuelve mucho más difícil, ya que depende de usted para componer, metro, enfoque, postura, y disparar.

Sus dos mejores amigos en el arte del autorretrato van a ser su trípode y su disparador. Un disparador de dos pies no va a ayudar mucho, así que yo sugeriría que sea un disparador inalámbrico que se puede ocultar en la mano, o un disparador bombilla de aire que tiene un cable de veinticinco pies o más, que puede esconderse debajo de cosas como hojas, tela o accesorios. Estos son convenientes porque se puede pisar el disparador, dejando las manos libres para ser expresivo.

Ahora que tienes las cosas que hay que echar una mano, ¿qué pasa con centrándose? Esto, para mí, es siempre la parte más difícil, ya que con la dosificación normalmente puede usar la medición puntual para que usted está expuesto correctamente. Si el fondo es demasiado oscura o apagada, siempre se puede hacer una segunda

exposición que es correcto para el fondo y combinarlos, o intenta modo de medición evaluativa y ver si funciona mejor.

Así que, volviendo a centrarse. No hay nada más frustrante que pensar que tienes tu oportunidad, sólo para descubrir que es borrosa. Trate de usar algo más en la distancia aproximada de distancia que va a ser, y centrarse en eso. No necesariamente tiene que ser tan alto como tú, pero si lo desea, puede utilizar un soporte de luz o un maniquí para estar seguro. O, si va a estar sentado o apoyado contra una pared, árbol, u otra estructura, se centran en que en lugar de ti mismo. Una vez que todo esté en su lugar, vaya y posar.

Es un poco extraño tomar fotos de ti mismo, por lo que puede tomar varios intentos, incluso si tienes todos los ajustes técnicos correcta. Para ayudarte a ti mismo, trate de aplicar algunos de los consejos poses que hablé en el capítulo anterior.

También puede ser necesario para jugar con la distancia focal, porque a menos que tienes que memorizado, usted puede encontrar que usted está has demasiado de un modo u otro. Esto puede afectar a su medición, el enfoque y la composición. Recuerde, un autorretrato puede estar tan cerca o tan enfocado como usted quiere que sea.

Si todavía se encuentra luchando, puede pedirle a un amigo a venir y mirar por el visor. No van a tomar la foto para usted, porque usted tiene el disparador y que ha establecido todos sus especificaciones técnicas, pero pueden decirle si su composición, presentación y enfoque son buenas.

Recuerde, también, que los autorretratos son generalmente mucho más personal que los retratos que usted hace de otras personas, y se da tiempo para crear un grande.

Capítulo 7:
Grupos de Disparos

Preparándose

Disparo con una persona es lo suficientemente duro, así que tiro con grupos requiere un poco de un enfoque diferente. La paciencia y la confianza en la toma de control de la situación va a ser esencial. La clave aquí es el tiempo, y cuanto mayor sea el grupo, menos tiempo que realmente puede tomar para conseguir todo recto, porque si no se pierden la atención rápidamente.

Vamos a comenzar con, grupos más pequeños y manejables, como las familias nucleares, o retratos de compromiso, aunque la mayoría de estos consejos también se aplicará a los grupos más grandes, con alguna variación. Vaya a la ubicación de antemano para que sepa lo que va a trabajar con, y comenzar a planear donde las personas deben estar de pie. Piense también en las poses que desea la gente para estar en; si van a estar sentados, de pie o recostado contra cualquier cosa o la otra. Podría ser una buena idea hacer un bosquejo preliminar con el fin de ayudarse a sí mismo visualizar las fotos.

Asegúrese de decirle a todos sus modelos a qué hora tienen que estar allí, ya sea para plantear o para conseguir su pelo y maquillaje hecho. Si tienes a alguien dentro del grupo, que es un rezagado perpetuo, les digo una vez que es antes de lo que realmente se necesita para llegar allí a tiempo. A menos que el retrato es de

alguna manera conceptual, pedir a todos a usar un color sólido, aunque nunca sugeriría todos del mismo color. Cuando las personas están muy cerca, un color sólido se vería como un bloque con cabezas flotantes.

Trípode y ajustes de la cámara

Cuando todo el mundo llega, asegúrese de que usted está listo para ir y que tiene su cámara montada en un trípode para proporcionar estabilidad adicional. Fotos de grupo no son sólo algo que quieres probar y disparar con la mano. Usted tiene que tomar el control y decirle a todos a dónde ir, por lo que confían en ti y seguir sus instrucciones. Si usted es rápido y eficiente, usted será capaz de mantener el control de la situación.

Antes de tomar la foto, incluso sólo con dos a cuatro personas, asegúrese de que todos estén listos. Si los tiene en una pose y la necesidad de realizar ningún tipo de ajuste, asegúrese de especificar, por ejemplo, si tienen que mover un pie o sólo una pequeña confusión.

Lo primero es lo primero, incluso antes de tomar una foto, asegúrese de que todos los ajustes de la cámara son apropiadas para lo que estamos tratando de hacer. Ahora no es el momento para tratar de utilizar una profundidad de campo, así que escoja un alto f / stop. Una velocidad de obturación rápida también puede hacer bien, pero esa combinación, por supuesto, dependerá de lo que la exposición que usted necesita. También podría ser una buena idea para poner su cámara en AI modo servo, o un modo de disparo continuo, porque una vez que tienes todo el mundo plantea

exactamente como uno quiere, es más fácil (y más inteligente) que acaba de tomar rápidamente tres o cuatro tiros antes de pasar a la siguiente pose. De esta manera, usted tiene algo que elegir, y en una situación como esta, eso es aún más importante que de costumbre.

Posando

Ahora vamos a hablar de la organización de la gente. Obviamente, usted quiere que sus poses tengan algún movimiento dinámico para ellos. Para ello, puede probar con el método tradicional de contar con algunas personas de pie y algunos se arrodillan, etcétera, pero una mejor idea si necesitas variación de la altura podría ser que la gente trae taburetes y sillas. Y en lugar de elegir para organizar personas con todas las personas de baja estatura en el frente y en la espalda alta, solamente hacer esto por algunos de ellos. También colocar algunas personas más altas hacia el centro de un grupo y la gente más cortos a lo largo de los lados para la variación.

Si usted tiene un grupo muy grande de personas, y / o que están todos en poses muy dinámicos, es posible que desee disparar con una lente gran angular, o al menos tener uno a mano. A menudo en las fotos de grupo, que va a ser difícil de conseguir cada uno en el marco de si están demasiado extendidas. Esto significa que la gente va a tener que tocar uno al otro, y en este caso, si el grupo es grande o pequeña, debe grupo de personas que tienen una estrecha relación. Además, tienen las personas abrazan ni coloque las manos sobre los hombros o cuchara el uno al otro se va a parecer mucho más natural y mucho menos difícil que si todos fueron simplemente de pie en una línea recta.

Localizado

Hay algunas especificaciones más que se deben tomar en cuenta si usted está disparando en el lugar no en un estudio. En primer lugar, la hora de elegir un lugar, asegúrese de que es lo suficientemente grande como para dar cabida a todos en el grupo. En algunos casos, puede que tenga que ser un poco creativo, pero hacer que funcione a tu favor. Si hay escaleras u otras superficies elevadas disponibles para usted, tienen algunas personas tienen sobre ellos y algunos se quedan abajo. Esto también ayudará a crear el dinamismo que necesita para mantener la interesante foto. Se le requerirá que levantarse más alto también, porque nunca se quiere disparar al tomar un retrato. Nadie quiere mirar hacia arriba de la nariz de otra persona. Además, el derribo le da más oportunidad de ser creativos.

En segundo lugar, usted querrá la ubicación de tener cierta importancia para las personas o escena que está fotografiando; de lo contrario, ¿por qué molestarse en elegir un lugar en comparación con las líneas limpias de un estudio? Si se trata de un rodaje conceptual, tenga en cuenta la historia que estás tratando de decir y elegir el ajuste en consecuencia. Si estás rodando una familia, grupo de amigos o compañeros de trabajo, elegir un lugar que tiene un significado para ellos o refleja su personalidad. Usted puede incluso querer preguntar sobre algunas sugerencias que puedan tener.

En el estudio, usted no tiene que preocuparse de líneas de horizonte, mientras que en el lugar que sin duda lo hace. Uno nunca quiere cabeza de la gente para golpear la línea del horizonte; es una distracción. Asegúrese de mirar a través de su lente y cuando usted está componiendo su tiro. Lo que no se ve como si se cruzará a simple vista puede muy bien se cruzan en una foto.

Detalles

Por último, están los detalles a tener en cuenta. Usted puede pensar que cuanto mayor sea la foto de grupo, los menos detalles tienen que ser considerados, pero considere esto: La gente pasa mucho más tiempo mirando fotos de grupo que lo hacen en no fotografías de grupo. Esto se debe a que quieren buscar a sus amigos y / o parientes dentro del grupo. Así, es necesario poner atención a cosas como joyas enredado, cordones desatados, el pelo suelto y los ojos cerrados. Obviamente, algunas de estas cosas son corregibles en post-producción, pero cuanto más trabajo que usted puede hacer en la cámara, el mejor. Usted también querrá decirle a todos en la foto para inclinar la barbilla hacia arriba ligeramente, para evitar la doble mentón y el cuello.

Post-producción

A pesar de que el capítulo 8 se va a entrar en los detalles de retoque, me pareció necesario mencionar que, a veces, no importa cómo muchas fotos de un grupo que toma, no todo el mundo en la foto va a parecer grande. Esta probabilidad aumenta cuanto mayor sea el grupo recibe. Así que cuando la selección de su imagen final, puede que tenga que compuestas de varios disparos en conjunto para obtener exactamente lo que necesita. Elige la mejor imagen base con menos problemas: buena exposición, buen luces y detalles de sombras, buenas poses. Echa un vistazo a sus otras fotos para arreglar esos rostros que podrían tener los ojos cerrados o el desenfoque de movimiento.

Capítulo 8:
Los fundamentos de Retoque

Retoque básico es en realidad muy simple de hacer y no implica ninguna alteración grave de las características de un modelo. Más bien, implica la realización de su belleza natural se vea lo mejor que pueda. Las cosas y la cantidad que usted hace para un retrato se difieren con la edad de la modelo, pero el objetivo aquí es que desea que el resultado final se vea suave y casi perfecto, sin embargo, sigue siendo real. La mayor parte de mis instrucciones se aplicarán a Photoshop, sin embargo, el flujo de trabajo de Lightroom funciona de manera muy similar para los arreglos básicos, y tengo algunos trucos que me gustan mejor allí.

Flujo de trabajo general para cualquier modelo

Al importar sus imágenes en Lightroom o Photoshop, tendrá que hacer las correcciones básicas antes de cualquier retoque puede tener lugar: corregir la exposición, si es necesario, plantear los aspectos más destacados, asegúrese de que las sombras son ricos, y la cosecha o enderezar si su composición era un poco poco. Yo siempre recomiendo para tratar de hacer los arreglos con la herramienta Enderezar antes de recurrir a los cultivos, porque se pierde resolución de imagen recortando. También ajustar las dimensiones y tipo de archivo, según sea necesario para que no se olvide después.

Edición no destructiva

Con el fin de proteger su archivo original y entrar en el hábito de la edición no destructiva, asegúrese de que usted está haciendo bien su corrección lugar en una copia de la capa original o en una capa en blanco. De esa manera, si te equivocas y no se dan cuenta hasta que se aleja varios clics más tarde, usted puede hacer un zoom, busque la sección que hay que corregir y borrar desde la segunda capa, en lugar de empezar completamente de la cima de nuevo . Esto no es un consejo para sólo el Pincel corrector puntual o incluso una sugerencia. Edición no destructiva es algo que no tiene absolutamente que hacer para evitar muchos dolores de cabeza después. Es mucho más fácil para eliminar capas y trabajar a partir de ahí que a empezar de nuevo por completo, y lo que es peor es que una gran cantidad de personas que editar destructivamente ni siquiera guardar copias o archivos JPEG originales, lo que los pone más que en un aprieto: que pueden Nunca volver a editar o arreglar los errores.

Adolescente y jóvenes Modelos Porno

Los adolescentes tienen acné, y esta es la primera cosa que usted tiene que quitar antes de poder hacer cualquier tipo de suavizado de piel. Por suerte, esto es bastante simple de hacer. Zoom en su foto a alrededor de 300 por ciento, y seleccione la herramienta de pincel lugar de curación. Asegúrese de ajustar su cepillo para diferentes secciones del acné, por lo que el cepillo solamente tan grande como tiene que ser para quitar la mancha. Esto asegurará que el cepillo no deja una huella evidente en la piel. Asegúrese también de que su cepillo está muestreando todas las capas, se

contenta conscientes, y se establece en ciento dureza cero. Otro truco que he aprendido en mi tiempo utilizando la herramienta de sanación punto es que no se puede arrastrar el pincel por la zona que está editando. Esto se deshace de manchas rápidamente, pero también deja la evidencia obvia de edición. En su lugar, haga clic repetidamente en el mismo lugar para eliminar todo.

Suavizar la piel

Hay muchas muchas técnicas que eliminen con éxito las arrugas y suavizar los poros. Yo sólo voy a hablar de mi favorita - y en mi opinión, el más fácil - opción en Photoshop.

En primer lugar, usted va a hacer una copia de su imagen como retocada hasta el momento. La agrupación de las capas por qué tipo de retoque que hiciste es una manera fácil de mantener todo fácil de encontrar. También asegúrese de etiquetar cada paso a medida que avanza para que no se confunda. Por lo tanto, hacer una copia, y la etiqueta "suavizado de piel." Sube a modo de fusión, y el cambio de normal a demasiado. Sí, parece muy extraño, lo sé. A continuación, subir y aplicar el filtro de paso alto. No está en la galería de filtro, pero se ha reducido aún más en el menú bajo "otro". Acercar a la cara de su modelo y ajustar el radio hasta que se empieza a ver que todas sus funciones están claramente definidos. No se exceda; sobre-afilado puede hacer que su foto en realidad falsa. Asegúrese de que usted está haciendo esto en su capa de copia, la misma que ha cambiado al modo de superposición.

Después de este paso su imagen aparecerá increíblemente más afilado, y usted puede estar pensando, "¿Cómo se supone para

suavizar la piel de mi modelo?" Aquí es donde la herramienta invertido es útil, y luego hacer el filtro de paso alto hacer lo contrario de afilar: ablandarse. Por supuesto, al igual que la imagen era demasiado fuerte hace un minuto, que ahora será más suave, y el ablandamiento también estará afectando a partes de su cara que no debería. Por lo tanto, usted va a hacer uso de la máscara de capa. Aplicarlo a su capa de paso alto, y repasar el modelo de ojos, pestañas, labios, cejas y pelo para traer esa textura de nuevo. También puede traer en la textura de la piel solo muy ligeramente si la piel parece demasiado suave para usted .

Extracción Enrojecimiento

Ambos modelos jóvenes y mayores pueden tener manchas rojas en la piel que el maquillaje no cubre. Mientras que usted puede tratar de utilizar una herramienta de sanación lugar y / o herramientas de igualación de color, puede perder gran parte de la textura de la piel que desea conservar. La forma más fácil de arreglar manchas es eliminar el rojo de la piel y luego fijar cualquier aspereza de la piel. Para ello, cree una capa de tono / saturación. Una vez más, usted no quiere poner alteraciones a la derecha en el original. Seleccione el regulador rojo, y mover todo el camino hasta la saturación completa. De esta manera, usted será capaz de ver con claridad todos los rojos en la foto, donde se encuentran en la piel, y por lo tanto, en el que desea cambiar la mayoría. Utilice la parte inferior dos deslizadores en la saturación de tono / (que tipo de ven como pequeños soportes negros) para reducir el enfoque de manera que sólo los rojos en y alrededor de la cara se ven afectados. Si usted tiene un montón de rojos brillantes en otra parte de la imagen, sino que también pueden ser afectados, pero no te preocupes: siempre se puede traer de vuelta más tarde usando una máscara de capa.

Después de que usted tiene su área de enfoque, la caída de la saturación de color rojo hacia abajo y ver toda la manchas desaparecen. Si usted todavía tiene un lugar muy molestos, es posible que necesite también hacer uso del tampón de clonar y detectar herramientas curativas.

Capítulo 9:
Herramienta Licuar

Manipulación avanzada es un tema muy amplio y que no puede cubrir todo. Al igual que las habilidades de iluminación, estas habilidades diferentes manipulaciones pueden llevar mucho tiempo y horas y horas de práctica para aprender.

Una de las técnicas de retoque más utilizados popularmente implica adelgazar el modelo, ya sea sólo un poco o extremadamente. La herramienta de efectos líquidos se utiliza para hacer esto. La herramienta de efectos líquidos distorsiona las cosas, lo que significa que no sólo puede ser utilizado para adelgazar, pero también podría potencialmente ser utilizado para cosas como retratos conceptuales.

Licuar abre su propio cuadro de diálogo de herramientas al seleccionarlo. Estas herramientas se pueden encontrar en la esquina superior izquierda del cuadro de diálogo y de arriba hacia abajo son: la herramienta hacia delante de la urdimbre, la herramienta Reconstruir, la herramienta fruncido, la herramienta de la hinchazón, la herramienta de empuje a la izquierda, la herramienta de mano y la herramienta de zoom. Cuando se trabaja en una sección específica del cuerpo de la modelo, usted querrá hacer un zoom y mueva con la herramienta de mano a esa sección de la imagen. Asegúrese de ajustar el tamaño y la presión de la herramienta pincel sobre la marcha. Yo recomendaría empezar con un gran tamaño de pincel y su forma de trabajo hasta los detalles

más pequeños, aunque es probable que necesite un cepillo más pequeño que en un inicio se piensa incluso en el inicio.

Si marca la casilla Modo avanzado, usted tendrá acceso a un poco más de las herramientas y algunas opciones mucho más específicos de pincel. Las herramientas adicionales son: la herramienta suave, la herramienta de giro hacia la derecha, y la máscara de congelación y descongelación herramientas de máscara. Usted también tiene la capacidad de controlar su densidad cepillo y añadir una máscara a partes de su imagen si es necesario. Todas las herramientas son bastante auto-explicativo, excepto a primera vista, la herramienta de máscara de congelación y descongelación herramienta máscara. Todas estas herramientas hacen es asegurarse de que una máscara en su imagen está protegida mientras se ajusta otras partes de efectos líquidos, y luego le da la capacidad de eliminar esa protección cuando haya terminado o que necesita para trabajar en otra sección.

Cuando se utiliza la herramienta de efectos líquidos, usted querrá al menos usar un ratón, si no una tableta o syntiq, que dará agregó control, porque la herramienta Licuar toma una parte extremadamente ligero. Esto es realmente una de esas herramientas que sólo hay que practicar, así que antes de tener una sesión real que requiere este tipo de edición, debe tirar de un viejo retrato y jugar un rato con él. Trate de hacer tanto con aerógrafo y surrealista se ve con él.

Conclusión

Empezaste a leer este pequeño libro porque quería aprender un poco sobre el mundo del retrato. El retrato es uno de los géneros más difíciles de la fotografía a la maestra porque requiere mucho más de que el fotógrafo que hace del paisaje o que tiran objetos. Cuando usted está tratando con personas, también hay que trabajar con sus niveles de confort y asegurarse de que entienden exactamente lo que se espera. Debe a la vez convertirse en una persona de la gente y un líder paciente, incluso si no eres.

La iluminación también es muy importante, porque mientras que un paisaje puede ser capaz de recuperarse de la iluminación regular, una cara tiene tantos recovecos que la luz puede hacer poco favorecedora. El retrato es también mucho más caro, porque muchos de sus subgéneros que se mueven en el ámbito de la iluminación de estudio, y el equipo de buena calidad no es barato. No sólo eso, sino que va a tomar un montón de práctica, paciencia y la experimentación para aprender todo lo que hay que saber acerca de configuraciones de iluminación. Espero, sin embargo, que las pocas configuraciones de uno y dos ligeras que he discutido son suficientes para empezar tomando un retrato sólido.

También tienes que aprender a plantear modelos, porque a menos que usted tiene el lujo de trabajar con profesionales, no sabrán cómo hacerlo ellos mismos, e incluso entonces, la dirección y la comunicación es clave. Con la práctica podrás ser capaz de manejar no sólo un modelo, sino muchos, y después de haber conseguido un gran tiro, usted tiene las habilidades para desarrollar, editar e

imprimir a lo estético que está tratando de crear.

Por supuesto, la práctica hace al maestro, así que continúe leyendo sobre el arte del retrato fotografía. La única manera de que realmente va a aprender y obtener sus retratos a una calidad profesional, sin embargo, es conseguir en el estudio y disparar!

BLANCO Y NEGRO FOTOGRAFÍA

12 secretos para dominar el arte de Blanco y Negro Fotografía

James Carren

2015 Sender Publishing

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Introducción

He disparado un montón de películas en blanco y negro en mi tiempo como fotógrafo. De hecho, creo que puede ser una de mis medios favoritos en toda la fotografía. Por supuesto, este libro es acerca de la fotografía en blanco y negro, ya que se refiere a la tecnología digital, pero cuando usted hace esa elección consciente para hacer algo blanco en digital y negro, hay que ser conscientes de que, para alguien, vas a escuchar de nuevo a que era analógica.

Trabajos en blanco y negro de manera diferente de color. Intrínsecamente, siento que todo fotógrafo que se precie sabe. Pero, por desgracia, debido a sabiendas de esta diferencia, me siento como una gran cantidad de fotógrafos hacen excusas para trabajo pobre blanco y negro diciendo cosas como: "La composición fue mejor en el color", o "Me abrí ISO hasta el final hasta porque el negro y el blanco de grano maneja mejor "Todo lo que puedo decir a excusas como éstas es que:. 1. Si su fotografía se ve mejor en el color, no trate de hacerlo en blanco y negro por el bien de blanco y negro. 2. Si su fotografía se basa únicamente en el color para que sea fuerte, no es una buena fotografía y probablemente debería basura de todos modos. 3. Aprenda a tomar una buena foto en blanco y negro y sin demasiado grano exceso. Esto demuestra la habilidad técnica. Si por alguna razón, después, te encuentras con que una fotografía o serie pide grano exceso debido a razones conceptuales, o se ve mejor así, entonces usted estéticamente puede tomar esa decisión, sólo ten en cuenta que puede que tenga que defenderla.

Antes de comenzar con el aprendizaje de algunas buenas reglas sobre cómo hacer una exitosa fotografía en blanco y negro, quiero aclarar: Cuando la gente dice que no hay manera incorrecta de hacer arte, que están hablando de expresión. Si usted puede defender sus opciones con buenas razones, más poder para usted. Pero uno siempre quiere asegurarse de que sus habilidades técnicas son sólidos, para empezar. Si, al final de este libro, usted todavía está luchando con los principios de blanco y negro o con componer fotos fuertes en blanco y negro, realmente sugeriría tomar todo el camino de regreso a analógico para aprender. A veces, el completamente diferente mentalidad realmente puede ayudar a provocar un cambio en el pensamiento y hacer las cosas más fáciles.

Decidir si o no disparar en Blanco y Negro

Como he dicho en mi introducción, tu foto debe nunca, nunca, confiar únicamente en color. Cuando usted decide hacer uso del color en una fotografía, debe utilizar a su ventaja y tienen conocimiento de cómo el color afecta al estado de ánimo de su visor. Usted debe controlar cómo ven su foto, y el color es una gran herramienta. Al mismo tiempo, saber cuándo no utilizar el color es también un enorme herramienta. Nunca se debe tomar la decisión arbitraria, ya que creo que debe ser uno u otro. ¿Qué significa la foto o serie en sí pedir?

Esto, para mí, es la parte difícil, porque como fotógrafo analógico, soy muy consciente de que tengo una película en blanco y negro cargado en mi cámara y cuando lo hago no. Cuando usted sabe que usted está disparando en blanco y negro, que hace algo al cerebro, donde se empieza a considerar conscientemente las cosas a tu alrededor en términos de escala de grises. Con el entrenamiento y la práctica, ¿sabes qué colores se traducirán en que tono de gris. Pero, por otro lado, el beneficio de rodaje en digital, ya que la mayoría de ustedes estarán, es que se puede disparar a todos tus fotos en color y luego tener la opción de tener versiones del color y en blanco y negro, ya que algunas fotos no resultan verse bien en ambos. Sin embargo, si usted va a salir con la intención de disparar en blanco y negro, usted debe tener esto en cuenta, incluso mientras se mira en versiones de color en la parte posterior del monitor.

Así que cuando algunas veces que usted debe elegir para rodar en blanco y negro? Todo el mundo realmente tiene sus propias razones personales, pero aquí están algunos de mis propios:

- Usted no quiere ningún tipo de distracciones. Algunas personas, como mucho color, y eso está bien. Pero si ya tienes una escena particularmente caótica pasando y desea que el caos de estar presente, pero no abrumadora, usted puede optar por rodar en blanco y negro. En blanco y negro también pueden ser una ayuda particular, si usted encuentra la escena en general está atrayendo la atención de su tema. Al reducir todo a negro, blanco y gris, el cerebro es más fácilmente capaz de centrarse en el contenido.

- Usted simplemente no les gusta los colores en una escena que disparó, pero la escena en sí es impresionante. Estoy muy grande en la teoría del color, y por lo tanto en el uso del color para controlar las percepciones de su visor. Si configura todos sus propios tiros en un estudio, entonces usted debería ser capaz de siempre obtener sólo los colores que desee en una foto. Sin embargo, la mayoría de nosotros salir y caminar alrededor para tomar por lo menos algunas de nuestras fotos, o ser contratado y arrojados a situaciones, tales como bodas, donde nuestras paletas de colores en gran medida han sido elegidos por nosotros. Así que en ese caso, usted puede eliminar una paleta de mal gusto utilizando blanco y negro.

- La foto tiene colores aburridos. También se puede utilizar en blanco y negro para inyectar un poco más de drama en una foto fuerte, que es plana cuando se trata de color.

- La foto está muy basado en la forma y la línea.

Si usted desea hacer su foto más geométrica, limpia, o simple, reduciéndolo a blanco y negro puede hacer eso. Esto funciona especialmente bien con cosas como detalle primeros planos de arquitectura.

Las diferencias tonales y Contraste

Lo bueno de blanco y negro es que tiene tantas opciones, y yo realmente no estoy seguro de que muchos de los nuevos fotógrafos darse cuenta de que. Creo que algunas personas tienen esta percepción de ser en blanco y negro de una cosa de una sola mirada, y eso es probablemente porque cuando la mayoría de la gente comienza a salir con el blanco y negro, que quieren que todo sea espectacular y potente. No me malinterpreten, dramático y potente es definitivamente una opción válida en algunas ocasiones, pero no quiero defecto a ella. Lo que yo sugiero es que cuando usted hace su primera serie en blanco y negro, de seguir adelante y conseguir que fuera de su sistema. Significado, disparar, y luego girar todo. Suba el volumen de su ISO antes de disparar, y hacer todo super alto contraste en el puesto. Usted sabe que usted quiere, y hablando de las experiencias que he tenido, sé que lo harás. Pero después de esa primera serie, lo puso detrás de usted, y darse cuenta de que el blanco y negro es mucho más sutil y versátil de lo que en un principio le dio el crédito correspondiente.

En su segunda serie, es posible que desee intentar ir muy, muy suave. Con esto quiero decir, que haya sólo pequeños cambios tonales en las escenas que estás fotografiando y en la forma en que está trabajando con la foto en el post. Al hacer esto, seguro que encuentra la que estética se inclina más hacia, y es posible que en realidad se disgustan ambos extremos. Pero mediante la exploración de ambos, puede trabajar más fácilmente hacia algo en el medio que se convierte en su propia estética.

Incluso después de que usted piensa que ha encontrado una estética que es agradable a usted, no quedar atrapado en ella. Con cada cuerpo de trabajo que usted hace, usted debe preguntarse, "¿Qué requiere esta foto? ¿Se supone que ser suave y etérea, o necesita para golpear mi espectador en la cabeza? "Si usted no sabe la respuesta, tenga en cuenta su contenido. ¿Cuál es la foto alrededor? ¿Qué quieres que tu espectador a sentir?

Asimismo, recuerda que la oscuridad y la luz son diferentes de contraste alto y bajo. Considere donde sus sombras y la luz son, y donde desea que el enfoque sea, porque lo creas o no, su forma de pensar realmente afecta a la forma de disparar, y posteriormente desarrollar algo. Su psique es una parte vital de la obra, y te darás cuenta de cómo cambia a medida que avanza a través de diferentes etapas de su vida.

Experimentando con el disparo y la impresión puede abrirte a nuevas posibilidades como artista, y también puede ayudarle a cambiar encima de las fotos más viejas de manera espectacular, en obras de arte nuevas y emocionantes.

Siendo técnicamente competente

Como fotógrafo, trato de leer mucho sobre lo que otros fotógrafos están haciendo y cómo hacen su trabajo. Todo el mundo tiene su propia filosofía, y no tengo nada más que respeto por eso, si eres autodidacta, o, como yo, se fue a la escuela para aprender el oficio. Pero una de las cosas más importantes que aprendí en la escuela que me siento como fotógrafos autodidactas suelen faltar es la competencia técnica.

La competencia técnica es lo que separa a los fotógrafos profesionales de los aficionados, y aunque entiendo que puede ser difícil de aprender y entender todos los números y las matemáticas que va con ella, una vez que lo aprenderlo, se convertirá en una segunda naturaleza para usted.

La razón Traigo esto a colación es porque, hace poco, yo estaba leyendo sobre artesanía blanco y negro, y había un fotógrafo que dijo que la ISO no importa cuando se trata de blanco y negro porque el blanco y negro puede manejar mucho más grano que el color posible. Esto es cierto porque definitivamente se puede limpiar de ruido en blanco y negro con mucha más facilidad. Tonalidad, tonos grises están más cerca entre sí que los colores son, así que cuando usted lo limpia hasta que no se van a poner los cambios de color de funky de la misma manera porque los colores no van a ser arrastrado alrededor de una en la otra. Sin embargo, si el ruido no es algo que usted quiere, usted debe no sólo deja su ISO

manipuló a algo ridículo. Y de hecho, si el ruido no es algo que se siente afecta directamente cómo sus espectadores van a percibir la foto (como en, se añade algo que sientes es esencial) a continuación, disparar en un ISO que es "normal" para la foto .

ISO o ASA, viene directamente de la fotografía analógica y se refiere a la velocidad de la película. ISOs lentos, como 100 o 200, se van a producir imágenes que son de grano suave y baja, donde la norma ISO 800 tendría un poco de grano. Con las cámaras digitales, puede empujarlo aún más alto. Creo que mi cámara (que es bastante anticuado, por desgracia) va hasta 3200, con los nuevos modelos empujando números absolutamente ridículas. ¿Qué películas rápidas (o ISOs altos como sea el caso) hacer es le permiten obtener más luz en la película esencialmente. Así que si usted está disparando en la oscuridad, probablemente vas a necesitar una muy alta sensibilidad ISO con el fin de ver lo que está pasando, si usted no tiene ninguna otra fuente de luz. Pero esto se traducirá inevitablemente en el grano, y no me importa lo que digan, incluso si el grano blanco y negro es menos molesto y / o más fácil de manejar, que no quiere decir que se ve bien o que usted debe utilizar simplemente por el bien de ser vanguardista.

Para estar en el lado seguro y realmente asegurarse de que estoy recibiendo la información que yo quiero conseguir, por lo general va a disparar con película ISO 400. Esto también significa que, en general, mi ISO en mi digitales es de alrededor de 400, para su escena típica de interior. Es un ISO que está justo en el medio del rango de general, que es por qué funciona tan bien. Por supuesto, con una cámara digital que usted será capaz de decir con bastante rapidez si está funcionando o no, y ajustar en consecuencia. Si realmente quieres que la intensa aspecto granulado, sugeriría

disparar un fotograma en una ISO normalizado y uno en un alto. De esa manera, si cambia de opinión más adelante, tienes opciones. También me gustaría sugerir el uso de exposiciones equivalentes a variar la cantidad de movimiento, o falta de ella, que usted tiene en su imagen. Esto puede cambiar tu percepción de su imagen tanto como variable contraste lata.

Preste atención a la Luz

Esto puede parecer una obviedad, pero todavía siento la necesidad de reiterarlo. Las fotografías se realizaron debido a la luz, por lo que se podría pensar que este sería el gobierno de un solo que no te olvidaré. La cantidad de fotos que se adoptasen en la mala iluminación, sin embargo, parecen decir lo contrario.

Con blanco y negro, como ya hemos comentado, todo se reducido a la mínima. Es menos de distracción; puede ser más austero. Sin color, es más difícil de ocultar sus errores, y por eso me siento tan muchos fotógrafos aficionados apoyan en color como una muleta.

Cuando usted va a tomar sus fotos, prestar atención no sólo a la materia que estás fotografiando, sino también a las condiciones de iluminación del entorno del sujeto. Desde blanco y negro realmente tiene la capacidad de reducir todo a la forma pura si se lo permites, considere la luz una parte de ella. Después de todo, la forma en la luz y las sombras caen sobre e interactúan con su tema también puede crear la forma. También desea que la luz sea agradable sobre el tema, aunque con el blanco y negro me siento como si tuviera más libertad para hacer uso de algunos claroscuros extrema.

Experimente con áreas de profunda oscuridad y la luz, y vea cómo la escala de grises reduce las cosas a la geometría pura. Voy a continuar con este concepto en mis próximos capítulos.

Textura

Algunas personas piensan que la textura es más importante en blanco y negro que en color, mientras que yo soy de la opinión que me encanta en todo. Sin embargo, como con la iluminación, siento que en blanco y negro puede ser muy importante, sobre todo si quieres hacer un trabajo conceptual abstracto. Su elección de texturas, o falta de ella, si lo desea, hacer una declaración integral sobre su trabajo. La textura puede ser incluso la totalidad de una imagen si quieres que sea.

Textura también puede ser importante cuando se tiene una imagen que se compone en gran parte de los tonos más claros, las personas cercanas a blanco o de tonos más oscuros, los más cercanos al negro. Cuando usted tiene una imagen que tiene una gama tonal muy limitada, las cosas pueden empezar a mezclar entre sí, que puede ser fresco, pero también quieren diversión, los intereses. Aquí es donde entra en juego la textura.

Usted puede haber notado que en aún brotes de vida, tejido negro a menudo se utiliza para fijar objetos sobre. Ese tejido es casi siempre ingeniosamente cubierto de tal manera para mostrar la textura. Esto ayuda a diferenciarlo del fondo o contexto, sobre todo si es del mismo color.

También hay que tener en cuenta cuando se dispara blanca que colores similares van a aparecer tonos tan similares y negro. Así que si tienes manzanas rojas en un recipiente de color rojo un poco más oscuro, ten en cuenta que tendrás que empujar a su desarrollo para

conseguir realmente una diferencia, incluso si las manzanas tienen, digamos, un poco de amarillo, donde podría ser similar muy obviamente diferentes rojos en color. Además, el amarillo puede aparecer como un tono gris similar, así tenerlo en cuenta mientras se prepara para hacer el procesamiento posterior. Usted puede empujar un canal más que el otro, si quieres. Para utilizar la textura en esta situación para diferenciar entre la manzana y la taza, puede considerar el uso de un recipiente de textura, como una con un patrón circular sin hueso o madera del grano. La falta de uniformidad se captura la luz de manera diferente, dando diferentes tonalidades en algunos lugares. También puede optar por utilizar la misma manzana, cortándolo y permitiendo que la textura interna de la fruta para mostrar.

Utilice la técnica de arrugas cuando se trabaja con modelos también. Negro sobre negro y blanco sobre blanco ambos buscan realmente interesante, pero no quieren que todo se funden en todo lo demás. Si su modelo es sólo llevaba una camisa de color negro o blanco normal, trate arrugando un poco, o tenerlos plantean de tal manera que las arrugas se producen en el tejido natural. O, si usted tiene la elección de la ropa de su modelo, ponerlos en algo diferente textura de la suavidad del telón de fondo, como un vestido de cuentas o una chaqueta de cuero. Eso es realmente todo lo que necesita, y la textura genera tanto interés que usted no lo necesita para estar en la cima.

Diviértete y experimentar ... ve lo poco o lo mucho textura que puede poner en una fotografía que tiene una gama tonal similares a lo largo. Y cuando hace retratos, tal vez no sólo se adhieren con una llanura contexto blanco. Cosas como la madera y el ladrillo pueden mirar especialmente afilado en blanco y negro.

Composición

Soy un firme creyente de que la composición es importante, no importa el medio, formato o ausencia o presencia de color. Con demasiada frecuencia, los nuevos fotógrafos utilizar el color como una muleta. Y mientras que el color puede ser un componente importante de una fotografía, que debe ser utilizado, o no se utiliza, con prudencia y para su ventaja. Si ha optado por utilizar en blanco y negro, como yo estoy asumiendo que si estás leyendo esto, entonces usted tiene sus razones. Usted sabe que compara todo hasta el mínimo, y usted también sabe que elimina el color como una distracción. También puede ser una consideración estética. Blanco y negro, incluso si se hace digitalmente, puede ayudar a eliminar el período de tiempo de una foto. Esto es parte de lo que quiero decir cuando digo que el medio compara una foto hasta sus huesos desnudos. Se elimina todo el exceso de consideraciones. Y debido a esto, es especialmente necesario que su composición sea muy fuerte.

Utilice todos los elementos de la composición a su favor, incluyendo incluso el color. Algunos de los elementos que usted querrá considerar son: Regla de los tercios, líneas principales, el peso, la yuxtaposición, la profundidad, la orientación, el equilibrio, la tensión, el color, el encuadre, la forma. Yo sólo voy a dar un pequeño resumen de cada término, así como la forma en que se aplicaría en una fotografía.

- Regla de los tercios: La regla de los tercios es típicamente la primera regla aprendido en una gran cantidad de clases de arte en la

universidad. Básicamente, usted toma una foto y se divide en 9 cuadrados con dos líneas verticales y dos líneas horizontales. El objetivo es asegurarse de que la parte principal de su composición no cae en la plaza central, lo que haría una imagen estancada y aburrido en la mayoría de los casos. Lo ideal es que los principales puntos de interés caigan lo largo de uno o más de las intersecciones de las líneas. También es bien si caen dentro de los bordes de los cuadrados. La regla de los tercios ayudará a usted analiza la noción errónea de que las cosas siempre deben estar perfectamente centrados, porque rara vez es que el caso.

- Línea de ejecución: líneas principales, así como las líneas de los ojos, están existente o líneas inferidos que ocurren dentro de una foto. Ahora, sólo porque sucede que hay una línea en su foto no significa necesariamente que se trata de una línea de liderazgo. Desea utilizar esas líneas dentro de la composición para guiar el ojo del espectador a través y alrededor de la foto, y para la parte más importante de la foto. Por lo tanto, usted tiene que tener cuidado con su encuadre para asegurarse de que cosas como caminos o filas de las cosas terminan en la posición correcta para tener importancia a la foto y no sólo dejar el ojo de repente, que puede matar a tu foto. Líneas de los ojos son algo así como las líneas principales, pero ellos están implicados, y más a menudo que no, que se hacen cuando los ojos de los dos sujetos se encuentran, o si los ojos del sujeto se dibujan en la foto en otro lugar. Esto también ayuda a guiar el ojo del espectador.

- Peso: Peso pasa por el lugar donde se coloca un tema, o temas, en el marco. No importa qué, tu foto va a tener peso, pero desea colocarlo en una forma tal que tiene un impacto

significativo. Esto se correlaciona con la regla de los tercios muy bien. El peso también se puede lograr mediante la forma de imprimir la frontera. Por ejemplo, marcos ponderados inferiores se ven muy bien y profesional.

- Yuxtaposición: Yuxtaposición es donde usted tiene dos cosas de lado a lado que son opuestos entre sí. Ahora, en una foto, al lado del otro se puede dividir a través de la regla de los tercios de la forma que desea. Esto puede ser una consideración de contenido simbólico, o una consideración de la diferenciación visual. Es todo depende de usted lo que usted considera ser la yuxtaposición, siempre y cuando usted puede defenderla.

- Profundidad: Considere si usted quiere que su composición tenga una profundidad de campo, lo que significa que sólo las cosas en el primer plano están en foco en su más superficial, o una gran profundidad de campo, donde todo desde el primer plano de fondo es en el enfoque y táctica agudo. Por supuesto, hay variaciones entre estos dos extremos, y lo que usted elija es una opción estética que depende de usted. Al seleccionar la profundidad de campo, considere si tachuela afilada o soñadora y superficial servirían mejor el propósito de su fotografía. No importa la profundidad de campo que elija, usted también debe considerar lo que está pasando en todas las profundidades de la foto, incluyendo la mitad de tierra, que muchas personas olvidan.

- Orientación: Como usted está escribiendo una foto, piense si usted quiere que sea horizontal o vertical. Una gran cantidad de fotógrafos tenemos una orientación preferida que es natural que disparan mucho sin darse cuenta. Si bien esto está bien, también es bueno tener un poco de variedad en sus tiros. Si toma la

fotografía abstracta, podría ser interesante para rotar las fotografías toda la vuelta para ver qué composición es la más interesante después de haber disparado él. También puede hacer esto con las fotos que no son abstractos, de ser experimental.

- Balance: El balance es muy importante para una foto, pero al contrario de la creencia popular, el equilibrio no significa necesariamente que las cosas tienen que ser simétrica. De hecho, a menudo, grupos de números impares, o asimetría, pueden ser estéticamente más atractivo que los números pares, porque crea más interés y la tensión. Eso no quiere decir que la simetría no puede trabajar, sobre todo si se trata de la definición de los bordes de una imagen, sólo hay que hacer con moderación y con propósito.

- Tensión: La tensión se puede crear mediante el uso de los elementos que ya he mencionado de una manera tal que crea interés en la fotografía. La tensión puede ser causada por encuadre adecuado de una escena que tiene inherentemente la tensión, tal como una lucha o el momento antes de un beso. También puede ser causado por la intersección de líneas y formas, por el drama de claroscuro, por la colisión de colores complementarios, o por la confusión o incomodidad causada a menudo por dos elementos yuxtapuestos.

- Color: A pesar de que este es un libro sobre la fotografía en blanco y negro, usted todavía tiene que prestar atención al color en su composición. Esto se debe a diferentes colores aparecen como diferentes tonalidades de gris en blanco y negro. Así que usted no desea fotografiar una escena con colores muy similares necesariamente, aunque eso todavía puede ser una consideración artística también.

- Enmarcar: Framing se refiere a la forma que elija para realizar su objeto dentro del marco. Con la gente, que siempre quiere asegurarse de que todos los miembros están presentes dentro del marco. Incluso cuando se corta visual de las partes del cuerpo en las fotos, puede hacer que su público muy incómodo.

- Forma: Preste atención a las formas existentes dentro de un marco, sobre todo si se repiten. Busque cosas como círculos y triángulos, sino también para formas más complejas. También puede utilizar sus súbditos para crear formas de interés para su público. Este tipo de proceso de pensamiento vendrá a usted más a medida que aprende a prestar atención a las reglas de composición.

Tiros a la cabeza

Para tener buenos disparos a la cabeza en blanco y negro, se le siguiendo muchas de las reglas que ya he discutido en este libro. Sin embargo, voy a tratar de reiterar específicamente para disparos a la cabeza aquí.

¿Entonces por qué, específicamente, qué la gente elige tener disparos a la cabeza en blanco y negro tomadas? Yo diría que es realmente porque son elegante y atemporal. Demasiado color mucho o demasiado vibrante puede ser una distracción, sobre todo si los disparos a la cabeza son para un fin profesional, como para un actor para enviar a las agencias. También son más baratos para imprimir porque la tinta de color tiende a costar más.

Mientras que usted puede optar por utilizar en blanco y negro por estas razones sensatas, también existe la cuestión de elección estética. Hay muchas razones por las que puede optar por utilizar artísticamente blanco y negro. Si usted es un fotógrafo documental, puede ser una buena opción, ya que elimina las distracciones de una escena que es sin guión y que ya puede estar llena de distracciones. Le permite centrarse en la carne de lo que está pasando.

Una vez más, también hace algo atemporal. Si usted tiene cuidado con la vestimenta, en realidad se puede convencer al espectador de que no saben qué período de tiempo que una imagen de. Aunque no me siento que tanto realza los detalles, creo que sí tiene el foco espectador en detalle y la textura, ya que no tiene la información

sensorial del color.

En blanco y negro también pueden hacer para un tiro en la cabeza mucho más dramática si se juega fuera de sus oscuridades profundas en las sombras.

Dicho todo esto, yo creo que si usted está tirando digitalmente, siempre se debe proporcionar a su cliente con la opción de tener sus imágenes en blanco y negro o color, o ambos si lo solicitan. Nunca deshacerse de sus archivos RAW color original.

Ahora, lo que, en concreto, en caso de que prestar atención a al disparar disparos a la cabeza en blanco y negro? Bueno, usted quiere que sea interesante, por lo que hay algunas maneras que usted puede hacer esto. Utilice los elementos de su foto para crear interés. Usted tiene su iluminación, su formación y su textura.

Juega un poco con su iluminación. Lo que usted tiene disponibles para usted, usted puede utilizar para hacer disparos a la cabeza creativa, si eso es sólo una luz o cinco. Trate de comenzar con un típico de dos configuración de la luz si se puede, uno para iluminar el fondo y uno como un pelo o luz de borde cerca de la cabeza del sujeto. Vas a tener que configurarlo de forma diferente para cada cliente que tiene, ya que es dependiente de la altura. El uso del flash o no es realmente depende de ti.

Como para el fondo, usted puede optar por utilizar un fisuras tradicional en blanco, o usted puede optar por negro, que es tan limpio, pero un poco más afilado poco. También se puede encontrar seamlesses en cualquier otro color bajo el sol, pero a los efectos de

blanco y negro, el único otro yo realmente considero que podría ser un gris suave. He oído algunos fotógrafos dicen que una perfecta llanura es aburrido para un tiro en la cabeza en blanco y negro, y honestamente, usted puede pensar que es, y de hecho puede ser. Pero si es lo que necesita o solicitudes de su cliente, entonces es lo que debes usar. Si todo depende de la consideración estética, y todo lo que tiene a su disposición es la perfecta, esto es algo que usted puede ser que desee probar, y en realidad es un poco difícil de hacer. Intente grabar blanca en un inconsútil blanco o negro en un negro sin fisuras. Con un retrato, apenas tiene el sujeto use ese color. Especialmente cuando se prepara en blanco y negro, que va a tener mucha habilidad para asegurarse de que lograr un cierto grado de separación. Todo está en la iluminación y post, aunque usted no quiere tratar de obtener la mayor cantidad en la cámara como puedas.

Con el fin de conseguir la separación, también desea tratar de integrar la textura en la tela de la camisa el sujeto lleva. Esto no debería ser un problema siempre y cuando no es cierta tensión en su pose.

Si usted tiene la licencia de uso de un fondo que no sea perfecta, es posible que desee probar algo como la madera, ladrillo, o incluso graffiti o un patrón sin fisuras, si no sería demasiado molesto. Si utiliza la madera o ladrillo, que ambos tienen variaciones naturales en color, usted tendrá algunos cambios de tonalidad detrás del sujeto, lo que añade interés.

Con todo, usted quiere asegurarse de que se tome una buena y sólida tiro en la cabeza que se vería bien de cualquier manera, porque si es una imagen fuerte, tanto usted como su cliente será

feliz.

Postprocesamiento

Procesamiento Publicar en blanco y negro realmente no es tan diferente de lo que es para el color, excepto que la saturación en realidad no factor en tanto. Cuando lleve a su archivo RAW color en Photoshop o Lightroom, asegúrese de que guarda una versión en color antes de convertir en blanco y negro. También asegúrese de que usted convertir a escala de blanco y negro, no gris. Al convertir a escala de grises, aunque pueda parecer lo mismo, el algoritmo tira a la basura la información del canal de color, lo que vas a necesitar para procesar la foto de la manera que usted desea.

Al convertir a blanco y negro, Photoshop mostrará automáticamente los controles de color por defecto. Hay otros presets que puede elegir para ayudarle a conseguir en el estadio de béisbol de la apariencia que desea, pero una vez más, estos son sólo puntos de partida. Usted querrá ajustar con precisión por sí mismo utilizando los deslizadores.

Aquí hay algo a tener en cuenta con el blanco y negro sin embargo: no acaba de empujar sus negros por todo el camino y empujar a su contraste. A menudo, cuando los fotógrafos empiezan a disparar en blanco y negro, que quieren que todo se vea nervioso. Mi sugerencia sería la de ir adelante y hacerlo; sacarlo de su sistema. Luego, a medida que seguir adelante con su trabajo, que realmente debe tratar de considerar lo que la foto en sí exige. Considere cómo usted quiere que su público sienta como se ven en su trabajo y de edición para eso. Si usted no sabe cómo quiere que su público sienta, y luego tratar de editar la foto de varias maneras. Si usted

piensa que todo el blanco negro y tiene una apariencia similar, entonces usted no ha visto un montón de diferentes ediciones.

Aparte de las consideraciones de los canales de color, la edición va a ser muy similar. Es necesario limpiar el polvo, los arañazos y otros defectos que pueden haber estado en su lente en el momento en que disparó. Si está editando un retrato, es necesario hacer todo el retoque básico que lo haría normalmente: limpiar manchas y enrojecimiento, suavizar la piel, posiblemente aplicar un filtro de ablandamiento. Me permito sugerir que usted haga sus cambios antes de convertir a blanco y negro sólo para que sea más fácil ver lo que estás haciendo. Y no escatima; imperfecciones definitivamente mostrará en una pieza terminada. Si a usted le gustaría dejar en el grano de una alta sensibilidad ISO para fines estéticos, está bien para hacerlo, siempre y cuando usted puede defenderla. Sin embargo, nunca sugeriría dejando manchas de polvo por todas partes su imagen. Me parece que una gran cantidad de nuevos fotógrafos piensan que esto está bien que hacer en una imagen en blanco y negro, porque piensan que hace que la imagen parezca "vintage". Polvo, sin embargo, nunca va a hacer eso. Es sólo va a hacer que sus imágenes se ven descuidado y poco profesional. Lo más probable es la razón por la que la gente piensa que está bien dejar el polvo en las imágenes en blanco y negro es porque a menudo lo ven en las tiras de película antigua. Sin embargo, si usted ve esto, es resultado de malas prácticas. Es debido a la película y / o el escáner no se limpia adecuadamente de polvo antes de escanear.

Si usted está luchando ...

Ahora, se trata de una menor de técnica tradicional, y no es verdad en blanco y negro. Sin embargo, me siento como que podría ser una técnica que podría ayudar a los nuevos fotógrafos dejan de ser tan dependientes de color y la saturación. Obviamente, no podemos ver en blanco y negro, pero mi idea es la siguiente. Establezca un día o de la noche (o ambos) que usted puede salir y disparar con el fin de buscar para hacer fotografías en color que se ven en blanco y negro. Esto no quiere decir que todo en la escena tiene necesariamente que ser blanco o negro. Busque variaciones de colores grises y desaturados también.

La razón que digo que disparar también por la noche se debe a que la oscuridad ofrece una especie natural de desaturación, apisonamiento colores hasta parecerse tal vez sólo una sombra o matiz de su antigua vitalidad.

Como con todo lo demás, yo diría que buscar escenas que ya engañan un poco el ojo de la cámara. Es en realidad no cuenta tanto si usted acaba de tomar en Photoshop más tarde y meterse con él. Yo creo que este ejercicio hará que un fotógrafo de cualquier think nivel de habilidad y experiencia, y empujar sus límites.

Además, usted podría dejar estos como el color como una especie de truco fresco para su público, o puede convertirlos en blanco y negro y ver si son más fuerte que sus fotografías iniciales. Este ejercicio puede realmente ayudará a comenzar "pensar" para blanco y negro, por así decirlo. No se puede pensar en blanco y negro, pero

se puede empezar a pasar por alto el poder del color en el monitor para considerar lo que las necesidades de una imagen en blanco y negro son. Y usted tiene la ventaja sobre los fotógrafos de cine en blanco y negro, de ser capaz de ver su imagen a medida que disparar en lugar de después de que hayas desarrollado.

Si usted todavía está luchando con composiciones en blanco y negro después de probar esto, hay dos cosas más que puedo sugerir.

La primera es en realidad lo contrario de asesoramiento en el primer capítulo, que es disparar siempre en color. Ahora, voy a moderar esto diciendo que para cualquier rodaje profesional o disparar para su cartera, siempre se debe disparar en el color para preservar la integridad de la imagen. Pero como ejercicio, pruebe el ajuste blanco y negro de la cámara. De esa manera, se puede ver lo que su imagen se ve como ya se procesa como en blanco y negro. Sólo tenga cuidado de no dejar la cámara en ese entorno.

Mi segunda sugerencia sería ir realmente y disparar y desarrollar la película en blanco y negro. Sólo hay algo acerca de cómo intensiva labor de ese proceso es lo que hace todo el mundo en un mejor fotógrafo. Con el tiempo, usted también aprenderá a ver lo que la cámara ve sin poder ver el producto terminado. Por supuesto, siempre habrá sorpresas, pero eso es parte de la diversión.

Conclusión

Fotografía en blanco y negro digital es muy diferente de la tradicional blanco y negro fotografía analógica, pero como he mostrado, tiene algunas cosas en común. Esperemos que este libro le ha ayudado como usted elija para ampliar su cartera con una sección en blanco y negro, y es de esperar que sus clientes encanta tener esa opción también.

Recuerde que tomar una buena foto en blanco y negro no es tan diferente de tomar una buena foto en general, pero sí recuerdo que proceso de la foto en blanco y negro en sí tiene necesidades diferentes.

Recuerde que su primer paso es considerar si y por qué usted necesita para tomar una foto en blanco y negro en el primer lugar. Mientras usted puede defender sus razones, ya está bueno para ir.

Entonces, es necesario prestar atención a las diferencias y contrastes tonales. A menudo, los nuevos fotógrafos piensan que el color no importa en una escena, pero aún así, y lo mismo ocurre con la forma que elija para desarrollar más tarde la imagen. No todo en blanco y negro se ve igual.

Asegúrese de prestar atención a la luz y que todos los elementos de la composición, de modo que usted tiene una imagen que es digno de, y puede hacer frente a, por ser blanco y negro.

Fotografía Negocio

20 cosas que usted necesita saber antes de comenzar un negocio de la fotografía Exitosa

James Carren

Tabla de contenido:

Introducción

Aunque este libro contiene información importante, no puedo decir que se proporciona toda la información que usted necesitará siempre. El funcionamiento de un negocio de fotografía es una tarea complicada, y requiere una investigación constante para mantener su relevancia. Sin embargo, usted tiene que comenzar en alguna parte.

Dicho esto, usted podría estar leyendo esto por varias razones. Podría ser que lo que has pasado una clase general de negocios o un programa de artes que sólo le dio a los conceptos básicos sobre cómo dirigir un negocio. O las artes podrían ser algo nuevo para usted, y desea obtener información más específica sobre cómo dirigir un negocio fotográfico. O, por último, es posible que ya tiene un negocio de fotos y quiere moverlo de sólo un escaparate para un negocio en línea. Estas son todas las situaciones en las que la lectura de este libro le ayudará.

Voy a comenzar este libro bajo el supuesto de que usted sabe próxima a nada de gestión de una empresa. Esto no es ser menospreciar, pero sólo porque creo que a partir de la parte inferior y la garantía de que todo es perfecto es importante, incluso si usted está renovando su negocio. A veces, se necesita una revisión completa para hacer un negocio exitoso. Usted puede esperar que todo este libro es los planes de negocios dedicados, pero mientras que los planes de negocio hacerlo factor y tienen un capítulo aparte, no quiero aburrirlos. Pero también quiero que recuerden que todo lo discutido con anterioridad a ese capítulo se pueden incluir con

éxito en sus planes de negocio. Espero que esto hará que las cosas un poco más fáciles para usted cuando finalmente sentarse y escribir un plan de negocios.

Para empezar, quiero hablar de la importancia de comprender la parte comercial a la fotografía. Si usted va en el negocio de las bellas artes, las opciones van a ser muy diferente que si quieres entrar en el arte comercial. Yo quiero discutir las diferencias entre sus opciones y cómo hacer para irrumpir en cada industria. Voy a mencionar cómo preparar su cartera y cómo hacer dinero y un nombre por sí mismo.

Voy a estar poniendo este capítulo primero, ya que definitivamente va a afectar la forma de hacer su marca. Antes de que pueda tener éxito con los productos y servicios que ofrece, usted tiene que tener una mirada clara. Tiene que representar fuertemente lo que usted representa como empresa, y también tiene que sobresalir entre el mar de otras opciones a los consumidores tienen. No importa lo que dice el viejo adagio, las personas juzgan los libros por sus portadas, y juzgan las empresas por su logotipo, mira, las tarjetas, los envases y el sitio web. Te enseñaré cómo asegurarse de que todos estos componentes fluyen coherentemente juntos.

Después de todos sus productos y paquetes son de marca con éxito y coherentemente, puede comenzar la comercialización, ya que la marca es la base de cualquier campaña de marketing. Usted tendrá que ampliar la misma mirada a todos sus medios de comunicación social, que - hoy - componen la mayor parte de sus herramientas de marketing. Expandir el mismo aspecto que cualquier otra cosa que hagas, desde Facebook a Instagram, Twitter a cualquier espacio blog. Voy a hablar de cómo tener una presencia en línea hoy en día

es absolutamente necesario, así como darse cuenta de la importancia y el encanto de comida para llevar de papel y tarjetas postales. Voy a hablar de cómo diseñar y mantener ambos tipos de publicidad y marketing, y cómo ambos pueden ayudar a hacer crecer su negocio.

Al comenzar la comercialización usted mismo, usted va a querer hacer estudios de mercado. Ahora, por supuesto, este libro es de ninguna manera cronológica, por lo que incluso cuando usted está haciendo su marca y la creación de campañas de marketing, todavía se debe estar haciendo la investigación en su campo o mercado elegido. Esto no significa que la copia de lo que se encuentra, ya que algunas personas pueden pensar erróneamente. Es sólo para ver lo que su competencia está haciendo para que pueda competir eficazmente en el mercado. Esto le dará una idea de lo que los precios, paquetes y servicios que ya se ofrecen en su área, así como qué nuevas ideas que usted puede ser capaz de llevar a la mesa.

Por último, voy a ayudar a determinar qué tipo de negocio es usted. Es importante contar con todas esas especificaciones en el archivo para que pueda pagar sus impuestos de manera efectiva. Ser propietario de un negocio responsable también es necesaria en caso de que algo de naturaleza jurídica llega a suceder.

Y, por último, me gustaría concluir el libro con un capítulo sobre cómo continuar haciendo la investigación y cómo mantenerse relevante como empresa. Espero que, con todas estas habilidades en su lugar, usted también estará bien en su camino a convertirse en propietario de un negocio de fotografía bastante éxito.

Capítulo 1:
Tipos de Fotografía - Fine Art vs Comercial

Entonces, ¿qué tipos de fotografía están ahí, y lo que de ellas pueden convertirte en un negocio? Hay un montón de matices en el mundo de la fotografía, pero me gusta dividir la parte del negocio de que en tres aspectos distintos. Si usted se encuentra, sin embargo, que su trabajo se divide en más de una categoría, no te preocupes. Puede siempre la sección fuera de su negocio de vender más de un tipo de fotografía. Esto sólo significa que usted tendrá que pensar en la posibilidad de contar con diferentes materiales de marca y las páginas de negocios para cada categoría. Esto puede costar un poco más de dinero, pero si usted está comprometido y se trabaja duro, que sin duda puede dar sus frutos.

Ahora, vamos a hablar de lo que esos tipos son. Como yo los he dividido, son: Comercial, bellas artes, y documental. Vamos a hablar de comercial primero.

Comercial es lo que la mayoría de la gente piensa cuando se imaginan a los negocios de fotos. La versión más común de la fotografía comercial de negocios son el retrato de la familia y de los estudios de retrato de la escuela secundaria. A menudo, los estudios hacen estos dos tipos de trabajo. El retrato es siempre una gran demanda, especialmente alrededor de los días de fiesta y los diferentes momentos en el año escolar. Con un retrato de estudio, que debe de pensar en ofrecer paquetes de fotos a diferentes precios

para que su mercado objetivo se compone de un grupo demográfico más amplio. Piense en otras maneras de hacer su estudio particular, única. ¿Qué tipo de espacios es lo que ofrece rodar en? ¿Qué tipo de apoyos? Para retratos de alto nivel o inyecciones de belleza, cuántos cambios atuendo es lo que ofrece ya qué precios? ¿Ofrece el pelo en el lugar y el maquillaje ayuda? Si es así, ¿qué vas a cobrar por lo que los paquetes siguen siendo asequibles, sin embargo, usted está pagando su cabello y artistas del maquillaje salario justo? Estos son todos los componentes que pensar, y voy a discutirlas con mayor profundidad en el capítulo dedicado a la investigación de mercado.

Pero hay otra faceta del ámbito comercial que la gente no suele pensar, y que es el mundo de la fotografía de stock. La fotografía es también una gran demanda. Sólo una actualización en caso de que usted no sabe lo que es: stock photography son alguna de las imágenes que la gente busca en una base regular que pueden ser enumerados en línea para las personas a utilizar legalmente - ya sea de forma gratuita o por una pequeña cuota. Estas fotos son rentables, porque cuando los consumidores compran imágenes legalmente, ya sea para su uso en el arte fotomontaje o para su uso en los folletos corporativos y similares, que no corren el riesgo de plagio y que no es necesario modificar un cierto porcentaje de la imagen con fines legales. Usando stock photography permite a las personas acceder a la alta calidad, imágenes de aspecto profesional con una barra de búsqueda, para que puedan encontrar lo que buscan con facilidad.

Fotografía paga bien, pero con el fin de entrar en ella, tendrás que encontrar ya sea una agencia o una base de datos en línea. Una vez que haya encontrado uno, que a menudo requieren una prueba de que su fotografía es de una calidad suficiente para ser utilizado en

su colección. Si usted es aprobado, que se unan a su equipo. A continuación, obtener una parte de los beneficios y también lo harán ellos, pero tenga cuidado. Con algunos lugares, usted no será dueño de los derechos de sus fotos más. Y aunque usted no quiere hacer esto con su fotografía artística, esto sólo puede ser la naturaleza de las acciones de negocio de la fotografía. Haga su investigación al seleccionar una empresa para trabajar, al igual que con cualquier otra cosa. Por último, algunos lugares de la fotografía pueden proporcionar listas específicas de fotos de personas han estado buscando, mientras que otros pueden requerir que usted haga que la investigación usted mismo.

Una tercera opción a la hora de trabajar en el mundo comercial es trabajar para un estudio ya existente. Esto es menos de una opción de negocios hecho a sí mismo, pero, a medida que explora sus opciones, puede ser algo a considerar.

Pasemos al mundo de la fotografía de la bella arte, que es muy diferente de la de Comercio. Con la fotografía artística, la atención se centra más en ti que en sus clientes. Digo esto porque, cuando eres un buen artista, la gente está realmente pagando por su marca y para ver lo que va a hacer. Si quieres ser un fotógrafo de bellas artes, sigue siendo muy importante para que usted haga la investigación sobre su competencia, pero en este caso, su competencia es también lo que te va a ayudar a hacer un nombre. Básicamente, estos son sus galerías de arte locales. Hay que mirar a tu alrededor, y ser conscientes de sus opciones. Es una mala táctica para recoger su cartera y dar la vuelta a cada galería única que existe en su área. En su lugar, desea localizar a todos ellos y, a continuación, tomar un día para sentarse y leer sus sitios web. Aquí hay algunas cosas que debe buscar:

- Ver si están tomando actualmente en nuevos artistas. Si no es así, entonces es posible que desee esperar un tiempo.

- Echa un vistazo a los estilos que ya están presentes en la galería. Por ejemplo, como fotógrafo, usted no quiere llevar su obra a una galería que es exclusivamente para los pintores.

- Si están aceptando fotógrafos, encaja su trabajo en, o en algún complemento manera, la mezcla?

- Si usted siente que su trabajo lo hace en forma, es el momento de leer sus especificaciones.

- Algunos programas de acogida galerías en las que se buscan nuevos artistas para añadir a la mezcla.

- Algunos requieren un proceso de solicitud en línea, mientras que otros requieren que usted trae a su trabajo en el que ellos vean en persona. Otros le dan una opción.

Teniendo todos estos puntos de bala en mente le ayudará en su viaje para encontrar una galería o galerías para que lo represente.

Aparte de simplemente se muestra en una galería, hay otras maneras de asegurarse de que su trabajo es conseguir la exposición como las bellas artes. Vas a querer o bien tienen una tienda, si se lo puede permitir, o - la opción más barata y respetuosa del medio ambiente (por no hablar de la más popular en estos días) - es tener una fuerte presencia en línea. Si usted es un lector que ya es dueño de una tienda y está buscando maneras de agregar una nueva vida a su negocio, es posible que desee considerar la posibilidad de una presencia en línea.

Antes de entrar en todos los detalles acerca de la comercialización,

lo que yo me refiero es una tienda en línea de tipo, utilizando una plataforma como Etsy, Storenvy o Asos mercado. La elección depende de lo que usted prefiere. Tener una tienda en línea le permite llegar a más clientes fuera de su localización inmediata. Le abre a igualar los clientes internacionales, el aumento de su capacidad de obtener ganancias y hacer crecer su marca en un nombre reconocible. Porque usted es más visible, también tendrá la oportunidad de tomar en las comisiones. Las comisiones son de suma importancia, ya que, no sólo son un medio de hacer el ingreso, que le permiten desarrollar su cartera. Si alguien le encarga, es, por supuesto, ya que disfrutar de su estilo de la fotografía, pero tal vez tenga una idea de algo que todavía no han visto en su trabajo. Como buen artista, uno siempre quiere una comisión. Tiendas en línea también, por supuesto, le permiten vender el trabajo que ya ha realizado.

Finalmente, llegamos a la última categoría de negocio de la fotografía, Documental. Documental, por supuesto, significa que es fiel a la vida y registra los eventos reales. Así que, aunque a veces se maneja de la misma manera como las bellas artes, también hay algunas otras vías vale la pena explorar.

Si usted quiere vender su fotografía documental, primero determine qué tipo es. Si se trata de algo así como la comida o la fotografía de viajes, es posible que desee ver en el envío de su cartera para alimentos y viajes revistas que ya ama. De esta manera, es posible que se contrató en como fotógrafo personal. Si usted documenta la gente, culturas, o cualquier tipo de conflictos políticos, es posible que desee ver en ganar un lugar con Magnum Photo Group. Esta empresa requiere cartas de recomendación, pero puede ser una buena ruta, especialmente si usted es un recién graduado de la

universidad. También, ver si las revistas como National Geographic están buscando contratar fotógrafos para viajar y tomar fotografías para ellos. Con este campo sobre todo, si tienes contactos, los utilizan. (Aunque esto también es cierto de la comercial y la fotografía artística.)

Ahora que hemos cubierto brevemente las diferentes opciones de fotografía empresas, es probable que tenga una mejor idea de la ruta que desea tomar. Los dos capítulos siguientes son la carne de este libro, y en primer lugar vamos a hablar acerca de cómo marca a sí mismo.

Capitulo 2:
Branding a sí mismo

Cada negocio necesita una marca. Y muchas veces, las empresas están a la altura razón es porque o bien no tienen una marca o no es lo suficientemente fuerte. Usted puede pensar que un negocio debe ser automáticamente una marca, y al mismo tiempo de una manera que es verdad, usted, como dueño del negocio, tiene que hacer un poco de trabajo de campo para asegurarse de que su marca es inmediatamente reconocible y coherente.

Para empezar, vamos a hablar de qué tipo de componentes comprenden una marca. Por supuesto, el elemento central que todo debe ser basa fuera de es su estilo de la fotografía. Si usted ha elegido para ir a la ruta de Comercial, bellas artes o documental, su fotografía va a tener su propio estilo único. Esta debe ser la base, y se debe diseñar sus el resto de los materiales que lo rodean.

Piense en su trabajo. ¿Es oscuro, o la luz? Edgy o orientado a la familia? ¿Quieres todo abierto y acogedor o más misterioso? ¿Tiene cualquier material o tema en particular que le gusta trabajar con o que se producen con bastante regularidad en su trabajo? Si es así, puede usted utilizar este tema como motivo que la caña se transforma en un buen logotipo? Estas son todas las determinaciones muy importantes que necesitan ser hechas sobre su marca. Y, por supuesto, el tipo de negocio que tiene va a afectar a estas opciones.

Cuando estaba en la universidad, me encontré con un atasco. Me pareció que disfruté fotografiar tanto fina obra - que era más oscuro y más conceptual, lleno de todo tipo de imágenes simbólicas - y el retrato. Me pareció que el retrato era mucho más monetariamente viable y comercializable, pero que la gente también sigue pidiendo comisiones de obras de arte. Obviamente, yo quería mi negocio retratos que buscar la luz, bien ventilada, apertura, acogedor, para que los padres se sientan cómodos llevando a sus hijos a ser fotografiado. También quería que la gente sienta más bienvenidos en general. Ahora, ya que mis dos tipos de obra no eran compatibles en absoluto cuando se trataba de la estética, decidí crear dos conjuntos de materiales de marketing. Recuerde que, aunque es un poco más caro, es una opción viable si usted se encuentra en un dilema similar.

Así que lo que todo no implican materiales de marketing de marca?

- Su página web
- Su tarjeta de visita
- Su tienda, ya sea en línea o física
- Todos los medios de comunicación social, incluyendo pero no limitado a sus cuentas de Facebook, Twitter, Instagram y cualquier blog que ejecuta
- Cualquier marketing en línea, tales como los anuncios de Facebook, Google AdSense o anuncios de ejecución para que por otras compañías más pequeñas
- Comidas para llevar (que son pequeños folletos dejo con los colaboradores de la cartera o conexiones importantes realizadas durante cosas como conferencias)

- Sobres (estos pueden ser cosas como un seguimiento gracias tarjeta o un cupón para 1o % de descuento en un proximo pedido de su cliente).
- Embalaje (Sí, esto es relevante, incluso para los fotógrafos. No me importa si la única cosa física alguna vez vende es un CD.)
- Su logotipo
- Pegatinas
- Estacionario

Todas estas cosas deben de malla, y yo diría que usted debe actualizar todo en esta lista por lo menos una vez al año, si no dos veces, salvo por el logo, que debe permanecer bastante consistente y reconocible, incluso a través del caso de un rediseño. Si alguna vez quieren rediseñar su logotipo, mira a algunos de los viejos clásicos que se han sometido a un rediseño en busca de inspiración. Marcas como Apple, Doritos, y Coca-Cola son buenas inspiraciones. Han cambiado mucho desde los años 90, pero son definitivamente todavía icónico.

La razón de actualizaciones regulares se debe a que usted ha estado haciendo un nuevo trabajo. Si eres un fotógrafo retratos empleada regularmente, entonces usted debe tener mucho de donde escoger. Si ha optado por trabajar en fotografía fina o Documental, aún debe estar haciendo bastantes nuevas piezas para poder guardar todos sus materiales de marketing fresco. Si decide actualizar una vez o dos veces al año, me permito sugerir el envío de nuevos programas de correo a sus contactos cada vez que se actualice.

Aunque no puedo ayudarle a decidir lo que usted quiere que su marca se vea como, te puedo dar algunos consejos sobre cómo

hacer cada mirada pulida y exitosa.

Sitio web

Vamos a empezar con el sitio web. Su sitio web es su cartera en línea. Ahora, es más fácil que nunca para tener un buen sitio web, ya que no tienes que ser un profesional en TI para crear el suyo propio. Si usted es o conoce a alguien que es, impresionante en la creación de sitios web personalizados, seguir adelante y hacer eso. Si eres como yo y no expertos en diseño de sitios web, hay un montón de sitios web por ahí que tienen hermosas, plantillas profesionalmente hechos que son limpias y fluyen bien. Echa un vistazo a sitios como 4ormat y squarespace, por nombrar un par. He usado ambos, y ambos tienen pros y contras, así como los precios y características impresionantes y diferentes paquetes de precios. Usted debe hacer una investigación antes de decidir, y luego una vez que haya escogido su sitio de alojamiento, usted será capaz de ejecutar versiones en vivo de las plantillas antes de decidir qué diseño que le gustaría. Y si usted decide que no le gusta una plantilla al final, son fácilmente cambiables. Tenga en cuenta que si una plantilla no es exactamente como usted lo desea, los colores, las fuentes, incluso el ancho de la barra de desplazamiento, se puede cambiar.

Como configurar su sitio web, considerar la separación de los diferentes tipos de fotos de unos a otros. Si usted trabaja en series o tipos, esto puede ser una buena manera de hacer la separación. De esa manera, sus clientes pueden encontrar fácilmente lo que están buscando. Y siempre asegúrese de que su barra de navegación se encuentra en un espacio fácil de encontrar y claramente marcado.

Si está trabajando activamente con varios clientes a la vez, y se ha solicitado privacidad para sus imágenes, pero todavía quiere ser capaz de verlos en línea, una gran cantidad de plantillas tienen la opción donde se puede bloquear una galería con una contraseña. A continuación, dar la contraseña para el cliente, y ellos son los únicos que pueden acceder a ella.

Por último, asegúrese de que su correo electrónico y número de teléfono son correctos en su sitio web para que los clientes puedan llegar efectivamente a usted. Una vez que usted ha hecho su investigación de mercado, usted también desea agregar una página que muestra todos sus servicios y precios. Además, asegúrese de que sus fotos son de alta resolución (como debe ser ya), sino que guardó para la web, de modo que no hace falta una eternidad para que se carguen en su sitio.

Cartas de negocios

Piense en una tarjeta de visita como una primera impresión, un apretón de manos. Esto va a afectar la manera en que su cliente piensa en ti, y es uno de los gastos más importantes que usted tendrá. Asegúrese de que toda su información de contacto es correcta. Usted querrá incluir un correo electrónico y número de teléfono, así como su sitio web url. También puede considerar la inclusión de su página de Facebook (si tiene uno para su negocio, no su personal) y su Instagram y Twitter. Los medios sociales son una gran manera de mantener a todos sus clientes actualizados sobre lo que está pasando con su negocio, y es también una gran manera de ofrecer cosas como ofertas y cupones exclusivos.

Me parece que la mejor manera de incluir toda esta información en una tarjeta y todavía mantenerlo atractivo a la vista es el uso de una tarjeta de doble cara. Son más caros, pero vale la pena, porque se puede poner toda su información en un lado y tener una imagen impresionante en el otro. La imagen de la tarjeta de visita va a ser mucho menor en escala de lo que es en la vida real, por lo que desea elegir algo que todavía es visualmente legible en esa escala más pequeña.

Si usted realmente sólo puede permitirse una tarjeta de un solo lado, por favor, no cometa el error de todo-demasiado-común de la colocación de texto en la parte superior de la imagen. Aunque en raras ocasiones esto puede funcionar, no es normalmente aceptable. Y en este caso, la imagen podría ser demasiado pequeño para permanecer legible. Así que en el caso de una tarjeta unilateral, yo recomendaría usar sólo un logotipo muy claro y colocar su información en una fuente claramente legible a un lado o en la parte superior o inferior.

Recuerde, el objetivo aquí es mantener todo claro y nítido. Cuando se trata de elegir el diseño de su tarjeta de visita, tengo un par de recomendaciones:

- Cualquier foto es en la primera página de su sitio debe ser la imagen en su tarjeta. Refuerza la marca a su cliente cuando van visitar su sitio web en el futuro.
- Utilice el mismo esquema de color en su página web como en sus tarjetas. Una vez más, es el refuerzo de la marca.
- Utilice los mismos o similares fuentes tanto en la web y tarjetas.

Hay todo tipo de compañías de tarjetas de negocios por ahí, y me parece que prefiero tanto Vistaprint y MOO. Si decide Vistaprint, es posible que desee ir con las tarjetas de doble cara más lujo. Estos corren alrededor de $ 60 un lote en lugar de alrededor de $ 20. MOO es más asequible, y tienen una forma boxier realmente genial. También ofrecen la forma tradicional de tarjeta de presentación y tamaño, y otras mucho más pequeñas. Esto hace que sus opciones de tarjetas de visita mucho más personalizable.

Escaparate

Si usted tiene una tienda física, es posible que desee pensar en tener un cartel ventana impreso que refleja sus tarjetas de visita. Si, como sospecho, tiene una tienda en línea, echa un vistazo a lo que son sus opciones para la personalización de su tienda. El tema de continuar aquí es que usted quiere tener la consistencia de la marca, así que trate de personalizarlo tanto como sea posible para reflejar su sitio. Yo personalmente uso Etsy, y la única personalización que puedo hacer es tener una bandera. Pero como con mis tarjetas de visita, selecciono la misma imagen o una parte de una imagen que está en mi tarjeta de visita.

Bares y Sobres

Bares y anuncios publicitarios son muy similares a las tarjetas de visita, pero más grande. Comida para llevar se utilizan a menudo en las conferencias o exámenes de la cartera. Una comida para llevar puede ser sólo una postal de tamaño tarjeta más grande, pero es aún mejor si son pequeños folletos. Puede incluir los aspectos más destacados de su cartera, así como una declaración del artista e

información de contacto. Es un pequeño regalo agradable para sus contactos y revisores para recordar su trabajo por semanas o meses después del hecho.

Si usted elige utilizar tarjetas postales, me permito sugerir la selección de una variedad de su trabajo. Esto podría ser una variedad de retratos, o un rango de una serie. Incluso si la gente sólo vienen y echar un vistazo a su trabajo, es posible que vea algo que llama sus ojos y tomar más de uno. Personalmente, me gusta poner comida para llevar en mi pared. También es una buena idea para poner su información en el reverso de su tarjeta de comida para llevar.

Un anuncio publicitario puede parecer exactamente igual que una comida para llevar, por supuesto, la única diferencia es que se envía por correo a las personas en su lista de contactos. Ahora, si usted no tiene direcciones físicas, puede crear anuncios publicitarios cibernéticos para destinatarios de correo electrónico, y enviar los periódicamente. Así que no es spam simplemente molestos, debe ofrecer algún tipo de descuento o tratar a sus clientes en esta lista. Si tiene clientes que regresan, también puede incluir algún tipo de un programa de fidelización. No subestime el valor de los materiales impresos, sobre todo porque le agradecen las tarjetas. Tener una presencia en línea es más importante que nunca, sin embargo, el material impreso añaden un toque extra, una capa de la atención que los materiales digitales simplemente no poseen.

embalaje

Cada vez más, como he dicho anteriormente, los archivos digitales

se están convirtiendo en común. Mientras que usted no puede tener exactamente el embalaje de los archivos digitales, usted tiene que saber que con el tiempo alguien va a pedir una impresión. Aparte de lo que es necesario para mantener su seguridad, ¿cómo quiere que su envasado debe buscar? Podría ser tan simple como ordenar anuncios publicitarios de burbuja o tubos en uno de los colores presentes en su sitio web.

Si usted tiene que envolver un pedazo enmarcado, quizás envolverlo en papel de seda a juego. Incluya una cinta bonita. El tiro en cosas como pegatinas de negocios y estacionaria. La gente disfruta de recibir pequeños regalos como estos, ya que añade un toque agradable y hace las cosas más personales. La gente va a hablar maravillas de él.

Logo

Por último, usted tiene un logotipo que pensar, y esto puede tomar alrededor de todo el tiempo que el diseño de su tarjeta de visita. Un error común está tratando de hacer un logo que es demasiado complicado. Usted quiere que su logo sea un reflejo de su negocio, pero no acaba de hacer que una cámara. Haga un poco de investigación para ver lo que otros logotipos que ya están en uso, de esa manera usted no plagiar. Definitivamente, usted puede emular algo que se encuentra, pero que sea el suyo propio. Usted quiere que se destacan. Como el diseño de su logotipo, es posible que desee imprimir hacia fuera en varios tamaños diferentes, tanto grandes como pequeños, para ver que mantiene bien su forma. En tamaños más pequeños que usted no quiere que su logotipo se deforme en una burbuja ilegible. Asegúrese de que es un buen color, sólido que va a destacar, y asegúrese de que las líneas son

limpias y claras.

Logos son necesarios como marcas de agua, incluso si usted no desea utilizar uno para nada más. Cuando usted está poniendo las imágenes en la web para los clientes de ver, uno siempre quiere asegurarse de que usted está protegiendo a sí mismo con una marca de agua. Es cierto que algunas personas muy estúpidas e irrespetuosas pueden tratar de eliminarlo, pero es mejor que la publicación de las imágenes sin ella para que la gente acaba de tomar como propia.

Con todos estos materiales en el lugar, también debe ser capaz de poner en marcha una estrategia de marketing exitosa.

Capítulo 3:
La comercialización usted mismo

Después de que usted tiene todos sus materiales de marca en su lugar, es hora de venderse. Ahora, hay un poco de superposición entre los reinos de marketing y el branding. Algunas de las herramientas que vas a utilizar en el mercado también son su marca. La diferencia aquí es que el marketing significa comprar los servicios de otra persona para obtener su propia atención de la marca.

Medios de comunicación social en sí misma, sin ningún coste, es una gran herramienta de marketing. No hay que subestimar cualquier plataforma, desde Facebook a Twitter para Instagram a Wordpress o Tumblr. Tomará un tiempo para construir un buen seguimiento, pero puedes empezar el día con los miembros de su familia y amigos. Si tiene clientes anteriores desde antes de tener una página de los medios sociales para su sitio, les pedimos que siga usted y compartirlo con sus amigos también. Esta es la manera tradicional de hacerlo, y funciona, pero es lento.

Afortunadamente, Facebook ahora ofrece un servicio de anuncios, donde puede seleccionar su mercado objetivo y su presupuesto objetivo. De esa manera, usted sabe exactamente qué región y edad que está llegando, y también te dan un informe Evolución semanal de Facebook. Por lo tanto, puede hacer los ajustes necesarios. Facebook también le proporcionará un informe previsto en cuanto a

cómo sus opiniones y gustos irán hacia arriba o abajo si vas a gastar más o menos dinero. También le permitirá diseñar su propio anuncio. Asegúrese de que sea coherente con todos los productos de la marca.

AdSense de Google también puede ayudar a determinar su mercado objetivo y empuja a más espectadores a su sitio. También puede llegar a ser registrado en Google para que determinadas palabras clave traer más actividad. Haga su investigación para ver cuáles funcionan mejor los planes de marketing para usted.

Sus estrategias de marketing van a cambiar sobre la base de su mercado objetivo. Si, por ejemplo, es su mercado objetivo parejas jóvenes que quieren fotos de ellos mismos y de sus hijos pequeños, entonces usted probablemente encontrará Facebook para ser muy eficaz. Ahí es donde me parece la mayoría de personas que publican fotos de sus familias. Si usted toma fotos de los partidos o de estilo de vida, así como obras de arte, Instagram puede ser más eficaz, ya que he encontrado que es para mí.

De cualquier manera, como fotógrafo, que no quiero subestimar el poder de Instagram como los medios de comunicación basada en imágenes. Es una gran manera de mantener a sus clientes y seguidores actualizados sobre lo que está pasando, especialmente cuando usted no tiene absolutamente una nueva serie o conjunto de retratos en el sitio. Las personas también les encanta ver lo que sucede detrás de las escenas. Sesiones de fotos siempre salen como algo glamoroso. También es ideal si usted tiene un proceso de impresión especial. La documentación de cada parte de su proceso puede ser algo entretenido para sus clientes a ver. Además, es una gran manera de recordar a los clientes que todavía está trabajando

activamente, incluso si usted no ha actualizado el sitio por un tiempo.

También utilizar Instagram, Facebook y Twitter como plataformas para ofrecer ofertas, grandes descuentos y paquetes a los clientes leales. Yo no soy un gran usuario de Twitter, pero creo que sería una gran herramienta para dar, actualizaciones rápidas y concisas a los clientes cuyas imágenes son casi listo.

Los blogs también son excelentes para la misma razón que Instagram. No sólo son grandes lugares para las actualizaciones, pero si usted tiene una habilidad técnica en particular - como las técnicas de iluminación o de impresión - usted puede blog acerca de estas cosas, lo que añadirá otra capa de profundidad y un toque agradable a su marca. Sin duda, recomendaría Tumblr o Wordpress como plataformas de blogs en lugar de Blogspot, sin embargo. Con los dos primeros, a conservar sus derechos a todas las imágenes y el contenido que usted publique, y eso es muy importante.

Por último, no hay que subestimar la comercialización que sucede fuera de la Internet. Involúcrese en sus mercados locales de arte y primeros viernes. A ver si hay algún mercados ocasiones especiales que vienen, sobre todo alrededor de las vacaciones y asegúrese de inscribirse con bastante antelación. Tampoco es una mala idea tomar una pila de tarjetas de visita y tal vez pegatinas a su tienda local de café.

Sea paciente con usted mismo a medida que tratan de averiguar qué plan de marketing que funciona mejor para usted, y estar abierto a hacer ajustes.

Capítulo 4:
Hacer su investigación de mercado - Precios y Competencia

No importa cuán bueno sea su marca y su plan de marketing, no va a funcionar muy bien si usted no conoce su mercado. Después de que haya configurado su sitio web y las redes sociales, vas a tener que encontrar la manera de competir en el mercado elegido. Para este ejemplo, voy a hablar un poco acerca de competir en el mercado el retrato comercial, porque es allí donde el precio es el más claro. Yo digo que la fijación de precios es una de las cosas más difíciles para decidir como fotógrafo, sin importar su campo elegido.

La mejor manera de averiguar su precio es buscar otros estudios retrato en su área. Busque en su área inmediata, sino también a una hora de distancia. De esta manera, usted tiene una idea más amplia de lo que los precios son como en las zonas de los alrededores también. Echa un vistazo a los tipos de servicios de otros estudios portraiture están ofreciendo. ¿Ofrecen su espacio y el trabajo por hora o por intervalo de tiempo? ¿Tienen diferentes tarifas para in situ dispara en lugar de en el estudio?

Algunos estudios de retrato cobran diferente en función de los tipos de los retratos que hacen. Por ejemplo, en los estudios orientados a la familia, los cargos pueden subir en base a la cantidad de hijos o

la adición de mascotas a la imagen.

Para la alta retratos escolares o inyecciones de belleza, estudios cobran basan en cambios de ropa, y al igual que las tarifas para mascotas en lo anterior, se añade en el precio inicial del intervalo de tiempo que el cliente ha seleccionado. Usted tiene que considerar que esto es sólo el precio por el tiempo que vas a pasar disparar las fotografías.

En el precio finalizado, usted también va a tener que tener en cuenta el tiempo que dedicó la edición de cada foto. La forma más sencilla de saber cuánto se va a editar es preestablecer paquetes, especificando exactamente cuántas fotos terminados recibirá un cliente. Esto también ayudará a evitar problemas con los clientes que literalmente quieren cada foto única que se tome. Usted podría ofrecer cinco, diez, o veinte paquetes de fotos, con el precio correspondiente a la edición de cantidad.

Entonces, usted tiene que ajustar para el tipo de edición que vas a estar haciendo. Para fotografías de la familia o los retratos de la escuela, la edición es mínimo. En él se incluirán cosas como: suavizado de piel, eliminación de manchas, eliminación de enrojecimiento, brillo de los ojos y los dientes, y el brillo general, nitidez y corrección de color de toda la foto. Usted también quiere dar al cliente una copia de 300 dpi de resolución normal de la foto, así como una imagen para uso web. Toda esta edición básica tarda aproximadamente una hora por foto, y usted no quiere pagar a ti mismo menos del salario mínimo.

Por lo tanto, decir que para la edición básica, usted está haciendo alrededor de $ 8 una foto. Ahora bien, si usted tiene un paquete de

lote más grande, como 20 fotos, con el fin de que sea asequible a su cliente, es posible que desee reducir ese precio a cerca de $ 5 una foto. Una vez más, esto es sólo para trabajos de edición más grandes. Ahora considere que si usted tiene un negocio foto tomando tiros de belleza, la edición que usted va a estar haciendo en cada foto va a ser mucho más intensa, porque esas señoras les gusta mirar impecable. Suponiendo que te lleva alrededor de una hora y media por foto, que va a ser alrededor de $ 12 a photo0. Cuando usted está haciendo a sus precios de los paquetes, es posible considerar que los convierte en poco menos de lo que hubiera sido por foto.

Aparte de sólo el costo de tiro y el costo de la edición, usted tiene que pensar en los costes de impresión. Aunque es raro ahora que los clientes quieren un paquete de impresión física, a veces ocurre. Si usted se encuentra recibiendo una gran cantidad de solicitudes para las impresiones, entonces puede ser la mejor manera de pensar en invertir en una impresora. Si se trata de unos pocos y distantes entre sí cosa, entonces es probable que sea mejor simplemente externalizar su impresión. Sin embargo, la impresión de outsourcing va a conducir a sus costos iniciales más porque hay que operar bajo precio de la impresora antes de poder decidir su propio.

Como usted está haciendo su investigación, usted debe buscar en los precios de sus competidores tienen. Digamos por ejemplo que un competidor está ofreciendo una sesión de 2 horas por $ 150 y una sesión de 3 horas por $ 200. No se limite a parar allí. Mira otros competidores. Si usted encuentra que esta tasa se acepta generalmente alrededor de su área, tirar para el mismo tipo de ti mismo. No se preocupe demasiado si el precio es un poco más bajo o más alto, pero usted no quiere a rebasar demasiado en uno u otro

sentido, porque usted no quiere malvender o sobreprecio a ti mismo.

Si sus precios son un poco más barato que la competencia de, esto puede trabajar en su favor. Pero si la tasa es demasiado baja, la gente empieza a preguntarse si esto significa que su producto es de baja calidad. No sólo eso, pero si usted encuentra más adelante que sus precios no son lo suficientemente alto como para pagar sus cuentas y hay que educarlos, sus clientes estarán disgustados y no querer volver. Y si usted sobrecarga su producto, usted tendrá un tiempo difícil con lo que en los negocios. Tenga en cuenta que cuando se intenta por primera vez arriba, se te va a tomar un poco de tiempo para alcanzar el equilibrio. Otra cosa que va a ser una gran ayuda en la determinación de sus precios va a ser su presupuesto, donde será determinar tanto sus gastos generales y los costos recurrentes. Vamos a discutir esto en el próximo capítulo.

Si todos estos números parecen un poco abrumador para usted, probablemente debería sentarse y hacer una lista. Si usted piensa que los costos van a ser demasiado para tener sus beneficios cubren ellos, pero que no quieren subir sus precios, considere la posibilidad de planes de pago. Esto se asegurará de que usted mantenga su negocio y sus clientes se puede pagar lo que se merece.

Antes de pasar al siguiente capítulo en el presupuesto, quiero hablar un poco sobre las ventas. Las ventas pueden ser a la vez una gran herramienta de marketing o una caída. Lo que pasa con las ventas es que la gente tiende a conseguir un poco ansioso acerca de ellos. Hay que ofrecerles, pero ofrecerles selectivamente. Por ejemplo, estoy un poco preocupado sobre la apertura de las ventas. El problema es que la gente sabe que es una venta, pero también ver

los precios bajos derecha del palo y conseguir condicionados a eso. Tiendo a pensar que lo mejor es empezar con sus precios regulares y luego tener la venta después de unos meses.

Por supuesto, usted quiere tener las ventas de todo los días festivos porque la mayoría de los lugares lo hacen, y si no lo hace, puede perder el negocio. Pero cuando se trata de cupones y ventas que no ocurren en días festivos, sugeriría solamente acogen a los clientes leales y seguidores. De esta manera, se obtiene empleos precio total de clientes de primera vez, sino que también son capaces de recompensar a aquellos que han sido leales a usted. Es por ello que he sugerido el uso de Instagram y Facebook lugares viables para dar descuentos exclusivos. También sólo les acogerá durante cortos períodos de tiempo. Éstos se llaman las ventas de flash, y tienden a trabajar muy bien. Sólo estratégica sobre las ventas, y no les acogerá todo el tiempo.

Capítulo 5: Presupuesto

El presupuesto es muy importante a la forma general a administrar su negocio. El presupuesto más duro que nunca tendrá que hacer es justo en el comienzo de su negocio, ya que hay que averiguar sus gastos generales, así como los gastos recurrentes. El comienzo de su negocio también va a ser el momento en que usted tiene la más rentable de superar. Para ayudarte, te voy a dar una lista general de los costos que usted debe considerar al abrir su negocio.

El primero es por encima. Overhead son todas las cosas que en realidad sólo tiene que pagar por una vez, cuando estás primera creación. Esto incluye cosas como:

- Cualquier pago que usted pueda tener para asegurar su oficina o espacio de estudio.
- Los muebles que usted necesita en ese espacio. Determinar el número de sillas, mesas, escritorios, lámparas, etcétera, son necesarios.
- Una impresora. Y no sólo una impresora de oficina, es probable que necesite una impresora de fotos también.
- Equipo de fotos. Dependiendo de qué tipo de trabajo que usted hace, esto podría incluir a equipos de iluminación, accesorios de iluminación, ampliadoras, una configuración en cuarto oscuro, una configuración de procesos alternativos, etcétera.

Ahora, toda esta sobrecarga se ve como una carga masiva en el papel, pero no tiene que ser. Yo sugeriría sentarse con su socio de negocios (si lo tiene) o cualquier otra persona que pueda ser ayudando a financiar esta empresa, y hacer investigación sobre los precios de las cosas y de las empresas que se pueden comprar desde. Siempre hacer una comparación de precios y calidad antes de tomar su decisión final. Y, por supuesto, no hay nada malo en comprar algunas cosas que han sido usados. Aunque yo no recomendaría esto cuando se trata de la mayor parte del equipo de la foto (a menos que se le da la oportunidad de probar que funciona de antemano) no hay absolutamente nada malo en conseguir sus muebles de segunda mano y tenerlo barnizado. Incluso con eso, sin embargo, usted realmente tiene que hacer su matemáticas para asegurarse de que no va a terminar costando más de lo que piensas.

Lo que he encontrado siempre funciona mejor para mí es hacer una lista muy larga, lo más específico posible, de cada pieza de equipo fotográfico o impresión Creo que voy a necesitar. Entonces, antes de que yo miro los números y pongo nervioso de eso, me gusta clasificarlos por orden de necesidad. Por ejemplo, si usted ha tenido la misma DSLR durante diez años, entonces definitivamente va a ser una mejor inversión para conseguir uno nuevo de lo que sería conseguir un $ 7000 HMI Fresnel. No me malinterpreten, puede escribir su equipo de ensueño en esta lista, así, pero hay que ser conscientes de las necesidades frente quiere.

Después de que haya descubierto las cosas que necesita la mayoría, usted puede empezar a hacer la investigación sobre los precios. Aquí es donde otro coste de arriba viene, si usted lo desea. Si usted no es el mejor en haciendo números, entonces es posible que desee contratar a alguien para que lo haga por usted. Sí, este es otro

costo, pero podría llegar a ahorrar un montón de tiempo y dinero en el largo plazo, sobre todo si te equivocas los números.

Alternativamente, o tal vez en conjunto, se debe ejecutar una hoja de cálculo. Especialmente cuando se inicia el gasto de verdad, va a ser muy importante. Tenga en cuenta, mientras se está ejecutando sus gastos generales, que los números (de su ganancia proyectada) no van a sumar a la cantidad que vas a tener que gastar. Cuando inicia por primera vez, los negocios son todo sobre el punto de equilibrio - a menos que usted acaba de obtener mucha suerte - lo recuerda ser paciente contigo mismo.

Ahora vamos a hablar sobre los costes recurrentes. Costos recurrentes son los costos que se producen con regularidad. Esto incluye cosas como:

- Alquiler
- Electricidad
- Agua
- Cualesquiera otras utilidades de su propiedad pueden requerir
- revisiones de mantenimiento regulares en el equipo para asegurar las cosas están funcionando sin problemas
- Impresión de si usted decide externalizar
- Cualquier otra externalización puede que tenga que hacer si usted no tiene el equipo

Es más importante que los beneficios que usted hace cubren estos costos recurrentes. Debido a que estos son continuos y no aflojar. Y si sus ganancias proyectadas no cubren los costos proyectados, y te

dejan con un beneficio decente, entonces usted debe reajustar sus precios. Una vez más, utilice los costos como una herramienta para calcular la cantidad que debería estar cobrando.

Como administrar su negocio, asegúrese de que inicie sesión cada transacción que usted hace. Lleve un registro de lo que viene y lo que está pasando, y estar dispuestos a hacer cambios como mejor le parezca.

Capítulo 6:
Tener un Plan de Negocios

Usted debe tomar toda la información de este libro hasta ahora y lo puso en su plan de negocio. Antes de escribir su plan de negocio, sin embargo, usted debe determinar qué tipo de negocio es usted. Hay muchos tipos, incluyendo:

- Las empresas: Una entidad independiente, legal. Es propiedad de los accionistas, al igual que las empresas que se ven en el mercado de valores. Es muy poco probable que su negocio podría comenzar como una corporación.

- Cooperativas: También llamado una cooperativa. Básicamente, esto sólo significa un grupo de personas que cooperan con el fin de beneficiarse a sí mismos. Cuando la gente se forma una cooperativa, a menudo no es mucho dinero, porque es como un espacio libre para que la gente venga y el trabajo y mostrar su trabajo.

- Asociaciones: Una sociedad es un negocio dirigido por dos o más personas. Si usted tiene un socio de negocios o alguien que también se beneficia de su trabajo, su negocio se considera una asociación.

- Empresarios individuales: Este es un negocio sólo por ti.

- Sociedades de responsabilidad limitada: Una sociedad de responsabilidad limitada. Es como una combinación de una empresa individual o asociación con una corporación. Es para las

empresas más pequeñas, pero le da protección a los propietarios de las empresas más pequeñas. Esto es para que, en caso de la empresa ser demandado, los propietarios no van a perder todo.

Ahora vamos a hablar de cómo crear un plan de negocios. ¿Quieres empezar con su declaración de misión.

Estado de la misión

Su declaración de misión debe reflejar lo que su empresa se trata. Podría ser acerca de por qué empezaste a hacer la fotografía en el primer lugar. Pero también debe mencionar objetivos específicos de su negocio. ¿Usted tiene un enfoque particular? ¿Qué tipo de onda es lo que quieres para presentar a sus clientes? ¿Qué servicios le proporcionará? Tu decides. Y si usted viene con una muy buena declaración de misión, se puede optar por mostrarlo alrededor de su negocio. O usted podría mantenerlo en privado como orientación para usted mismo.

Resume y Bio

Si aún no lo ha preparado su currículum, usted debe hacerlo. Recuerde que, para un currículum que se refiere al negocio fotográfico, usted no tiene que incluir el tiempo que eras una secretaria en un consultorio dental. Incluya sus logros fotográficos primero. Sin embargo, si usted lo hizo aprender una habilidad muy valiosa en ese trabajo de secretaria, por ejemplo, cómo crear una hoja de cálculo, entonces usted debe incluir eso en su lista de habilidades.

También escriba una biografía. En él, usted (y su pareja) debe discutir cómo se convirtió en fotógrafos y amar las cosas que haces en tu negocio ahora. Que sea atractivo e interesante. También me propongo poner estos dos documentos en su sitio web, para que los clientes potenciales pueden estar seguros de sus habilidades y su pasión. Si usted piensa que es necesario, imprimir unas cuantas copias de su hoja de vida para dar a conocer, a petición de cualquier cliente.

Resumen Empresa

Esto incluye una declaración de qué tipo de negocio que maneja. Refiérase a los tipos I definidos al principio del capítulo. Esta sección también debe tener un resumen de inicio. Su resumen de inicio es básicamente una lista de todos los activos que ya posee que se pueden poner a su negocio. Esto podría ser cualquier mueble o equipo fotográfico que ya tiene (por lo que si usted ya tiene una cámara y dos luces, eso es el inicio, incluso si ya los has tenido durante años) o el dinero sólo que hay que invertir específicamente en este negocio. Tenga en cuenta que el arranque es diferente a la de arriba, y cualquier cosa que usted compra a partir de ahora debe iniciar sesión como gastos generales.

Debajo de lo que ya tiene como inicio, debe mantener una lista actualizada de los activos a largo plazo que usted necesita y su valor proyectado. Cualquier cosa que usted ya tiene el arranque que se puede considerar debe ser evaluado por su valor. Esto debe ser realizado por un profesional, y luego los artículos deben estar asegurados en ese valor en el caso de un accidente o una rotura en. Más adelante en el documento, que va a hacer un desglose costo total.

Descripción de Servicios Empresariales

Esto es algo así como su declaración de misión, excepto que no tiene por qué ser tan inspirador. Sólo tienes que indicar lo que su negocio tiene la intención de ofrecer un desglose completo. Esto significa que es necesario tener una sección diferente para cada producto y servicio que desea ofrecer, incluyendo el precio proyectado o diferentes precios. Es probablemente el mejor para establecer la fijación de precios en un gráfico para que usted y los clientes potenciales o inversores puede referirse a ella rápidamente. Esto debe incluir el precio de cada servicio que va a ofrecer, aunque sea incluido en otro precio. Esto significa paquetes de fotos, el precio de los disparos, retoque, impresión, embalaje y cualquier otra cosa que hacer. Recuerde que estas son sólo cuesta proyectados y los precios proyectados.

Base del cliente

Esto es sólo una breve descripción de los clientes que desea alcanzar. Si ya ha configurado una campaña de marketing de Facebook, usted puede utilizar esto como una referencia. ¿Qué edad tienen? ¿Son un grupo demográfico particular? ¿Cuánto dinero su cliente típico hacer?

Evaluación Externa

Todo esto significa es que haga una evaluación de lo que el actual clima de negocios es como. ¿Es la economía bueno? ¿Cómo son los estudios de fotografía similares o artistas plásticos de la zona haciendo? Aquí es donde toda la investigación que hiciste en

precios competitivos viene. Además, enumera específicamente quién es su competencia. Si el mercado está inundado de verdad, solo una lista de sus cinco principales competidores. Incluso se puede hacer una tabla de comparaciones de tasas para que pueda referirse a ella para ayudarle a determinar un precio medio.

En esta sección, también una lista de sus servicios de apoyo. Los servicios de apoyo incluyen cualquier otro pueblo que tiene que llevar a su equipo para que su negocio funcione sin problemas. Si externalizar su impresión, eso sería una. Si usted contrata regularmente locales maquilladores o estilistas, enumerarlos también. También es una buena idea para acabar con toda su información de contacto para tener en un solo lugar. También incluyen algunos servicios de copia de seguridad, en caso de que alguna vez se encuentre en un atasco.

Plan de Marketing, Plan Financiero y Estrategia

Dar una breve explicación de su plan de marketing y cómo espera que funcione. Incluya cualquier y cada estrategia y el programa que se utiliza para difundir la palabra acerca de su negocio, ya sea gratuito o de pago. También es bueno incluir un plan financiero. ¿Qué otras medidas piensa usted tomar para no sólo mantener su negocio a flote, sino para hacer prosperar? Aquí es donde usted va a mantener una lista actualizada de todas las hojas de cálculo, sus ganancias y pérdidas, sus proyecciones para el próximo año, y cualesquiera otras consideraciones financieras importantes que pueda tener.

Equipo

¿Quién es tu equipo actual? ¿Tú mismo? Un socio de negocios? Cualquier persona que proporciona la financiación ajena? Cualquier asistentes fotos o editores tercerizados? Artistas Cabello y maquillaje? Asegúrese de actualizar como se produzcan cambios.

Objetivos

Usted siempre debe terminar a cabo su plan de negocio con las metas proyectadas. Utilice una línea de tiempo de un año, cinco años, diez años. Asegúrese de que sus metas son razonables y alcanzables. Vuelve en unos seis meses para ver si vas a venir cerca de cumplir la meta del año.

Capítulo 7:
El permanecer relevantes

Mantenerse relevante significa simplemente revise de nuevo con sus planes y su investigación para asegurarse de que vas por buen camino. Asegúrese de que está viendo su competencia y prestar atención a lo que está sucediendo en los medios sociales. Introducir nuevas tácticas de marketing si ves que las cosas no están funcionando correctamente o tan eficazmente como le gustaría que lo hicieran. Optimice su marca cada seis meses a un año para mantener las cosas frescas. Asegúrese de actualizar sus hojas de cálculo diario y hacer equilibrios todo seguro semanalmente.

Básicamente, permaneciendo los medios pertinentes que usted sólo tiene que estar al tanto de su negocio. Mantenga su base de clientes al día y participa. No te pierdas la oportunidad de saltar sobre los nuevos medios sociales y nuevas técnicas. Añadir nuevos servicios a medida que los aprende, y tomar las encuestas y sugerencias de sus clientes.

Mientras usted está constantemente aprendiendo y experimentando, su empresa debe ser capaz de mantenerse al día y fresco.

Conclusión

Una vez más, me gustaría reiterar que la ejecución de un negocio es un proceso de aprendizaje y exploración constante. Ser emprendedor es tanto acerca de ser creativo como ser un fotógrafo es. Aunque sé que puede que tenga que hacer más investigación para optimizar su negocio de fotografía para satisfacer sus necesidades específicas, espero que este libro le proporcionará suficiente información para empezar, o para empezar en una renovación de su negocio actual .

Todo en los primeros capítulos se puede poner en uso como a construir su plan de negocio. Para terminar, déjenme decirles acerca de cómo iba a ir sobre la creación de mi negocio desde el principio.

Esquema de su plan de negocios primero y averiguar todos los componentes básicos. Antes de que usted puede ir sobre la investigación de su competencia, lo que tienes que saber lo que está a punto. Hacer esa afirmación, y decidir sobre los tipos de servicios que desea ofrecer. Sabiendo esto, se puede investigar el clima actual. Averigüe quién es su competencia y ofrecer los mismos servicios que hacen, si no más, a precios competitivos.

Precios competitivos hará que usted se destaca, y también lo hará la marca única. Usted está ejecutando una empresa creativa, así que exprese que la creatividad y la singularidad y hacerse notar. La gente siempre está buscando para los fotógrafos, y el mercado está inundado con ellos, por lo que su embalaje exterior va a ser lo primero que atrae a los clientes. Si usted no siente que puede

hacerlo por su cuenta, lo considera una startup costaría contratar a un gran diseñador gráfico.

Averiguar la cantidad de sus costos iniciales van a ser, y comienzan a correr las hojas de cálculo precisas y detalladas. Si no se empieza a cabo buenos hábitos, tendrá demasiada ponerse al día más tarde, y eso es cuando se puede tener problemas.

Si usted sube con un plan de marketing impresionante, su negocio será floreciendo en ningún momento. Utilizar todos los recursos que tiene a su disposición, desde los medios de comunicación social para conexiones de la familia, a los amigos y clientes que ya tiene.

Si usted es meticuloso con todo, desde el comienzo, estoy seguro que va a tener una gran oportunidad en la gestión de una empresa totalmente exitosa. Vuelva a consultar esta guía cada vez que usted se encuentra atascado, y recuerde actualizar sus planes de negocio y objetivos con regularidad.

FOTOGRAFÍA COMPOSICIÓN

12 Reglas de Composición Para sus fotos a brillar

James Carren

Tabla de contenido:

Enmarcado

Color

Conclusión

Introducción

La composición es, sin duda, el elemento más importante de una fotografía o de cualquier expresión artística visual. Composición, después de todo, significa lo que la fotografía se compone de. Artística o no, las fotografías son la información visual. Esto significa que cualquier cosa que usted pone en una fotografía se debe hacer intencional y con propósito. Cada regla y el elemento en este libro va a ayudar a guiar la atención del espectador en la forma en que desea que su fotografía sea percibida. También debe tener en cuenta sin embargo, que todas las reglas y el elemento también se pueden romper o doblado, si usted tiene una buena razón para ello. Sin embargo, es muy importante aprender cuáles son antes de poder romperlas, de esa manera, que se puede dividir en formas útiles, inteligentes las reglas. En este artículo, voy a hablar mucho acerca de diferentes elementos.

Uno de mis favoritos, y más importante, es la línea. Usted tiene líneas principales en las fotografías para ayudar a guiar el ojo para lo que importa, y tiene líneas de horizonte. También voy a hablar de la ponderación de sus fotografías, textura, luz, patrón, la tensión, el equilibrio y la yuxtaposición. Estos son todos los elementos que se aplican en cualquier tipo de arte visual que te puedas imaginar, y voy a discutir cómo se relacionan específicamente con la fotografía.

Con eso dicho, vamos a empezar.

Happy Accidents

Usted sabe la sensación. Es uno de esos días en los que realmente tienen el tiempo para salir y disparar, el clima es perfecto para lo que sea que estamos tratando de hacer, y sin embargo parece que no puede obtener una sola imagen que usted precisa para obtener Ese día. Por mucho que usted puede, fotografía y volver a fotografiarla, nada está funcionando y te has perdido en tantos buenos tiros que usted está desanimado. Entonces, como tu te vas frustrado, ves algo que podría ser bueno y que tipo de orden ni concierto apuntar la cámara hacia ella. Y ahí lo tienes. A,, hermosa casualidad dinámico perfecto. A pesar de esto, tal vez incluso lo utiliza para la clase o un espectáculo, sabiendo que nada de eso era un propósito. Todo el mundo le encanta y te alaba por ello, y nunca tienes el corazón para decir la verdad.

Bueno, ¿Qué aprendemos de esas fotografías que son casualidades y aprenden cómo tomar buenas fotos con coherencia? Comienza con dos cosas: En primer lugar, examinar qué es lo que te gusta de la foto y tratar de averiguar por qué. Tal vez escribir sus pensamientos para referencia futura. ¿Es el color? La textura? ¿El tema? La forma en que el sujeto está posicionado dentro del marco? ¿Hay patrones interesantes o líneas dentro de la foto? En segundo lugar, reconocer que esos son todos los elementos de diseño, y salir y ver si potencialmente puede replicar la foto favorecida. La próxima vez que usted sale de tiro, ver cuáles son los elementos de diseño se puede observar y capturar intencionadamente a su alrededor. Con el fin de que no se dejen confundir, puede ayudar a escoger un elemento que centrarse. Por ejemplo, salir un día con la intención

de darse cuenta de las líneas principales en las escenas. Al día siguiente, salir y buscar yuxtaposiciones de color, ya sean similares o complementarios. Si la práctica de esta forma, se convertirá como una segunda naturaleza para usted y con el tiempo, sus fotografías se hará más fuerte.

Usted también tiene que aprender a ser honesto consigo mismo, y si es necesario, más duro en ti mismo, cuando se trata de el proceso de edición. Muchas veces, cuando veo fotos mal compuestas en las carteras, no es porque la persona no se da cuenta de que la foto es mala. Podría ser por muchas razones, como: la persona está especialmente vinculada emocionalmente con el tema de la foto. A ellos les encanta por razones sentimentales, o porque era su primera foto, o de su abuela, etc., y ellos saben que no es firme y no puede soportar la idea de separarse de él. O bien, sé que no es fuerte, pero es el tiro más fuerte que tenían y que todavía no han tenido (o no tendrán) la oportunidad de tomar otro. A medida que su conocimiento y competencia de los aumentos de la composición, podrás vez más exigente, que con el tiempo hace que su cartera de más y más fuerte.

Ahora, vamos a hablar de algunos de los elementos que usted debe aprender a reconocer.

Regla de los tercios

Quiero empezar con la regla de los tercios, porque era la primera regla que aprendí como un nuevo fotógrafo. Es muy útil para cambiar su composición de manera interesante, y es muy sencillo. Básicamente, a pesar de lo que mucha gente cree, simplemente no quiere poner el sujeto en el centro del marco. Ahora, usted puede estar pensando, "Pero sé que uno de los otros elementos de diseño es el equilibrio." Y estaríamos en lo cierto. Pero hay muchas otras maneras de crear un sentido de equilibrio, que tener todo lo justo en el medio de la trama mucho más dinámico.

Por supuesto, hay momentos en los que centrar su tema pueden hacer ejercicio, por ejemplo: si hay una gran cantidad de movimiento o acción en el fondo, si el sujeto en el medio se equilibra con otros elementos de la midground, fondo, o en primer plano, como en su caso, o si se pone el tema simplemente imperceptiblemente a un lado de la media. Si eres un fotógrafo practicado, me permito sugerir que experimente con estas técnicas y ver lo que piensas. Si eres un fotógrafo nuevo, las probabilidades son que usted ha estado centrando las cosas en su trabajo desde que empezó, así que quieren romper por completo esa idea para usted.

Con el fin de ilustrar de manera efectiva la regla de los tercios, sería de gran ayuda para que usted sea sacar una impresión de que tiene o para tirar de una en Photoshop. El uso de dos líneas horizontales y dos líneas verticales, dividir toda la foto en tercios. De forma ilustrativa, se debe terminar con nueve cuadrados. Lo que quiero ver una vez que hayas hecho esto es que el tema de la foto no cae

justo en el medio de tres plazas. Está bien si el sujeto se encuentre dentro de ellos, pero es necesario que también entran más a la izquierda o la derecha. Esta técnica crea un mayor dinamismo dentro de la foto, lo que permite su ojo para viajar a él y luego alrededor del marco. Lo creas o no, cuando la trampa del sujeto en el centro de la trama, el ojo va directo a la misma, según lo previsto, pero luego no tiene donde viajar. El espectador se atasca, y es por eso fotografías centradas son aburridos.

Líneas principales

Así, teniendo en cuenta e

l hecho de que usted quiere la mirada del espectador se mueva alrededor de una foto, ¿cuáles son algunas maneras de hacer eso? Liderando líneas, para uno, y ellos son mi favorito. Las líneas se van a estar presentes en su trabajo, no importa lo que haces, lo que es todo acerca de tomar el control de ellos para que sirven al propósito de la foto.

Si tienes algo que quieres disparar, eche un vistazo a tu alrededor primero. ¿Existen líneas o caminos que el ojo naturalmente sigue para llevarle al tema? Si es así, usted debe considerar hacer copias de seguridad del sujeto para incluirlos. Y de nuevo, una línea puede ser cualquier cosa que su ojo seguirá. Quiero que pienses en líneas de horizonte como una entidad separada por ahora, pero todo lo demás es juego limpio. Líneas principales pueden ser carreteras, líneas de hierba recortada, nada repetitivo, edificios subiendo, cualquier cosa que se pueda imaginar que guía el ojo con el enfoque de la foto.

Ahora, usted tiene que ser un poco cuidadoso. Uno de los mayores errores que la gente puede hacer con las líneas no se está consciente, y que a menudo puede conducir a cosas tontas como polos que salen de la cabeza. Eso definitivamente no es una línea principal. O bien, puede identificar correctamente una línea que conduce, y luego no enmarcar correctamente, causando que la línea que conduce a no ir exactamente donde se supone que debe. Para

evitar esto, usted debe tomar fotos de la misma escena desde diferentes puntos de vista y ángulos, que es mi siguiente regla.

Líneas de los ojos también puede ser líder de líneas, si usted es un retrato o estilo de vida fotógrafo. Cuando la gente mira entre sí o en algo que está pasando en la escena, que puede atraer el interés al tema, o por lo menos ayudar a que el ojo se mueve alrededor del marco y de vuelta al tema en sí. Es por ello que es aconsejable no tener el sujeto que mira hacia fuera del marco. Es a su vez lleva el ojo de su visor de distancia de la información a la mano. La única excepción a esta regla sería si has tenido una serie en la que usted quería mover la línea de los ojos de su visor de una imagen a la siguiente en una línea. Entonces, tener a alguien que mira hacia fuera del marco sirve como una guía para llevar a la siguiente foto.

Moverse

Estás empezando a prestar atención a los elementos de la composición y tienen un aprecio por ellos, y eso es genial. La cosa es que, muchas veces cuando las personas comienzan a entender la composición, se acercan demasiado cómodo. Debido a que el fuerte sentido de, "Ahora sé lo que estoy haciendo," la gente puede obtener complaciente. Sólo porque usted piensa que usted tiene la composición exacta que desea en el primer disparo no significa que usted debe dejar de disparar. Ahora, para mí, definitivamente creo que overshooting es otro problema que muchos fotógrafos ejecutar en, así que no estoy de ninguna manera diciendo disparar cincuenta fotografías de la misma escena. Pero sin duda debe tomar algunas fotos desde diferentes ángulos, especialmente si usted está disparando digital.

No tenga miedo de moverse; la fotografía es una profesión mucho más físico que mucha gente esperaba que fuera. Cuando encuentre una escena que te gusta, toma la fotografía de frente, de lado, agacharse para llegar por debajo de ella (a excepción quizá con retratos) y levantarse por encima de ella.

Utilice el zoom de la lente, por todos los medios, sino también que no tenga miedo de moverse físicamente más cerca más lejos sin tener que ajustar la longitud focal. Lo creas o no, esto también le dará una mirada diferente que sólo se utiliza el zoom.

No importa si usted piensa que sólo necesita un punto de vista o si usted sabe solo deseas una mirada. Si no experimentar y se mueve

alrededor, se van a arrepentir, porque a menudo, lo que pensamos que queremos en una foto y lo que realmente obtenemos puede ser muy diferente. Además, si usted es un estudiante o te vas a las críticas de cualquier tipo, es posible que se sorprenderá de lo que piensen los demás trabajos con eficacia frente a lo que usted piensa trabajos con eficacia. Y al final del día, que tiene más opciones es mejor que no tener opciones.

Horizon Lines

Muy bien, de nuevo a las líneas. Como dije antes, líneas de horizonte son diferentes de las líneas principales. Cuando la mayoría de la gente piensa en una línea de horizonte, tengo la sensación de que ellos piensan de él que es justo en el centro del marco. Si bien esto puede ser, especialmente con cosas como paisajes marinos, me parece que las imágenes son mucho más interesante cuando se mueve la línea del horizonte ya sea hacia arriba o hacia abajo. Esto se remonta a lo que estaba hablando antes, con el movimiento. Con el fin de mover su línea del horizonte de su línea de visión, lo que tienes que llegar a tanto por encima como por debajo de la altura de los ojos.

Al cambiar la posición de la línea del horizonte, también está cambiando la perspectiva, y puede hacer algo enorme mirada minúscula o viceversa. Por supuesto, todo el mundo entra en una sesión con una idea particular de lo que ellos quieren que sus imágenes se parezcan. ¿Desea que su tema principal para buscar grande, poco, o proporcional a la vida? ¿Es importante para su espectador a mirar hacia arriba o hacia abajo cuando ven sus fotos? ¿Cómo y dónde desea que su espectador a concentrarse?

También puede utilizar líneas de horizonte para guiar la línea de visión del espectador, más que pueda con las líneas principales. Si usted quiere que su espectador a ver algo en vertical, por ejemplo, puede disparar con una línea de horizonte vertical. Piénsalo de esta manera: básicamente se puede doblar el mundo a cómo quiere que se vea para servir al propósito de su fotografía.

Forma

La forma es otro gran guía que puede utilizar para su ventaja, para causar el ojo del espectador a moverse en la que quiere que vaya. Obviamente, saber que todo tiene una forma, pero si usted es un nuevo fotógrafo, ¿Te has detenido a mirar a tu alrededor y realmente considerar las formas que se encuentran en una habitación?

Formas repetitivas son especialmente agradables, y estos pueden ser cualquier cosa, desde líneas de triángulos a los círculos. La repetición puede ser usada para guiar el ojo en un círculo, o en cualquier forma que desee, alrededor de la foto. Sigamos con el ejemplo de los círculos. Tengo una fotografía mía que el público ha encontrado especialmente agradable debido a la presencia de tres círculos concéntricos que ni siquiera me di cuenta al principio. La fotografía es de una niña en una falda de círculo. En la falda de círculo es un patrón de árboles alrededor del dobladillo. Y la niña pasa a estar sentado en un trozo de hierba que se ha aplanado en un círculo. El primer círculo de hierba atrae los ojos para el vestido, que a su vez atrae a los ojos a la chica.

Como yo, como ser un mejor fotógrafo, usted aprenderá a notar activamente forma antes de tomar la fotografía.

Otra cosa que es genial para considerar con formas es número. Si usted tiene un número de formas repetitivas en una fotografía, es mejor si eso es un número impar. Simplemente haga algo para ayudar con el equilibrio, que al principio del cepillo se podría

pensar es extraño. Pero simétrica no siempre significa equilibrio.

Considere no sólo las formas existentes que están a tu alrededor (no se olvide de los polígonos), pero las formas que se pueden hacer con los componentes existentes de su fotografía. Si, por ejemplo, tiene tres niñas que estás fotografiando, considere ponerlos en una formación triangular para guiar el ojo del espectador alrededor de la foto. Usted puede utilizar el punto de ese triángulo formulado para llamar la atención sobre el tema de su foto, ya sea la tercera chica o algo completamente distinto.

Profundidad de campo

Ahora vamos a hablar de la profundidad de campo, así como asegurarse de hacer uso de los conocimientos adquiridos, midground y el fondo. La profundidad de campo, básicamente, significa la cantidad de distancia percibida entre los objetos o sujetos más cercanos y más lejanos que están en el foco de una fotografía. Si usted tiene una profundidad de campo, usted va a tener su cámara fijada en una abertura baja, como f4 o f8. Una profundidad de campo hace que las cosas se ven de ensueño y la atención se centra principalmente en el primer plano, a menos que usted está tirando con un 4x5, que puede inclinar y cambiar. Una profundidad de profundidad de campo ofrece un mayor enfoque de todo el camino a lo largo de la foto, desde el primer plano, a través de la midground, todo el camino hasta el fondo. Cuanto mayor sea la parada de f, más nítida es la imagen, hasta el punto donde se puede tener todo en una imagen en el foco, si ese es el aspecto que desea ir.

Profundidad de profundidad de campo es a menudo asociada con el trabajo documental, aunque eso está empezando a cambiar. También se asocia con el paisaje, ya que cuanto más detalle se puede ver en un paisaje, mejor.

Yo creo que siempre hay que estar al tanto de todo lo que está presente en su marco, pero esto lleva tiempo y mucha práctica, porque cuando usted primero comienza a disparar, su principal preocupación va a ser el sujeto. Si bien esto puede parecer tener sentido en el principio, te vienen a buscar a medida que aprende a

editar fotos que usted pensó inicialmente eran grandes no es tan bueno debido a las distracciones en el mediano y el fondo. Probablemente usted piensa: "¿Cómo no se me olvida esa persona caminando por la calle detrás de mi modelo?" Bueno, la respuesta es simple: sólo eras más centrado en el modelo en el tiempo, que es una respuesta biológica natural. Nuestros cuerpos están cableados para filtrar la información para que nos centramos en lo que es más importante para nosotros en un momento dado y filtrar la información sensorial sin importancia. Es por eso que usted podría pensar la casa de un amigo huele raro cuando entras, pero diez minutos más tarde que ni siquiera notarlo. De lo contrario, nuestros cerebros se volverían tan abrumado con la información sensorial que podría volverse loco. Esto es exactamente por eso que es importante reconocer que la fotografía es una habilidad, y usted no puede simplemente tomar una foto para que sea bueno. Parte de ser un buen fotógrafo es aprender a ser hiper consciente de su entorno, en parte por su propia seguridad y por el bien de sus fotos. Sin embargo, es difícil volver a cablear el cerebro, así que no te sientas mal si siempre tienes esas fotos que tienen algo en ellos que no se dio cuenta. Sé que todavía me pasa a mí.

Yo quiero hablar de midground para un poco, porque me siento como primer y segundo plano siempre se mencionan, pero rara vez es midground. No olvide que usted tiene toda la trama a utilizar, y usted debe tratar de llenar todo con puntos de interés para que el ojo del espectador no sólo se quede atascado en el primer plano. Aunque su primer instinto puede ser para poner su tema principal en el primer plano, considerar la adopción de un tiro o dos donde paso atrás sólo lo suficiente para ser considerado midground. O incluso, ocultar su tema principal en el fondo y permitir que su espectador a descubrir que, no ser golpeado en la cabeza por ella.

Ahora, si usted está usando una profundidad de campo, usted puede preguntarse por qué necesita puntos de interés de la midground y el fondo. No estarán en el foco de manera lo que es el punto, ¿no? Bueno, a veces tener esa pequeña sombra de algo que está al acecho en el fondo, ya sea un mueble o de otra persona, puede ser suficiente para despertar el interés de un espectador. A veces, una fotografía no es sólo el tema principal en absoluto.

Lo bueno de la profundidad de campo, también, es que se puede cambiar de afilado para versa superficial o vicio y todavía tienen el mismo tiempo de exposición como lo hacía antes. Estos se llaman exposiciones equivalentes. Usted acaba de ajustar su apertura, y luego cambia la velocidad de obturación en consecuencia para que la cámara todavía está permitiendo que la misma cantidad de luz en la lente. Y voilá! Misma exposición, diferente profundidad de campo.

Es probable que encuentres, con el tiempo, que le gusta un cierto estilo de la profundidad de campo más que el otro, y eso está bien. Eso, en parte, se convertirá en su propia estética personal.

Peso

Peso, en la fotografía, tiene que ver tanto con el equilibrio y con lo que es importante para la fotografía. Peso visual va a afectar el equilibrio de la fotografía, que voy a hablar un poco más tarde. Peso visual, en esencia, es la cantidad de tirar de un objeto en una fotografía tiene. ¿Cuánto se presta atención a algo dentro de una composición? Si sus ojos se disparan directamente a él, entonces tiene mucho peso. Si no, no lo hace.

Volviendo a la regla de los tercios, por lo general quiere asegurarse de que los puntos en la foto con el mayor peso son los puntos que desea que su público se dio cuenta, y que no están justo en el medio de la foto. Si usted tiene un punto de enfoque en gran medida ponderada hacia la parte inferior, se puede escuchar a alguien decir que tu foto es "inferior ponderada". El mismo principio se aplica para una imagen ponderada superior.

Así que, ¿qué factores pueden hacer algo en una imagen tiene mucho peso?

- Si tiene un objeto grande en una foto, por supuesto, sus ojos van a dibujar derecho a ella antes de que algo pequeño. Lo mismo ocurre si se yuxtaponen algo pesado con algo ligero.

- El color también puede jugar un papel. Los ojos se sienten atraídos por darks antes luces porque la oscuridad es percibido como más pesado. Los colores oscuros pueden abrumar a un visor rápido, así que ten cuidado con ellos. También,

colores cálidos vienen hacia su público y los colores fríos retroceden. Voy a ir más a fondo sobre la teoría del color en mi último consejo, sólo sé que si usted tiene roja sobre fondo de color azul, que el rojo va a saltar a la vista, mientras que el azul se funde en el fondo. Así, a pesar de que los objetos más grandes tienen más peso, si usted tiene una escena en su mayoría de color azul con un poco de rojo, ese poco de rojo va a mandar más atención que un objeto azul grande hará.

- Las imágenes u objetos de alto contraste también llevan mucho peso, que es por eso que es importante no abrumar a su espectador con demasiado. Por lo tanto, es posible que desee optar por el pop contraste sólo en partes realmente integral de su imagen, en la que la mayoría desea que el enfoque de ir.

- Los grupos tienen más peso que los objetos singulares. Ahora, mientras pudo, yo no sugiero que salir y empezar a hacer montones de objetos pequeños para tomar imágenes de. Un grupo puede ser cualquier cosa que su cerebro se asociaría con otra cosa, como algo que está estratégicamente situado en las proximidades de otra cosa, o un motivo repetitivo, como un círculo.

- Para averiguar lo que tendría un peso más ligero, referirse a cada uno de estos puntos de bala y hacer lo contrario.

Entonces, ¿qué significa eso para su punto de enfoque? ¿Tiene que ser necesariamente el objeto más fuertemente ponderados? La respuesta es absolutamente no. Aunque el ojo natural se elaborará al objeto en mayor medida ponderada, que no necesariamente quiere que se quede allí. Si tu foto está fluyendo bien, entonces el ojo se encuentra el objeto en gran medida ponderada, se centran en

él, y luego continuará moviéndose alrededor del marco. Puede ser óptima una gran parte del tiempo para tener los objetos ponderados dibujar el ojo al objeto ponderada menor.

Es todo depende de ti, y a medida que disparar más y más, usted aprenderá lo que funciona y lo que no.

Otro aspecto de peso en la fotografía puede ser el borde alrededor de la imagen. La elección de una frontera a menudo es casi tan importante como la propia imagen en la fotografía artística, por lo que la moda sin fronteras se propaga a menudo me deja intranquilo, aunque entiendo que es estándar en la industria. Si usted es un fotógrafo de bellas artes y que se va a imprimir y colgar sus imágenes, tenga en cuenta que tal vez no sea la mejor opción para tener una frontera hasta el final, incluso alrededor de su imagen. Incluso más agradable es la imagen ponderada inferior. Experimentar con sus fronteras y encontrar lo que funciona mejor para sus imágenes.

Yuxtaposición

Yuxtaposición proporciona otro tipo de equilibrio visual, aunque esto también puede caer en el lado simbólico de las cosas. Desde que se basa en nuestra comprensión de los elementos simbólicos, que puede ser diferente en cada cultura. Puede utilizar todos los elementos que crean contenido en una foto para crear yuxtaposición. Entonces, ¿qué es la yuxtaposición, exactamente?

Es la colocación de lado a lado de dos cosas que son lo contrario de los demás, o por lo menos, no parecen que van de la mano. La técnica crea un sentido de interés, la intriga, ya veces el humor o malestar, dependiendo del estado de ánimo tratando de lograr por el fotógrafo. Yuxtaposición, en mi mente, también tiene un poco que ver con la ironía, y se puede utilizar para crear un tema para una foto. La cosa es que usted no quiere la foto para gritar necesariamente de qué se trata. Debe haber algún misterio dejado a él, para que el espectador es capaz de sacar sus propias conclusiones. Me gusta insinuar yuxtaposiciones con mis títulos.

La yuxtaposición se utiliza mucho en la publicidad, ya que con la técnica, usted está tratando de llegar al espectador a hacer una asociación, y que la asociación entonces ayuda a vender un producto.

¿Cuáles son algunos ejemplos de cosas que usted puede yuxtaponer?

- Grande y pequeño

- Alto y corto
- humano y animal
- humano y la naturaleza
- La grasa y el flaco
- Hombre y mujer
- Suave y duro
- El movimiento y la quietud
- Colores complementarios
- Mínimo con barroco

Básicamente, cualquier estado del ser y su opuesto. La técnica es la que es fuerte en la persuasión, y yo diría que casi podría yuxtaponer nada, siempre y cuando usted tenía una razón sólida que lo respalde. Una gran cantidad de yuxtaposiciones, sin embargo, va a ser más sutil que los ejemplos que se enumeran más arriba. A menudo, las yuxtaposiciones tienen que ver con algo personal o algo político, por lo que sólo tiene que ser consciente de esas señales como usted hace su trabajo.

Equilibrar

El equilibrio es una cosa curiosa, porque realmente, si lo piensas bien, la regla de los tercios nos dice que tengamos fotos desequilibradas. Esto es porque, como he dicho antes, que tiene su punto de enfoque en el centro de la trama a menudo sólo se detiene el ojo se mueva alrededor de la imagen, creando un tiro aburrido.

Vamos a empezar con el concepto de equilibrio que todos entendemos, y luego explorar algunas otras maneras en que una foto puede ser equilibrada sin ser centrada o simétrica.

Si usted quiere lograr "verdadero" equilibrio en tu foto, trate de simetría. Esto va a crear lo que se conoce como balance de izquierda-derecha, donde ambas mitades de la foto llaman la atención por igual. También va a crear más tranquilidad dentro de la foto. Para mí, sin embargo, la simetría es generalmente aburrido. Me parece que la tranquilidad se puede lograr a través de otros medios.

Otra manera de lograr una especie de equilibrio en sus fotos es por tener un punto de interés en cada mitad de la trama. Esto no quiere decir que tienen que ser simétrica o incluso que tienen que tener el mismo peso, sólo dos tienen que llamar la atención. Con este tipo de equilibrio, pensar en los puntos de interés en la fotografía como objetos en una escala. Una de ellas es, el otro hacia abajo. Por lo que tiene, por ejemplo, el sol en la parte superior derecha del marco, y un perro en la parte inferior izquierda.

Y una gran parte del tiempo, el desequilibrio es mejor que el equilibrio, ya que crea la tensión de la foto necesita para ser interesante. Desequilibrio crea la sensación de que algo está por suceder, y la gente va a querer mirar para ver lo que es. El más extremo el desequilibrio, por ejemplo, si usted tiene todo lo importante en una foto empujado a un lado, mayor será la fuente de tensión.

Ahora, si usted tiene un objeto particularmente grande en una foto, usted querrá asegurarse de que usted tiene algo más importante en un lugar de oposición en el marco de equilibrar a cabo, de lo contrario parecerá pesado e incómodo. En caso de duda, utilice la regla de los tercios.

Como usted está aprendiendo a equilibrar sus fotos, me permito sugerir que usted echa un vistazo a varias fotos que te interesan. ¿Están izquierda-derecha equilibrada? No te hacen sentir tranquilo, o tienen mucha tensión? Piense también en algunos de los otros consejos. ¿Los objetos de interés forman las formas que dibujan el ojo para ellos? ¿Qué clase de peso tienen los objetos? ¿Qué atributos darles su peso?

Si una foto te hace demasiado incómodo, entonces podría ser demasiado pondera a un lado. Sin embargo, dependiendo de qué mensaje que está tratando de enviar con su fotografía, esto podría ser exactamente lo que quieres. Si alguna vez estás seguro sobre el equilibrio de tu foto, siempre se puede intentar cambiar el marco arriba o hacia abajo o hacia un lado con el fin de cambiar para arriba, y decidir cuál te gusta más tarde.

Tensión

Como usted probablemente puede ver ahora, la tensión, el peso y el equilibrio son todos muy relacionados entre sí. Peso afecta el equilibrio y el equilibrio afecta a la tensión. La tensión en la fotografía se define mucho a la definición literaria de la palabra. Es la expectativa de que algo está a punto de ocurrir. Es ese momento antes de este momento. Henri Cartier Bresson llamó el momento decisivo, ese instante que sabemos lo que estamos a punto de hacer, pero no lo hemos hecho todavía. Eso, en sí mismo, es la tensión, y eso, es lo que, como fotógrafos, todos queremos capturar.

Cuando la gente está implicada, el momento decisivo puede ser fácil de ver, pero eso no significa necesariamente que sea fácil de capturar. Tienes que estar viendo, prestando atención, y haga clic en el obturador en el momento justo. Es una de las cosas que hace la fotografía documental con tanta fuerza, y por qué hay que volver muchas veces.

La tensión también se crea con sólo la intersección derecho de todos estos elementos que hemos estado hablando. Pero de nuevo, incluso si estás fotografiando un edificio, es necesario estar de pie en el ángulo recto con la luz adecuada y la profundidad de campo de la derecha para obtener una foto verdaderamente excepcional.

Así que lo que cuenta como la tensión en una fotografía? Yo diría que todo lo que le da ese momento apnea. Pero definitivamente hay algunos elementos de diseño que lo causan, algunos de los cuales he hablado.

Puede ser causada por:

- convergentes o divergentes líneas
- Las líneas o formas que terminan en puntos de interés.
- Oponerse a la energía, ya que entre las personas. Mira el lenguaje corporal. Si usted está interesado en ella, no hay tensión allí.
- Las líneas de los ojos
- patrones radiales (y estos no necesariamente tienen que ser circular, cualquier patrón que continúa desde un punto central hasta los bordes de la foto).

Si prestas atención a estas cosas a medida que disparar, tendrás fotos mucho más dinámicos en ningún momento.

Enmarcado

Enmarcar es probablemente mi elemento favorito de la composición de qué hablar, creo que porque es muy importante y la gente suele olvidarse de él. El encuadre es todo acerca de la elección de lo que pasa en su imagen, ya menudo ocurre inconscientemente. Vemos algo que queremos fotografiar, aseguramos de que el sujeto está en el marco, y que encaje. Al menos, eso es lo que pasa cuando empezamos a salir, o cuando no tenemos mucho tiempo para recibir la vacuna. Pero ¿con qué frecuencia se obtiene una foto que está cerca de perfecto y luego notar algo de distracción en ella? Eso es cuando usted sabe que usted necesita para hacer que enmarca más de una elección consciente.

En esa fracción de segundo que disparar el obturador, que está utilizando todos los elementos que hemos hablado juntos para hacer una fotografía. Usted está decidiendo qué poner y qué dejar fuera.

Ahora, una de las cosas más molestas que oye decir mucho es que sólo puede surgir más tarde. Mientras que usted puede hacer esto, en realidad no significa que usted debe. Por un lado, los cultivos disminuye la cantidad de información en su fotografía; literalmente hace que la resolución peor. Por otra parte, si recorta demasiado extremadamente puede alterar la relación de aspecto de su foto, que puede resultar muy funky busca. Esta es la razón por encuadre es tan importante. En lugar de decir, "Voy a recortarla más adelante", dicen, "¿Qué es lo que realmente quiero en esta foto y lo que puedo eliminar en este momento?"

Elimine cualquier cosa, desde el marco que es una distracción de su tema. Entiendo que a veces esto requiere un poco de trabajo en el puesto, pero si es una simple cuestión de pasar por encima de cualquier dirección o de ajustar su cámara hacia arriba o abajo, no seas perezoso, simplemente lo hago. Si no se le patadas a sí mismo después de todo el trabajo extra de recorte y corrección de perspectiva que tiene que hacer.

No sea perezoso sobre las partes del cuerpo, tampoco. Incluso algo tan aparentemente pequeño como dejando fuera la punta de un dedo hace algo a la psicología humana que no es tan agradable.

Experimentar con si desea que la orientación de la fotografía sea vertical u horizontal. Incluso si usted tiene un formato preferido, siempre es bueno tener un poco de variedad.

En caso de duda, disparar más fotogramas de una escena. De esa manera, si te gusta más posicionada a la derecha, mientras que usted está disparando, pero más tarde gustaría haber caminado más a la izquierda, tendrás algo para elegir en lugar de tener que ir re-shoot.

Color

El color es una de las herramientas más poderosas que tiene en su arsenal como fotógrafo. Por desgracia, es también uno de los más mal utilizada. Tener un buen color en una foto no siempre iguales poniendo encima de la saturación y el contraste. De hecho, rara vez será eso el caso.

¿Cómo usted elige para manejar el color está todo lo relacionado con su propia estética personal. Algunas personas prefieren brillantes, colores apareciendo, algunos prefieren silenciado, algunos prefieren fiel a la vida, y algunas personas prefieren blanco y negro. A medida que disparar, prestar atención a las cosas que parecen más a menudo para atraer a usted. También presta atención a la forma de manipular las cosas en el puesto. ¿Por qué usted tira la forma de hacer? ¿Qué colores te encuentras son los más frecuentes en su trabajo? ¿Cuál es su efecto en ti psicológicamente? ¿Es ese el efecto que usted quisiera que tiene en un espectador potencial? Si es así, estás en el camino correcto, y si no, usted debe reevaluar para ver cómo puede acercarse a lo que sea que quieras realizar.

Dicho esto, quiero dar un pequeño resumen de algunas de las reglas básicas de la teoría del color. Usted tiene su primaria, secundaria y colores terciarios. Primaria son, por supuesto, azul, amarillo y rojo. Secundaria son de color púrpura, naranja y verde, y terciaria son de color azul-verde, azul-violeta, rojo-naranja, y cualquier otra cosa. Los colores también tienen complementos, y al yuxtaponer dos complementos, que crean tensión en el que se encuentran. Usted

probablemente ya lo sabía por instinto, pero eso es parte de por qué es tan importante prestar atención a los colores cuando se dispara, especialmente si usted tiene control sobre lo que sucede en tu foto. En un ambiente de estudio, usted no tiene absolutamente ninguna excusa para no hacer que el espectador se sienta exactamente cómo usted quiere que el uso del color. Con el fin de identificar un complemento, utilizar una rueda de color. Elija el primer color que desea usar, y luego ir directamente a través de la rueda de encontrar su complemento. Por ejemplo, el complemento de amarillo es de color púrpura. La yuxtaposición de esos dos colores crearía una foto muy dinámico de hecho.

Aquí, estamos llegando a la categoría de esquemas de color, de los cuales hay millones de personas. Yo sólo te voy a dar algunos de los tipos básicos. Aparte de complementaria, también tiene análoga, que es de tres colores al lado del otro en la rueda. Esto significa que el verde, azul y azul-verde sería análogo.

Entonces usted tiene una tríada, que es de tres colores uniformemente espaciadas alrededor de la rueda.

Por último, por lo básico, que ha dividido complementaria, que es cuando usted escoge un color base, encontrar su complemento, y en vez de emparejamiento con el complemento, sincronizarlo con los dos colores adyacentes al complemento.

Aunque no espero a nadie que vaya por ahí con esquemas de color memorizados, es importante por lo menos tener un conocimiento básico de modo que usted sabe lo que está diciendo con colores. Para ello, también se puede consultar significados de color, pero entiendo que, al igual que con el simbolismo, el significado puede

variar por la cultura.

Por último, usted debe ser consciente de que visualmente, colores cálidos vienen hacia usted y los colores fríos retroceden. Los colores cálidos también son emocionantes y llenos de energía, donde los colores fríos tienden a ser calmante. Si se tiene en cuenta todo esto al planear su próxima sesión de fotos, que será mucho más en control de cómo su espectador responde a la imagen.

Conclusión

Con todas estas herramientas, que pronto será capaz de elaborar buenos, fotografías sólidos. Con una base de buenas, fotos sólidos, usted aprenderá, con el tiempo, para elaborar excelentes fotos. Cuanto más se puede prestar atención a las reglas de la composición, más innata la sensibilidad se convertirá a usted. Composición, después de un tiempo, se convertirá en algo que se hace naturalmente en su cabeza mientras se mira una escena. Puede parecer que no estás haciendo nada especial, pero en realidad está tomando rápidamente balance de cosas como el primer y segundo plano, el equilibrio y la tensión. Todos los elementos hablaron son extremadamente importantes para su fotografía, y si bien puede ser abrumador al principio, comprender estas herramientas significa que usted controla exactamente cómo su audiencia ve su foto.

Eso, creo, es la meta de cada fotógrafo.

FOTOGRAFÍA EXPOSICIÓN

9 secretos para dominar el arte de la fotografía de la exposición en 24 horas o menos

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2015 Sender Publishing

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Introducción

La exposición es la clave de todo su fotografía, ya que su exposición, para todos los efectos, es la fotografía. Ya sea que esté trabajando en el cine o digital, la exposición es el proceso mediante el cual se permite la luz sobre la película, o en la lente que va a grabar digitalmente, según sea el caso. Si usted permite que muy poca luz, entonces usted tiene una imagen que está subexpuesta. Si usted permite que el exceso de luz, entonces está sobreexpuesta, y en general, no son buenas condiciones para estar en. La exposición a menudo puede ser una de las cosas más difíciles para un nuevo fotógrafo para conseguir una buena comprensión de, pero es muy importante que hace, especialmente si usted es un fotógrafo de la película, o si desea ir por ese camino con el tiempo. Creo que muchas de las personas les resulta difícil porque es la parte de la fotografía que le obliga a hacer un poco de matemáticas para hacerlo bien. La gente ve los números y fracciones, y de inmediato se convierten intimidado. Con una cámara digital, es demasiado fácil simplemente ignorar el aprendizaje acerca de la exposición, ya que se puede ver en inmediatamente y ajustar hacia arriba o hacia abajo. Sin embargo, si esto es algo que se hace profesionalmente, entonces usted sabe que es mejor saber lo que estás haciendo, para que no pierdas el tiempo de su cliente jugueteando con perillas. Y a pesar de que usted puede memorizar combinaciones de exposición para ciertas condiciones climáticas si quieres, me parece que es mucho más fácil simplemente memorizar sus aberturas estándar y velocidades de obturación e ir de allí. Con el tiempo, se convertirá en poder salir a la calle y hacer una conjetura razonable educada en cuanto a lo que sería su exposición.

A lo largo de este artículo, voy a explicar subexposición y sobreexposición, y cómo evitarlos. También voy a explicar de apertura y velocidad de obturación, cómo trabajan juntos, y lo que significa perilla ISO. Voy a explicar la profundidad de campo, y cómo ha afectado de forma independiente por la velocidad de obturación y la abertura. Luego me iré a vivir en los diferentes modos de disparo general ofrecidos en las cámaras digitales, y cómo y cuándo usarlos. Voy a buscar un poco de avanzada con el sistema de zona, la exposición equivalente, y la forma de corregir las cosas, tanto en Photoshop y en el cuarto oscuro si usted comete un error.

¿Qué es la exposición?

Si usted quiere conseguir realmente técnica, la exposición se define como: la cantidad de luz por unidad de área que llega a la superficie fotográfica, ya sea un pedazo de papel estucado, una tira de película o un sensor electrónico. Todo lo que realmente significa es que es la cantidad de luz que está dejando a la lente. Si lo piensas bien, las fotografías están hechas de luz, que graba la imagen en la superficie que usted elija.

Como fotógrafos, controlamos la cantidad de luz se utiliza para grabar la imagen en función de varios factores. Para la cámara, esos factores son la apertura, velocidad de obturación y la ISO. Combinados, los valores que se introducen en la cámara dicen que la cantidad de luz que necesita cada vez. El problema es que, al igual que con los ordenadores, la cámara es sólo tan buena como la información que usted introduce en ella.

Usted decide su apertura, velocidad de obturación y la ISO sobre la base de las condiciones que estés fotografiando en primera y en segunda preferencia estética. Si usted tiene una escena oscura, obviamente, tiene que dejar entrar más luz para obtener una imagen que está correctamente expuesta, y viceversa.

Entonces, ¿cómo saber si una foto está expuesto correctamente? Por lo general, quiere que el tema de la escena para ser bien iluminado Cuando no es así, esto se llama la subexposición. Por supuesto, esto no quiere decir que no se les permite tener sombras, pero hay una diferencia entre la sombra y la imagen es demasiado oscura. Usted

puede decir si usted tiene una imagen subexpuesta de varias maneras. Por digital, la imagen serán elementos muy oscuros e importantes, en particular el sujeto, no se define claramente. También se podría notar una gran cantidad de ruido digital en sus fotos. Esto es especialmente frecuente cuando estás rodando por la noche o en zonas de baja iluminada. Si usted está tratando de ver si su película es subexpuesta, y luego mirar la densidad. Si se ve todo negro o es difícil de distinguir de la imagen, incluso en una caja de luz, entonces su negativa está subexpuesta. Con fotos subexpuestas, se pierde detalle en las sombras de la foto.

La sobreexposición sucede cuando se ha permitido el exceso de luz que llega al sensor o la película. Esto sucede mucho en los días muy soleados, especialmente si usted está disparando desde el mediodía a dos. Sus brillos y luces serán demasiado brillante, dando lugar a lo que se conoce como un golpe a cabo. Además, si se dispara en este momento del día, podrás también termina con, sombras poco favorecedores realmente duras. Usted sabrá a ciencia cierta si sus reflejos apagó al ver su foto y ver si hay algunas áreas brillantes que deberían haber tenido el detalle pero no lo hacen. Prendas blancas, por ejemplo, de encaje, son realmente fáciles de sobreexponer y perder rápidamente detalle. En cuanto a la película, se puede decir si está sobreexpuesta si se ve demasiado delgada, o claro.

Cualquiera sea el método de fotografía que utilice, siempre es mejor sobreexponer que a subexponer. Cuando sobreexponer, significa que al menos la información quedó registrada y, probablemente, se puede sacar con algunas maniobras cuidado en Photoshop. Considerando que, si subexponer, la información no estaba allí, para empezar, por lo que no tienen nada que tirar de. En una punta más tarde, te voy a dar algunos consejos sobre cómo solucionar el

marco y fotos sobreexpuestas, ya que ocurre, a todo el mundo. Pero el objetivo principal de este artículo es que le enseñe cómo tomar una foto correctamente expuesta, y para hacer eso, tengo que explicar por qué los diferentes elementos de la exposición funcionan de la manera que lo hacen.

Abertura

Apertura va a ser la columna vertebral de lo que se aprende acerca de la exposición, y es muy importante entender, aunque puede ser intimidante al principio. También se conoce comúnmente como un f / parada, apertura significa simplemente, cuán grande es la abertura en su lente es. Es decir, la cantidad de luz que en realidad estás permitiendo a la cámara con el fin de crear la exposición.

Ahora, aquí hay algo que va a sonar de miedo al principio, pero en realidad va a hacer su vida más fácil. F / paradas se hacen más grandes en el número como el tamaño de la abertura de la lente disminuye. Parece derecha contrario a la intuición? Como tiene que ser al revés? Se podría pensar así, hasta que se entera de que los números de PARADA F se basan en las fracciones, y por supuesto, 1/8 es mayor que 1.16, por lo f8 es una abertura más grande que f16.

Mi sugerencia, para hacer su vida más fácil, sería que memorizar su f / detiene. Si está trabajando con una cámara digital, probablemente estás viendo, pensando algo como: "Hay tantos números en esta cosa. ¿Cómo voy a recordar a todos ellos? "Pero si usted está trabajando con analógico, (o si tiene ambos) usted sabe que hay muchos menos números en su cámara. ¿Por qué? Porque la mayoría de las cámaras analógicas sólo utilizan f / paradas estándar, donde las cámaras digitales también Lista paradas medio. Todavía se puede detener por un medio una parada en una cámara analógica también, sólo que no se muestra. Además, me parece que el uso de paradas y medio vuelve confuso para la mayoría de las

personas cuando tratan de hacer sus cálculos para ajustar la exposición equivalente (que voy a discutir más adelante). Así que, en general, me quedo con los f / altos estándares, e ir de allí.

La norma f / paradas son, de mayor a menor:

- F / 1.4 (aunque una gran cantidad de cámaras no van hasta tan lejos)
- F / 2
- F / 2.8
- F / 4
- F / 5.6
- F / 8
- F / 11
- F / 16
- F / 22
- F / 32
- F / 64

Ahora, no se deje confundir por el hecho de que he dicho un montón de cámaras no van hasta tan lejos. La razón que digo arriba se debe a que, con f / 1.4, que está dejando entrar más luz de lo que son con f / 2, y así sucesivamente. Si deja de abajo, usted está reduciendo a la mitad la luz que sólo permite a su lente. Si usted abre una parada, la cantidad de luz se duplica. Por lo tanto, f / 16 es exactamente la mitad de la luz de f / 11, y así sucesivamente. Hay algunas ecuaciones por ahí que pueden explicar la parte de matemáticas de las cosas, pero no sé sobre usted, yo nunca fue el más grande en matemáticas, y me parece que la ecuación tiende a asustar a más personas de lo que ayuda.

También debe saber que los controles de apertura profundidad de campo, que explicaré en otro consejo.

Al jugar con f / paradas y descubrir qué tipo de profundidad de campo lo prefiere, usted probablemente encontrará que usted tiene un f preferido / parada, en torno al cual se ajusta la velocidad de obturación. Yo normalmente me encuentro ajustado en f / 8 of / 11, porque me gusta una imagen bastante onírica con un poco de nitidez. Además, f / 11 es siempre un buen lugar para empezar en un día soleado.

Velocidad de obturación

La velocidad de obturación es el otro medio esencial para la ecuación de la exposición. En lugar de controlar la cantidad de luz que se deja a la lente, que controla cuánto tiempo se deja que la cantidad de luz en para. Y, mientras que los controles de apertura profundidad de campo, la velocidad del obturador controla el desenfoque de movimiento. Una velocidad de obturación lenta permite más movimiento dentro de una foto, mientras que una velocidad de obturación rápida detiene el movimiento para un rizador, menos soñadora, foto. Al igual que con la apertura, también hay una lista de velocidades de obturación estándar.

Ellos son:

- 30 segundos
- 15 segundos
- 8 segundos
- 4 segundos
- 2 segundos
- 1 segundo
- ½ segundo
- ¼
- 1/8
- 01/15
- 01.30
- 1/60
- 1/125

- 1/250
- 1/500
- 1/1000
- 1/2000
- 1/4000

Hay más, estos son sólo los más estándar. Como puedes ver, cada velocidad de obturación es una parada desde el pasado, reducir a la mitad la luz que entra en la cámara. Usted va a ajustar la velocidad de obturación y la abertura en conjunto con ISO, que voy a hablar de la próxima. Diferentes velocidades de obturación son buenos para diferentes calidades de luz, pero recuerde que usted también tiene que seleccionar la abertura correcta también.

Las exposiciones más largas (las más de un segundo o más de longitud) van a ser bueno para situaciones de poca luz, como la fotografía de la noche o en una habitación a oscuras. La larga exposición permite obtener más información en estas situaciones para ser registrados, pero también significa que usted está permitiendo una mayor desenfoque de movimiento. Si usted no es un gran fan de ese estilo, se debe considerar la adición de más luz a la escena, o haciendo uso de un flash de montaje. También puede poner encima de tu ISO, pero esto produce más grano (o ruido, si usted está disparando digital).

Exposiciones largas (más de un segundo o debajo de longitud) son buenos para capturar el movimiento del agua u otro movimiento lento.

La mitad de un segundo a alrededor de 30.1 añade el desenfoque de

movimiento de un objeto en movimiento. También me gustaría decir que si usted tiene una mano excepcionalmente estable, se puede tratar de asimiento de la mano, ya sea analógica o digital, a eso de 01.30. Experimente con esto un poco sin embargo. Si usted es débil como yo, es posible que aún así es mejor utilizar un trípode o acelerar el obturador hasta otro par de paradas.

Uno quincuagésimo a 1 / 100o es donde normalmente empiezo de fotos de mano. Siempre habrá situaciones en las que usted necesita para entregar mantener, especialmente si estás en un entorno de alta energía que requiere mucho movimiento, como la fiesta de cumpleaños de un niño o una ceremonia de boda.

1 / 250o de 1 / 500a es bueno para la acción relativamente rápido, y nada más alto que se utiliza normalmente en cosas como eventos deportivos. Estas velocidades de obturación también puede ser bueno para la captura de los bebés y las mascotas quebradizo, ya que no tienen todavía muy largo.

Más adelante en el libro, yo te voy a dar algunos ejemplos de buenas combinaciones de exposición para diferentes clima y las condiciones de iluminación. Yo también voy a explicar exposiciones equivalentes, que son combinaciones de apertura y velocidad de obturación que permiten a la misma cantidad de luz en la cámara (como resultado de la misma claridad u oscuridad de una imagen), mientras que le permite cambiar la cantidad de desenfoque de movimiento , o la falta del mismo, o la profundidad de campo. Recuerde, el cambio de velocidad de obturación cambia la cantidad de movimiento en una imagen. Yo no recomendaría tratar de cambiar la velocidad de obturación para afectar a la profundidad de campo. Aunque algunos fotógrafos piensan que esto funciona, no

me enseñaron esta manera, por lo que simplemente no tiene sentido para mí.

Cuando estás rodando, experimentar con sus velocidades de obturación y ver cuál te gusta más. Recuerde, sin embargo, a menos que usted está disparando un proyecto conceptual, la mayoría de la gente hace preferir imágenes para ser claro y agudo. Si alguna vez el disparo y las fotografías parecer un poco "suave" (que significa difusa, no está claramente definido) acercarse a ellos. Si todo lo que no es agudo como una tachuela, es posible que desee hacer su velocidad de obturación más rápida. Es decir, suponiendo que todo está enfocado como debe ser, que siempre se debe comprobar.

Y recuerde, usted no puede fijar el enfoque o la velocidad de obturación en Photoshop. Si usted es un fotógrafo experimentado, eso ya lo sabe, pero si usted apenas está comenzando, es posible que no lo hiciste. No puedo contar el número de veces que he tenido clientes vienen a preguntarme si puedo hacer una foto más nítida. La respuesta honesta es, en realidad no, no. Sí, ya sé que es una herramienta de afilar en Photoshop, pero que realmente es algo así como un poquito de sacudida. Cuanto más se tiene que tratar de arreglar algo con la herramienta de afilar, el libro más exceso de trabajo y casi cómica como parece. Por eso es importante contar con la velocidad de obturación en la que desea que, en primer lugar, y si no estás muy seguro, disparar de nuevo.

Para todos los fotógrafos analógicos, usted sabe que usted no puede ver su imagen antes de grabarla, pero es importante que usted examine sus negativos con una lupa después de los hechos, ya que no importa qué tan enfocado a obtener la ampliadora . Si lo negativo es suave, es simplemente no va a funcionar. Con tanto de

gran formato y 35 mm, usted debería ser capaz de ver los granos individuales de su imagen cuando se mira a través de la lupa. Si no se puede, no se centra. Si usted se centra, y todavía se ve así, entonces su imagen no es nítida.

Ahora, ya que estamos en el tema de la nitidez, tenga en cuenta que una buena foto no necesariamente tiene que ser fuerte en todas partes, a menos que lo que desea es trabajar en el estilo de la vieja f / 64. (F / 64 es a la vez una pequeña parada y un grupo de fotografía, que creían que todo debe ser fuerte en una foto). Para que una fotografía para ser considerado en el enfoque y agudo, es necesario tener al menos un punto de enfoque en la foto que es eso. Este es generalmente el tema, oa veces una parte del sujeto, de la foto en cuestión.

Así, sólo un resumen rápido de todo lo que va antes de pasar a ISO.

- La velocidad de obturación es la otra mitad de la ecuación cuando se trata de la exposición.
- La velocidad de obturación es cuánto tiempo usted permite que la duración de una exposición que se produzca.
- Una velocidad de obturación lenta permite el desenfoque de movimiento.
- Una velocidad de obturación rápida detiene el movimiento.
- Fotos se consideran suaves cuando tienen el desenfoque de movimiento o están fuera de foco.
- Acercarse o examinar grano le dirá si su foto es agudo.
- Apertura es el tamaño de la abertura en el

objetivo de la cámara, y le dice a la cantidad de luz está siendo dejó en la cámara.

- Tanto la apertura y la velocidad de obturación son fracciones, y cada uno es el doble del tamaño de la parada más pequeño, o la mitad del tamaño del más grande.

- La velocidad de obturación se muestra como fracciones, por lo que debe ser bastante fácil de entender.

- Mientras que f / paradas se hacen más pequeños, mayor será el número. Por ejemplo, f / 22 es una parada más pequeño que f / 16, lo que significa que permite en menos luz.

ISO

Muy bien, la apertura, la velocidad de obturación. Bastante simple cuando descomponerlo, ¿verdad? Así que usted está pensando, ¿qué necesito para ISO? ISO (o ASA, para aquellos de ustedes que son de la vieja escuela) nos lleva de vuelta a la fotografía analógica. ISO es un número asignado a la película que le diga cómo sensibles a la luz que es. Diferentes ISOs son buenos para diferentes situaciones de luz, aunque supongo que en teoría, se puede usar cualquier ISO en cualquier situación, siempre y cuando haya ajustado en consecuencia. Una vez más, eso es en teoría. Tiendo a gustaría comenzar con una película de ISO 400 (o conjunto allí mi ISO), porque es justo en el medio del espectro, lo que significa que es bastante bueno para su día soleado media o la habitación bien iluminada media.

Ahora, mientras yo sugiero que comience con 400 ISO, eso no significa que tenga que permanecer allí. Películas ISO bajos (como 200 ó 100) producen menos ruido, o el grano, lo que le da una imagen mucho más suave. También significa que es menos sensible a la luz, que a su vez significa que tienes que exponer más tiempo. ISOs más altos, tales como 800, 1600 y 3200, son más rápidos, lo que permite más luz en más rápido. Por lo general son utilizados en situaciones de poca luz en la que ha decidido que no quiere que el desenfoque de movimiento, pero no hay una solución de compromiso. En lugar de desenfoque de movimiento, se obtiene grano o ruido, si usted es digital. Mientras que el grano no es necesariamente algo malo (algunas personas les gusta realmente cómo se ve) demasiado de él puede conseguir de forma aplastante y

distraer la atención de la calidad general de la imagen. Grano de color es especialmente malo cuando hay una gran cantidad de ella, y es muy difícil de limpiar, así que si no te gusta, te sugiero un ISO más bajo.

Por lo tanto, vamos a hablar un poco acerca de grano de la película. Se espera que esto ayudará a entender cómo el grano afecta a su imagen, así como la diferencia entre cómo el color y el trabajo de grano blanco y negro. También voy a explicar la diferencia entre los píxeles que componen la imagen digital, y el grano de la película tradicional.

Vamos a empezar con la película, ya que es donde muchos de nuestros principios y entendimiento fotográficas vienen de. Nosotros usamos la terminología de la fotografía analógica entender digital, y he encontrado que la mayoría de los fotógrafos, incluido yo mismo, se vuelven mucho mejor en su oficio después de haber tenido alguna experiencia con un cuarto oscuro.

Aunque soy de ninguna manera un experto o un profesor sobre el tema, aquí está mi comprensión general de cómo funciona el proceso. La película se compone de gelatina, en la que hay una capa de emulsión. Emulsión es la superficie sobre la que se crea la imagen. En la emulsión son partículas de haluro de plata. Plata, como ustedes saben, es la sustancia reactiva más común usado en la fotografía, aunque hay otros. Cuando se expone la plata a la luz, la luz graba la imagen se ve a la gelatina. Básicamente, las partículas de haluro de plata obtener todos emocionados y saltar alrededor y crean el grano de la imagen. El grano es lo que constituye la resolución, o la calidad, de la imagen. Cuanto mayor sea la resolución, mejor (aunque en la fotografía digital, la resolución de

la imagen típica tiende a ser alrededor de 300). Ahora, aquí es donde las cosas pueden ser un poco confuso. Por lo general, cuando decimos que una imagen tiene grano de alta, estamos diciendo que tiene una resolución más baja. Esto es porque hay mucho más espacio entre las partículas, lo que significa que las partículas tienen a ser más grandes con el fin de llenar ese espacio. Y cuando las partículas se hacen más grandes, ¿adivinen qué? Se los puede ver con mayor facilidad. Esta es la razón de grano excesivo por lo general se considera que es una distracción para una imagen, porque usted es más observador del patrón del grano de la imagen.

¿Qué tiene de diferente acerca de la película en color, sin embargo? Bueno, por lo general, funciona de la misma manera, con haluro de plata reaccionar a la luz, excepto que usted también tiene que lidiar con el colorante utilizado para el color. El grano de color razón es mucho más difícil de limpiar es porque el grano se hace no sólo de haluro de plata, sino de esos colorantes, que pueden mezclarse y crear tintes de color también. Películas de color son también la resolución naturalmente inferiores a blanco y negro, lo que significa que los granos de cine son más grandes, que se traducirá en más grano es visible de todos modos. Mi opinión, si esto es estrictamente científico o no, es que debido a que los granos son más grandes y tienen tintes de color, son más difíciles de limpiar.

El siguiente, tenemos píxeles. Estos serían el equivalente digital de grano de cristal de haluro de plata. El píxel en realidad hace que su imagen, a diferencia de los cristales de haluro de plata, que no lo hacen. Son la parte más pequeña de una imagen digital. Esencialmente, los píxeles se les asigna un punto en una cuadrícula, en la que están dispuestos. Si usted tiene una imagen en modo RGB, entonces esos píxeles van a estar compuesto de rojo, verde y azul.

Alternativamente, si usted tiene una imagen en modo CMYK, a continuación, los píxeles serán cian, magenta, amarillo y negro. Esto es óptimo para la impresión, porque estos son los colores utilizados típicamente en tintas de impresora. Básicamente, es todos los datos numéricos. Y cuantos más píxeles tenga, mejor. Al igual que con el grano de la película, los más "puntos" (píxeles o granos) que haya que componen la imagen, cuanto más resolución que tiene, ya que son más pequeños y hay menos espacio entre ellos. Y al igual que con la película, ISO va a afectar directamente a su resolución, por lo que es importante que elija el ISO más bajo que pueda. Como dije al principio, ISO 400 es generalmente una apuesta segura, al menos como punto de partida, y se puede ajustar hacia arriba o hacia abajo desde allí.

Profundidad de campo

La definición de libro de la profundidad de campo es un poco confuso, pero tiene sentido una vez que se piensa en ello. Es: la cantidad de distancia entre los objetos más cercanos y más lejanos que se encuentran en una cantidad aceptable de enfoque en una foto. Cuanto más lejos la distancia se puede ver, más la profundidad de campo. Así que un ejemplo de una foto con mucha profundidad de campo sería un paisaje. Normalmente con paisajes, desea que el espectador se sienta como se puede ver por millas. Con poca profundidad de campo, el tema estará en el enfoque y aparece muy cerca, pero todo atrás, será una falta de definición. Cómo borrosa depende de la f / stop usted elige utilizar.

Así que vamos a hablar un poco acerca de cómo se alcanza la profundidad de campo. Al igual que con la exposición, hay tres elementos. Ellos son: la apertura, la longitud focal y distancia de la lente. Con cualquier clase de profundidad de campo que elija, superficial o profunda, habrá un lugar donde el foco está más optimizado en el objeto. Como fotógrafo, es su trabajo para encontrarlo.

Como usted sabe, la abertura afecta a la profundidad de campo inversa de lo que se podría pensar. Esto significa que, cuanto mayor sea la apertura, más pequeño es el número, y cuanto mayor sea la abertura, menor será la profundidad de campo.

Longitud focal en realidad no tiene que ver con la longitud de la lente, pero con la distancia desde el centro de la lente al sensor (o

espejo en la fotografía analógica). Una lente de 50 mm se considera que es estándar, mientras que menos de 50 mm es de gran angular, y más de 50 mm es de teleobjetivo. Así por esta lógica, cuando uno se acerca y su lente se ve ya, vas a tener menos profunda profundidad de campo. Cuando se aleja (su lente se hace más corta), la profundidad de campo es mucho más profundo. Los objetivos con longitudes focales más largas capturan menos de una imagen de lado a lado, pero le permiten obtener más cerca. Así que a veces, usted tiene que elegir si desea ser capaz de acercar, o ser capaz de capturar más de una escena de lado a lado. Cada fotógrafo, creo, debería tener una selección de lentes para diferentes situaciones.

Por último, también puede alterar su profundidad de campo moviendo físicamente más cerca o más lejos de su tema. Tal vez se pregunte por qué se mover físicamente más cerca o más lejos, especialmente si usted tiene un teleobjetivo, pero hay un montón de razones. Por un lado, si usted no tiene un teleobjetivo, puede que tenga que acercarse, o si tiene un objetivo muy gran angular, puede que tenga que dar un paso atrás para conseguir todo lo que quiere en. Además, el movimiento físico también cambia su punto de vista al sujeto. No importa si usted piensa que usted sabe la foto que quieres hacer o no, siempre es importante para moverse y tomar algunas fotos en caso de que los necesite más tarde.

Ya sea que esté ajustando la profundidad de campo moviendo o cambiando la longitud focal de su objetivo, usted debe saber que cuanto más cerca el sujeto está a la lente, menor será la profundidad de campo, y viceversa.

Modos y cuándo usarlos

Aparte de modo automático, hay cuatro modos para elegir en cualquier cámara digital estándar, ya sea Nikon, Canon, o cualquier otra marca. Todos ellos le dan algún tipo de control sobre la exposición que usted está haciendo, con el manual completo es el más avanzado, porque usted es auto-selección tanto de apertura y la velocidad de obturación.

Vamos a empezar con el programa, porque es el más parecido a full auto, pero te da la flexibilidad para tomar algunas decisiones de exposición si usted quisiera. Lo que pasa es que la cámara sigue adelante y escoge lo que piensa la combinación más óptima para la exposición sería, en base a las condiciones que entran en el sensor. Así que digamos que la cámara ha elegido su combinación, pero usted siente que quiere la foto para tener una profundidad de campo. La cámara le permitirá escoger de diferentes combinaciones de apertura y velocidad de obturación que le dará una exposición equivalente. De esta manera usted tiene la flexibilidad para jugar con tanto movimiento y profundidad de campo. Me parece que este modo es especialmente bueno para los nuevos fotógrafos, ya que da un cierto grado de independencia sin dejar de hacer que te den una exposición adecuada. Siento que este modo es también una buena manera de aprender exposiciones equivalentes, cuyo conocimiento le permitirá utilizar cómodamente el modo manual.

Prioridad de Apertura y Prioridad de obturador le dan aún más la independencia de programa, pero todavía lo hace la mitad del trabajo para usted.

Prioridad de apertura se explica por sí-que hace que la abertura de la prioridad de la foto. Digamos por ejemplo que usted sabe a ciencia cierta que quieres disparar af / 22, pero no tienes ni idea de lo que necesita la velocidad de obturación para estar en las condiciones actuales. Con prioridad de apertura, todo lo que tienes que hacer es configurar la cámara para que f / 22, y la cámara decide la velocidad de obturación para usted. Es óptimo para cuando se sabe todo lo que usted quiere que su profundidad de campo que sea.

Prioridad de obturador funciona de la misma manera, excepto que usted hace la selección de velocidad de obturación y la cámara selecciona la abertura. Me parece que esto es muy útil en situaciones que usted sabe que necesita una velocidad de obturación muy rápido o lento.

Estos modos son los más útiles para los fotógrafos intermedios, que tienen algún conocimiento de lo que diferentes combinaciones de apertura y la velocidad de obturación pueden hacer en diferentes condiciones. También son ideales para los fotógrafos avanzados que quieren un poco de un descanso.

Por último, está el manual, que es bastante obvio. Si usted está disparando de forma manual, tienes que tener una muy buena idea sobre qué combinaciones de abertura y la velocidad de obturación y el trabajo juntos en qué condiciones. Esto puede tomar algún tiempo para realmente buenos. Yo sugeriría tratando de memorizar algunos de los básicos, pero teniendo en cuenta algunos disparos vez, seré capaz de juzgar una situación bastante precisión.

Las exposiciones equivalentes

Una exposición equivalente es básicamente una combinación alternativa de la velocidad de obturación y la abertura que produce la misma exposición que otra combinación. Usted podría estar pensando, si la exposición es correcta, ¿cuál sería el punto de cambiar eso para otra exposición que va a dejar en la misma cantidad exacta de luz? La respuesta es que su estética puede cambiar depende de lo que las combinaciones que usted elige utilizar. Como hemos comentado anteriormente en este libro, la apertura es en gran parte responsable de la profundidad de campo que se obtiene, y los controles de velocidad de obturación lo mucho movimiento hay en una foto, o falta de ella.

Así que digamos que usted obtenga una lectura de f / 16 en 250o de un segundo para su exposición normal. Eso es bien, y tal vez tomar una foto y decidir, eh ... Quiero que la profundidad de campo sea más superficial y de ensueño. Por lo tanto, eso significa que usted necesita para abrir su apertura. Recuerde que cuando usted abre su apertura, el número se hace más grande. Digamos que usted quiere para abrirlo una parada por ahora. Entonces usted estaría en f / 11 y 250o de un segundo. El problema es que esa foto ahora va a ser una parada sobreexpuesta. Para compensar, lo que tienes que hacer que la velocidad de obturación más corta, dejando entrar la luz por un corto período de tiempo. Las velocidades de obturación se hacen más cortos que los números suben, por lo que se ajustarían mediante el establecimiento de su cámara af / 11 a un número 500 de segundo. Su profundidad de campo es menor, pero la exposición sigue siendo la misma. A medida que un asimiento más fuerte en el

concepto, usted será capaz de ajustar la configuración de esta manera más de una parada en cualquier dirección. Para mí, el aprendizaje de exposiciones equivalentes fue difícil. En lugar de tratar de hacer los cálculos cada vez, me aprendí de memoria las velocidades de obturación más comunes y f / paradas, y se fue de allí cuando necesitaba. También es una buena idea utilizar el modo de programa con el fin de aprender exposiciones equivalentes. Por supuesto, si hacer los cálculos cada vez que es lo que funciona para usted, entonces ir a por ello!

Corregir la Una y subexposición

No importa lo bueno de un fotógrafo que eres, te puedo garantizar que siempre llegará un momento en que tienes una foto a pesar de todo el amor que es ya sea sobre o subexpuestas. Si el problema es demasiado grave, a continuación, la imagen puede no ser recuperable. Pero por lo general, si usted es sólo una parada o dos por encima o por debajo, entonces usted puede fácilmente arreglarlo en Photoshop, ya sea digital o de película.

Sobreexposición

Vamos a empezar con la sobreexposición. Como con cualquier cosa en Photoshop, hay varias maneras de solucionar el problema. Para ello se puede o bien: utilizar sus puntos culminantes slider, utilice el modo de fusión multiplicar, o utilizar Camera RAW. De todos ellos, Camera RAW es la mejor, y proporcionará el más corrección a la imagen. Pero sólo se puede utilizar RAW de cámara si disparas en RAW. Si usted es un principiante, es muy probable que la cámara se puede ajustar a otra cosa. Podría ser jpeg, tiff o. Si es así, cambiar

ahora. Siempre disparar en RAW de ahora en adelante. Los datos más imagen se captura esta manera, y los datos de la mayoría de las imágenes también se puede recuperar de esta manera, siempre y cuando se comete un error.

Para sombras y luces, ir a Imagen> Ajustes> Sombras / Destacados. Si sólo tienes dos deslizadores en su cuadro de diálogo, seleccione la casilla Mostrar más opciones. Si usted está tratando con una sobreexposición, usted está probablemente va a estar trabajando con los aspectos más destacados slider el contraste más, y tal vez de tonos medios, aunque también puede sombras correctas si es necesario. Cuando se utiliza sombras / luces, que por desgracia no se puede abrir en una capa de ajuste. Se le solicita las correcciones derecho a la propia imagen, y por lo general, usted quiere tratar de no hacer esto. Esto se llama edición no destructiva. Para editar de forma no destructiva, es necesario abrir una capa de ajuste, de forma que posteriormente puede eliminar o modificar si es necesario. Usted tiene dos opciones de cómo hacer esto. Si quieres seguir con Destacados / sombras, con una capa de ajuste no es posible, pero puede crear una capa copia de su imagen, etiquetarlo sombras / luces, o sobreexposición, o lo que le ayuda a mantener organizado. Luego de trabajar en esa copia para preservar el original.

Si desea utilizar una capa de ajuste real, haga clic en el semicírculo hacia abajo en la parte inferior. Usted tiene la opción de una capa llamada Exposición. Desde allí se puede editar de forma no destructiva y volver atrás y cambiar las cosas cuando es necesario. Otra opción es utilizar el ajuste de los niveles de capa es sólo depende de cuál prefiere.

Otra opción es el uso de modos de mezcla, al que se accede mediante el menú desplegable de la paleta de marcado normal. De nuevo, para esto usted tendrá que duplicar su capa de la foto a trabajar en la parte superior de, a continuación, cambiar el modo de mezcla a multiplicarse. Repita según sea necesario.

Poca exposición

Al igual que con la sobreexposición, puede utilizar las mismas técnicas para compensar la subexposición, salvo que se ocupan de las sombras y sombras en lugar de luces y las luces. Una vez más, es necesario asegurarse de que está editando no destructiva.

También hay un modo de mezcla se puede utilizar para ajustar la subexposición, y que sería la pantalla. ¡Inténtalo!

Ahora, hay otras razones que usted puede ser que también quieren oscurecer o aclarar un elemento de una foto. Podría ser el desarrollo estético, o podría ser debido a que sólo una cierta parte de la foto terminó demasiado oscura o demasiado clara. Para este tipo de cosas, usted querrá seleccionar el esquivar y quemar herramientas.

Conclusión

En este libro, he tratado de cubrir todos los aspectos de la exposición que se me ocurre. La exposición puede ser una de las cosas más difíciles de aprender acerca de la fotografía, a pesar de (o quizás debido a) que sea absolutamente esencial para el proceso. Ahora que tiene una comprensión de lo que es la exposición y los componentes se compone de (apertura, velocidad de obturación y la ISO), espero que entiendas mejor su cámara y tener una mejor comprensión sobre cómo usarlo.

Esperemos que, para aquellos de ustedes que son los fotógrafos más avanzados, la discusión de la exposición equivalente, el sistema de zonas, y las obras cinematográficas manera eran interesantes y despertó su interés para aprender aún más sobre su oficio.

Espero que ir y probar algunas de las técnicas que he mencionado aquí, y sean de utilidad. Recuerde, no importa lo bueno de un fotógrafo que eres, la práctica nunca es una mala cosa.

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Introducción

Muchos libros sugieren que la mejor manera de aprender a tomar fotos de alta calidad con su cámara réflex digital es tomando al azar cientos de fotos y rezando para que usted consigue algunos buenos fuera del lote. Los libros se leen como instrucciones estéreo, y rara vez es la información agrupada en un formato fácil de usar sensible. Cualquiera de los autores asumen que usted es un fotógrafo profesional, o que usted nunca ha visto una cámara antes. Pero ¿qué pasa con el resto de nosotros que caiga en algún lugar en el medio?

Este libro fue escrito con un novato a la tecnología de la cámara réflex digital en mente. Estoy asumiendo que usted tiene algún conocimiento de la fotografía, pero puede ser que acaba de comprar una nueva cámara réflex digital y necesita saber cómo usarlo. En lugar de entrar en profundidades abismales sobre temas como imágenes fotográficas y software de edición, he decidido darle algunos consejos e información. Si decide ampliar su conocimiento más lejos, la buena literatura es availablefeel libre de visitar mis otras publicaciones. Por otra parte, el Internet es también un gran recurso para obtener información sobre el hardware, software, revisiones del producto, instrucciones, e incluso la solución de problemas.

Quiero que te hagas una idea de cómo salir en el campo y ajuste la cámara (sin dejar de ser consciente de los elementos de la escena) para tomar una gran foto sin mucha pérdida de tiempo, esfuerzo y evasivas. Si usted quiere saber lo que la abertura ajuste que se

necesita para una aplicación en particular, vaya a la sección sobre aperturas. Lo mismo va para los formatos de velocidad de obturación y de archivo. También se aplica a la iluminación y otros "ajustes suaves", como el balance de blancos y la exposición. Voy a discutir los modos automático y manual y cuando lo mejor es usar los dos.

Por lo tanto, este libro es un manual del operador en profundidad para responder a todas las preguntas y cubrir todos los escenarios fotográfica posible? No, no es. Este es un libro para alguien con 30 años de experiencia fotográfica? Quizás. Si la experiencia del fotógrafo es con una cámara de película de 35 mm y él acaba de comprar una nueva cámara réflex digital, entonces, sí, este libro sin duda sería un buen lugar para empezar. Se discute cómo ajustar la configuración afectará a la fotografía resultante.

El libro también podría ser utilizado por alguien que tiene muy poca experiencia en la fotografía. Hay un montón de jerga en el campo y muchos autores de libros asume que el lector sabe lo que algunos de los acrónimos (como DSLR) y vocabulario significa. No voy a hacer esa suposición. Voy a ofrecer la definición en el texto en su caso por lo que no tendrá que ir a hojear el libro para encontrarlo. He tratado de organizar este libro en orden de importancia para la hora de tomar una fotografía. Los ajustes pueden cambiar de un sujeto a otro, pero los pasos básicos seguirán siendo los mismos. Y a medida que se familiarice con su cámara, muchos de los pasos se convertirá en una segunda naturaleza, y usted comenzará a ajustar la configuración de forma automática.

El libro también analiza qué hacer con sus fotos una vez que usted los toma. Se le da al lector algunas opciones e ideas de maneras de

editar, imprimir, almacenar, compartir y visualizar las fotos. También tiene un capítulo discutiendo cómo incluso el objeto más mundano puede convertirse en una verdadera obra de arte. Y voy a explicar cómo la opinión de todos de lo que constituye difiere "arte". Todas estas diversas definiciones de "arte" son un regalo del cielo para los fotógrafos, ya que deja la puerta a la creatividad de par en par.

Como todos sabemos, la gente puede tener opiniones muy diferentes de lo que ellos consideran de buen gusto y agradable estéticamente. Y el arte viene en todas las formas, así que os animo a tomar fotos de cosas, escenas y personas que te cautivan. Hay más en la fotografía como una forma de arte luego simplemente añadiendo fotos para el álbum familiar, disparando Santa y Pascua conejito de fotos en el centro comercial, y la fotografía de las flores. Muchas veces, la forma de presentar las imágenes pueden ser interpretados como arte. Así, en lugar de ponerlos en una caja o compartirlas en Facebook, tal vez usted podría agrupar de una manera única para crear un collage. Las formas de agrupar y organizar ellos también están abiertas a la interpretación, por lo que hacen lo que se mueve. ¡Ser valiente! Sé valiente! Intente algo verdaderamente inusual - que puede ser el próximo gran movimiento de arte!

En resumen, este libro es un punto de partida para cualquiera que desee una guía para principiantes fiel a la fotografía DSLR. Es de ninguna manera un manual del propietario. Voy a explicar términos y discutir las opciones y botones y sus funciones. Y voy a discutir cómo evitar problemas comunes antes de arruinar sus fotos. Mientras que la práctica hace al maestro, sin duda, no tiene por qué implicar perder el tiempo con el disparo fortuito y edición de fotos.

¿Quién no quisiera aprender más rápidamente y con menos contratiempos que simplemente aprender por ensayo y error?

Capítulo 1:
El nacimiento de la fotografía digital

Una historia de Captura de Imágenes

La gente ha estado utilizando diferentes dispositivos para capturar imágenes durante siglos. Los antiguos chinos y griegos usaban un dispositivo simple llamado una cámara oscura, que no era más que una caja a prueba de luz con un pequeño agujero en un lado, para ayudarles a sacar imágenes. Sin embargo, las imágenes formadas por el dispositivo eran sólo temporales, y también eran al revés!

No fue sino hasta la Edad Media, alrededor del año 1000 dC, cuando un científico llamado Alhazen, originario de la actual Irak, creó un prototipo de una cámara. Describió con precisión cómo funcionaba, y explicó por qué la imagen resultante era al revés. Alhazen también describió lentes, la refracción (cómo la luz viaja a través de diferentes materiales, por lo que "doblar" los rayos en diferentes ángulos), cómo la luz puede descomponer en colores (el espectro de luz), propiedades de los espejos curvos, y diversos fenómenos naturales, como las sombras , los eclipses, el arco iris, y la aberración esférica (cómo un solo dispositivo puede curvar la luz en diferentes ángulos hacia su borde exterior, borrando la imagen). Alhazen también estudió cómo funciona el ojo, y directamente contradice la creencia de los científicos como Euclides y Ptolomeo (que creía que el ojo emite sus propios rayos de luz), explicando que el ojo sólo recibe la luz y que la imagen que vemos es creado

por la luz centrándose en la parte posterior del ojo.

Pero, como todas las cosas científicas, otros tomaron el trabajo de Alhazen y lo amplió. Consulte el calendario de abajo para ver cómo el simple cámara oscura mutó en una réflex digital.

1826: Un científico francés desarrolló una manera de quemar temporalmente una imagen con el sol.

1,837: Otro francés desarrolló el Daguerrotipo, una cámara que captura de forma permanente una imagen sobre una placa de metal tratado.

1841: Una patente se concedió para el proceso de usar la tecnología negativo-positivo, por lo que la gente podría hacer varias copias de la misma imagen.

1844: Un inventor alemán creado una cámara que puede capturar escenas panorámicas sobre una película de celuloide.

1861: El primer visor estereoscopio fue inventado; la primera foto en color permanente fue tomada.

1871: El proceso de usar la gelatina, placa seca, bromuro de plata fue inventado, lo que elimina la necesidad de procesar imágenes inmediatamente.

Las cosas cambiaron en 1880 cuando se creó el Dry Plate Company Eastman. En 1884, George Eastman desarrolló una película basada en papel. Luego, en 1889, patentó la cámara Kodak de rollos de película. En 1900, Kodak comercializa la primera cámara de producción masiva llamada "Brownie", que se mantuvo en producción hasta los años 1960.

Mientras Kodak fue sin duda una de las primeras influencias en la tecnología de la cámara moderna, del siglo 20 vio mejoras de desarrollo a un ritmo vertiginoso. En 1900, el Raisecamera entró en producción y se utilizó inmediatamente por los fotógrafos de paisaje a causa de peso ligero de la cámara y de pequeño tamaño cuando está plegado. En 1913-1914, Leica produjo la primera cámara de 35 mm. Este se convirtió en el estándar por el cual todas las cámaras de la película serían juzgados.

Aquí hay otra línea de tiempo para poner de relieve los principales acontecimientos ocurridos desde 1914:

1948: nace La cámara Polaroid. Foto inmediata en desarrollo permitió que esta cámara para tomar una foto, desarrollarlo, e imprimirlo en aproximadamente un minuto.

1960: La primera cámara submarina fue desarrollado para la Marina de los Estados Unidos.

1975: Kodak inventó la primera cámara digital.

1980: Sony comercializó la primera videocámara de consumo.

1981: Sony desarrolló la primera cámara fotográfica digital electrónico.

1985: Pixar creó el primer procesador de imagen digital.

1986: Fuji lanzó la primera cámara desechable.

1991: Kodak desarrolló la primera cámara digital profesional.

1994-1996: Muchos fabricantes desarrollaron cámaras digitales para los consumidores que trabajaron con sus computadoras a través de un cable.

1995: Los primeros sitios web aparecieron para compartir fotos digitales.

2000: Agudo inventaron un teléfono celular con una cámara digital.

2005: Canon lanzó la primera, cámara DSLR full-enmarcado con un sensor CMOS de 24x36 mm.

¿Qué tiene de especial SLR?

Ahora que sabes la historia de las modernas cámaras digitales, echemos un vistazo a algunas diferencias entre ellos. Para entender lo que es una cámara SLR deseable, lo que necesita saber lo que los hace diferentes de otras cámaras digitales.

Para empezar, ¿qué significa "SLR" significa? Significa réflex, o que la luz se refleja en otro lugar: en este caso, para el visor en lugar de directamente al sensor. Hay diferentes posibles configuraciones dentro de la cámara para lograr este método, ya sea por un pentaprisma o espejos fijos. Pero, independientemente de la puesta a punto, la imagen se muestra con precisión en el visor. El espejo en frente del sensor (como se explica en un minuto) gira rápidamente fuera del camino cuando se toma la fotografía.

Sin utilizar un montón de jerga, así es como la luz viaja a través de las cámaras digitales y réflex. En la mayoría de las cámaras digitales, la lente principal es fija y se enfoca la imagen directamente sobre el sensor después de pasar directamente a través de otros elementos que en última instancia identificar los colores de la imagen. En SLR, sin embargo, el proceso es un poco diferente.

En las cámaras SLR, la luz viaja a través de la lente y el resto de elementos, pero se refleja en un espejo en frente del sensor hasta en un pentaprisma o un conjunto de espejos, y de nuevo a un visor. Esto muestra con precisión lo que la imagen se verá así. Cuando se toma la foto, el espejo se mueve fuera del camino para que la imagen puede ser recibida por el sensor. Es un lo-que-ve-es-lo-que-hay set-up. Además, las réflex digitales ofrecen lentes desmontables y reemplazables, que le permite cambiar las lentes para satisfacer sus propósitos. Réflex digitales también tienen un pequeño lapso de tiempo, lo que es ideal para el rodaje de la acción, así como

imágenes fijas y paisajes. En lugar de cambiar la cámara, réflex digitales le permiten simplemente adaptar la lente a lo que usted está disparando.

Hasta hace poco, las réflex digitales fueron utilizados solamente por profesionales o por los entusiastas fotográficos que podían permitirse los costes empinadas. Pero, como con la mayoría de las tendencias tecnológicas, el costo está constantemente volviendo más razonable. Ahora, las réflex digitales son comparables en precio a muchas cámaras digitales de gama alta. Esto ha permitido que más personas adquieran ellos. Pero, debido a que las réflex digitales son nuevos para la mayoría de la gente, que no están familiarizados con las características que ofrece una cámara réflex digital.

Capitulo 2:
La mecánica de la cámara réflex digital - Afinando los ajustes de la cámara

Antes de lanzarse a la manera de ajustar la configuración de la cámara, tenemos que discutir algunas cosas. Sus necesidades específicas fotografía dictarán las particularidades que compra. Ya sea que usted está usando esta guía para determinar qué DSLR cámara es adecuado para usted o si ya dispone de uno, este libro le ayudará a elegir la cámara y / o configuración que permitirá que usted tome las mejores fotos posibles.

Réflex digitales ofrecen una amplia gama de funciones y equipos. Derribaré cada función y explicar lo que pellizcar puede hacer para sus imágenes. Hay ajustes para la sensibilidad, la exposición, el enfoque, los modos de color, balance de blancos, tipos de archivo, temporizadores, LCD, e incluso ampliación! Y porque muchas características diferentes juegan en cada aspecto de la calidad, voy a enumerarlos por parte específica. Este orden es el mismo que utilizaría al configurar un tiro. De esta manera usted no tiene que escanear todo el libro para saber cómo configurar una característica particular.

ISO

ISO es una medida de la sensibilidad a la luz del sensor digital. Las cámaras digitales ofrecen ajustes manuales para ISO, incluyendo un modo automático. Lo más recomendable es utilizar el ajuste ISO más bajo posible para reducir el riesgo de "ruido" en la foto. La sensibilidad es un término relativo tratar con el tamaño de los píxeles frente a la calidad general del sensor. Una buena regla general es elegir una cámara con píxeles no menores de 5 micras. Si usted está tirando de acción rápida, la ISO puede ser mayor. En el caso de la fotografía de acción, un ISO más alto ayudará a aumentar la velocidad de obturación (que voy a discutir más a fondo más adelante).

Abertura

Aperture es la apertura que permite que la luz entre en la cámara. El tamaño de la abertura es identificado por un número f / parada. El número f / parada es determinada por una relación entre la longitud focal (f) de una lente a la anchura del diafragma (apertura). Básicamente, se trata de una proporción inversa: una pequeña abertura se denota por un mayor número f / stop y una gran abertura se denota por un número f / parada más pequeño. La exposición se puede aumentar con una apertura más grande. Los ajustes de apertura también pueden ayudar a determinar la profundidad de campo (DOF).

Ajustes de apertura también se pueden configurar de forma automática. En el modo de prioridad de apertura, puede configurar manualmente la apertura y la cámara se ajusta automáticamente la velocidad de obturación.

Pero, la abertura tiene un impacto definitivo en la calidad de imagen. Es, básicamente, quiere que los detalles más agudos sin distorsiones visuales molestos. Un ajuste de la abertura incorrecta puede causar halos de color alrededor de los objetos en la imagen (aberración cromática), la oscuridad en los bordes de una foto (viñeta), o líneas rectas que aparezca doblada (distorsión de imágenes). Una forma de evitar este tipo de distorsiones es elegir una abertura de gama media. Pero, lentes diferentes requieren diferentes aberturas. Un teleobjetivo necesitaría una apertura de f / 11 af / 16 (pequeña), pero un objetivo gran angular necesitaría una apertura de f / 5.6 af / 8. Una lente de la cámara utilizará sobre todo una apertura de f / 8 af / 11.

Velocidad de obturación

La velocidad de obturación es la duración de la luz el tiempo se permite golpear el sensor. Se calcula usando el recíproco de la distancia focal de la lente. Por ejemplo, una lente de 250 mm tendría una velocidad de obturación de 1/250 segundos, una lente de 50 mm tendría una velocidad de obturación de 1/60 de segundo, y una lente de 1200 mm sería mejor a 1/1000 segundos velocidad de obturación. Hay un modo automático (modo Prioridad de obturador) para la obturación también. Si ajusta manualmente la velocidad de obturación, la cámara ajusta automáticamente la abertura adecuada.

Las velocidades de obturación varían con el tema. La grabación de un cuadro de un tazón de fruta requiere una velocidad de obturación más lenta que disparar un colibrí que asoma en una flor. Para el colibrí, las velocidades de obturación más lentas causarían las alas para ven borrosos en la imagen.

Otra consideración para fotografiar algo al aire libre es el movimiento causado por el viento. Una velocidad de obturación más rápida puede ser obligado a disparar a un vaivén de flores en la brisa. El "ruido" descrita anteriormente también puede ser causada por velocidades de obturación lentas.

Una cosa a tener en cuenta es una sacudida ligera interna del espejo se mueve fuera del camino en las cámaras réflex digitales. Es más notable a velocidades de obturación lentas, de 01.04 a 01.15 segundos. Una velocidad de obturación más rápida puede compensar esta ligera vibración.

Otra de las características de las réflex digitales es una función de retardo espejo. Es aconsejable el uso de la función de retardo a velocidades de obturación de ¼ a 30.1 segundos. Por favor, recuerde que debe desactivar esta función antes de tomar otras fotos con diferentes ajustes !!!

Una vez que comience a usar su cámara réflex digital, estos ajustes serán más fáciles de ajustar para sus necesidades de disparo. Estas son las principales características que afectan directamente a la calidad de sus fotos, por lo que la comprensión de ellos es suficiente para empezar. Tu réflex digital viene equipado con más funciones para ayudarle a mejorar la calidad, nitidez, color y contraste. Estas características también pueden ayudar a reducir o eliminar la distorsión visual molestos y ruidos.

Capítulo 3:
Equipamiento y Gear

Mientras que muchas características integradas de las réflex digitales pueden ayudar a tomar fotos impresionantes, hay otros equipos que pueden hacer que sus fotos aún mejor. Este tipo de cámaras, como se mencionó anteriormente, tienen la ventaja añadida de lentes intercambiables. Pero, también hay filtros, flashes, trípodes, ordenadores e impresoras a considerar. Todos estos elementos se combinan para ayudarle a tomar fotos de alta calidad, sino también, para ayudarle a procesar, editar acción, e imprimirlas. (El software real será discutido en el capítulo 6.)

Hay algunos accesorios básicos de la cámara que ayudarían a nadie. Si bien hay muchas opciones, me limitaré a mencionar algunos. Para mantener sus lentes limpias, necesitará una solución óptica de limpieza de lentes, un paño que no suelte pelusa, y un pequeño ventilador. Una palabra de advertencia, sin embargo: no utilice paños pre-tratada para limpiar las gafas! Pueden dañar el recubrimiento en sus lentes! También hay herramientas de balance de blanco (por lo general vienen en forma de tarjetas) que permitirán que usted fije su cámara a blanco, gris o negro. Estos se utilizan para mejorar la precisión del color.

Lentes

Una de las decisiones más importantes que puede hacer para sus lentes de preocupaciones de la cámara. Una lente es un pedazo de

vidrio óptico de alta calidad que logra un enfoque a través de una calibración precisa. Mientras que las réflex digitales se hacen solamente por algunos fabricantes, lentes vienen de muchos fabricantes en una amplia gama de precio y calidad. Hay lentes para todo tipo de aplicaciones. Así que, ¿cómo elegir una lente? Usted necesita preguntarse un par de preguntas: ¿Cuál es mi presupuesto? ¿Y cuáles son mis necesidades fotográficas?

El truco es para que coincida con la lente de su presupuesto y su propósito. Usted quiere que el mejor lente de calidad que se adapte a sus deseos y su billetera.

El mayor requisito para cualquier lente, independientemente de la finalidad, es la nitidez. Nitidez igual a la calidad. No todas las lentes son nítidas en todas las aberturas y campos. También hay que considerar la posibilidad de distorsiones y el ruido como se describió anteriormente. ¿Son estas distorsiones excesivas?

Permítanme describir los diferentes tipos de lentes para que usted tendrá una idea de lo que hace cada tipo único. A normal o estándar, lente, es por lo general una lente con una longitud focal fija de 35 mm, y captura las proporciones realistas de una escena. Una lente gran angular muestra en realidad más ancho en una escena que es visto por los ojos, por lo que la imagen puede parecer que ser estirado - esto crea un campo de visión más amplio. Un objetivo zoom se puede disparar por encima de una amplia gama de longitudes focales. Un teleobjetivo casi actúa como un telescopio: tiene una longitud focal larga que magnifica el tema, la creación de un campo de visión más estrecho de lo que se ve de forma natural con los ojos. Un objetivo macro está diseñado para alta magnificación (por lo general una proporción 1: 1) y muy cerca de

enfoque para producir cualidades nitidez y detalle sin igual.

Algunas pautas básicas sobre la compra de lentes le ayudará a empezar sin forzar a comprar un montón de equipos innecesarios. El primer consejo es comprar una lente primaria de alta calidad, que tiene una longitud focal fija. Si usted requiere un objetivo zoom, confinarlos a 3x o 4x: 6x y zooms más altos parecen tener más distorsión y un punto dulce más pequeño para fotos de alta calidad. También son más voluminosos y con frecuencia no son iguales a la calidad de las lentes de zoom más simples.

Hay lentes de imagen estabilizada (IS) para ayudar a prevenir la necesidad de un trípode. Mientras que pueden prevenir algunas de la falta de definición, no es un sustituto de la quietud de un trípode. A velocidades de obturación más lentas, la nitidez con lentes de SI va a estar bien en el mejor. Los mejores resultados se producen cuando se utiliza como una lente normal a una velocidad de obturación que es el recíproco de la distancia focal o más rápido. Esto se puede lograr una impresionante nitidez sin trípode. Pero, es necesario leer las instrucciones. ES lentes no funcionan en todas las longitudes focales y por lo general se debe establecer con los interruptores.

Pero lo que si quieres disparar algo que requiere una lente especial? Hay muchos tipos para todas las situaciones, por lo que, de nuevo, ir para la mejor calidad que se ajuste a su presupuesto. Cada grupo de lentes especiales (estas son sólo algunas sugerencias, no es de ninguna manera una lista exhaustiva) funciona mejor en ambientes de nicho que se describirán brevemente:

Si desea fotografiar la naturaleza, como flores o temas muy

pequeños y detallados, lo más probable es que requieren una lente macro que permite muy cerca de enfoque. La nitidez y detalle requerido para este tipo de fotografía exceden con mucho el dominio de una primaria para todo uso o la lente de zoom. Muchas veces, un trípode es demasiado engorroso o incluso no del todo factible, por lo que un objetivo IS sería una buena opción para ayudar a eliminar la falta de definición.

Si desea tomar fotografías de partido de fútbol de su hijo, usted necesita una lente que puede realizar en diferente iluminación y en diferentes campos de apertura. Usted necesitará un teleobjetivo rápido enfoque que tomará la foto nítida de un vuelo brillante frente en un día soleado, o de un saco de mariscal de campo en la noche la luz tenue.

¿Qué hay de fotografiar grandes edificios como catedrales o monumentos? Una lente de la cámara o de un objetivo gran angular pueden distorsionar drásticamente y doblar las líneas de la arquitectura de manera poco natural. Para este tipo de fotografía, una lente de cambio proporcionará una perspectiva precisa (con líneas rectas) de un edificio.

Muchos fotógrafos aficionados preguntan sobre el mejor tipo de lente para utilizar durante el rodaje de importantes eventos, como bodas o bautizos. Muchas veces, estas escenas son anchas y los temas pueden cambiar rápidamente. En las iglesias, la luz es bastante tenue, por lo que la nitidez es fundamental en la captura de vestido deslumbrante de la novia y los matices delicados y texturas de los ramos de flores. Para la mayoría de las aplicaciones, un ayuno moderado a teleobjetivo de gran angular realizará razonablemente bien bajo las restricciones del trabajo. Sin embargo,

son los lentes también pueden ser útiles para evitar cualquier confusión indeseable.

Si usted desea tomar fotografías de un árbol solitario en el medio de un campo de maíz o del Gran Cañón, fotografía de paisaje requiere una lente de gran angular que ofrece una claridad nítida de borde a borde. Se debe mantener la nitidez incluso en pequeñas aberturas. ¿Quieres detalles para ser sostenido a través de la imagen, con la menor cantidad de luz que cae-off (también conocido como viñetas, o los patrones inusuales que aparece en las áreas oscuras de una foto) o la quema (que puede aparecer como formas de color claro en el visor y / o la imagen).

Si utiliza un objetivo zoom, por las razones expuestas anteriormente, asegúrese de que es menos de un zoom 6x. Una cuestión a tener en cuenta es el zoom fluencia. Esto ocurre a veces cuando se utilizan los tiempos de exposición largos. El collar de zoom puede deslizarse a través de toda la gama de longitudes focales durante el tiro! El resultado es una imagen borrosa. Algunos lentes de zoom en realidad tienen un bloqueo del zoom que soluciona este problema.

Cuatro tercios (4/3) de lentes suelen ser específicos para el fabricante de la cámara y están diseñados para los requerimientos del sensor, no de la película, lo que los más pequeños y que las lentes construidas para la película rendimiento mejor. En realidad envían luz perpendicular a las cubetas de píxeles, lo que reduce la posibilidad de que un poco de luz se perderá los cubos de píxeles.

Filtros

En los días de cámaras de 35 mm de la película, los fotógrafos necesitan un arsenal de filtros para diferentes efectos: algunos eran para bloquear la luz no deseada y algunos eran para proteger la lente de la luz ultravioleta (UV). Pero, con el advenimiento de software de edición de imágenes como Adobe® Photoshop® y, la necesidad de filtros ha disminuido drásticamente. Sin embargo, aquí están algunas sugerencias para los filtros que pueden ser útiles o eliminar la necesidad de que la edición de la obra posterior:

- El Filtro UV protege su lente.
- Un filtro de densidad neutra reducirá la luz y permitir el uso de velocidades de obturación más rápidas o aberturas más grandes.
- Un graduado filtro de densidad neutra equilibrará un cielo brillante vívido con un primer plano oscuro.
- Un filtro polarizador reducirá los reflejos de superficies brillantes y puede hacer que las nubes blancas se destacan realmente en el cielo.

Flashes

No son todos los diferentes tipos de flashes: algunos están incorporados y mientras que otros ni siquiera tocan su cámara. Todos ellos se utilizan para efectos específicos mediante la aplicación de un destello de luz de alguna manera a la escena. Flashes permiten a los fotógrafos tomar fotos excelentes en casi cualquier luz.

La mayoría de las réflex digitales tienen un flash pop-up a bordo como una característica estándar. La luz se envía directamente al tema, a menudo resulta en sujetos demasiado brillantes contra un

fondo demasiado oscuro. Pero, réflex digitales también tienen una manera de medir la luz ambiente y equilibrar el flash en consecuencia para evitar estos contrastes llamativos.

Un flash dedicado es un flash externo que encaje en sus réflex digitales zapato caliente (una ranura en la parte superior de la cámara). En realidad, utiliza los ajustes de la cámara de apertura, ISO, número f / parada, la velocidad de obturación y la longitud del objetivo de personalizar el flash de luz. Muchos flashes dedicados tienen un flash previo que permite a los ojos de los sujetos se contraigan correctamente, eliminando efectivamente los ojos rojos. Algunos flashes dedicados incluso vienen con un cable que permite que el flash se llevará a cabo fuera de la cámara en cualquier ángulo.

Para extrema fotografía en primer plano que requiere objetivos macro, hay un flash-anillo de luz que se enrosca en las roscas de fijación del objetivo. Ofrece una luz suave y difusa que pone de manifiesto los detalles mientras elimina duro contraste y sombras.

Colocación de los casquillos del trípode es otro flash: el flash de martillo. Esta se mantiene separado de la cámara. Ofrece una salida brillante en un ángulo fuera del eje que limita de ojos rojos. Se utiliza ampliamente para bodas y entre los medios de comunicación.

Trípode

Si bien la estabilización de imagen incorporado, son los lentes, y descansando sus brazos en un objeto fijo contribuirá a mejorar la

nitidez de las fotografías, no pueden superar la estabilización de un trípode.

Como de costumbre, las mismas consideraciones entran en juego: que el trípode es mejor para mí? ¿Y cuál es mi presupuesto?

Hay otras consideraciones también. Usted no sólo debe leer las especificaciones, pero trate el trípode por ti mismo. Usted debe pensar en el peso del trípode, la estabilidad, el peso de la cámara máxima que puede soportar, la cabeza del trípode (es intercambiable?), Orientación de la cámara, extensiones de pierna, altura total, y todas sus configuraciones posibles. El trípode debe coincidir con sus necesidades. Usted no quiere comprar un trípode gigante que se puede extender a 6 pies de altura, si usted lo está utilizando para tomar fotos de camas crisantemo de tu madre.

Además, tenga en cuenta que la cabeza del trípode tiene que sostener la cámara muy constante, incluso durante el uso de su lente más grande y pesado. ¿Qué tan rápido es lo que quieres para configurarlo? Algunos tienen adaptadores para hacer frente a la velocidad y facilidad de instalación. ¿Las patas se extienden sin problemas, bloquear o hebilla? ¿Es lo suficientemente ligero para llevar razonablemente?

Todas estas preguntas determinarán el trípode que es adecuado para usted. Dependiendo de sus necesidades fotografía particulares, puede haber otras cuestiones a tener en cuenta también. Lo mejor es responder con honestidad para que usted obtenga el máximo uso de su trípode.

Ordenador e impresora

Aunque la tecnología informática cambia casi todas las semanas, la elección del sistema informático, ya sea de escritorio o portátil, será determinado por sus necesidades y su billetera. Para los sistemas comparables, un ordenador portátil tendrá un costo de alrededor de 1/3 más de una computadora de escritorio. Además, los ordenadores portátiles no son tan versátiles sobre la adición de memoria, tarjetas de vídeo, etc. Pero, cualquier sistema que elija, que necesita velocidad y potencia si va a utilizar para el procesamiento de fotos y edición.

Usted también querrá un monitor de alta calidad para ver con precisión las imágenes. Tamaños mayores de 19 pulg son los mejores. Mientras que los monitores CRT entregan una excelente precisión de color y se calibraron con facilidad, ahora están dando paso rápidamente a favor de los más delgados LCD (Liquid Crystal Display) monitores ligeros,. Pero, de cualquier manera, probablemente necesitará su monitor para calibrar si quieres ver la precisión del color fiel a la vida. ¿Por qué? ¿Alguna vez has ido a una tienda de venta de televisores? Ni una sola pantalla muestra los mismos colores! Lo mismo ocurre con los monitores. Pero, la calibración se puede hacer fácilmente con el software diseñado específicamente para este propósito.

Si usted planea en la impresión de sus fotos, usted realmente no puede ir mal en la compra de una impresora de inyección de tinta foto de gama más alta. Epson afirma que son insuperables en calidad. Con las impresoras, no sólo hay las consideraciones habituales de necesidades y presupuesto, sino también la de la tinta y el papel. Como regla general, las tintas de pigmento duran más

que las tintas dye. Asegúrese de que su impresora puede manejar el tipo de tinta que desea utilizar. Es recomendable comprar la tinta del mismo fabricante que hace la impresora.,

Ten en cuenta también el tamaño. Las impresiones se pueden hacer de tamaño cartera de tamaño de una pared: lo grande de una hoja de papel es lo que quieres de la impresora para manejar? También hay una deslumbrante variedad de papel de calidad fotográfica disponible - desde fabricantes de impresoras como Epson y HP, a las empresas de papel independientes.

Impresoras también utilizan diferentes tecnologías para aplicar la tinta al papel (Epson utiliza piezo mientras que HP y Canon utilizan térmica). Tecnología piezoeléctrica utiliza una corriente eléctrica para cambiar la forma de un cristal alojada en el cabezal de tinta para permitir que una gota de tinta se escape. Por lo tanto, la tinta no se calienta y el tamaño de las gotitas de tinta puede ser muy pequeño. Térmica (o burbuja jet, como comúnmente se llama) la tecnología también utiliza una corriente eléctrica. Pero, en las impresoras térmicas, la corriente se aplica a una pequeña resistencia alojada en el cabezal de tinta. La resistencia se calienta y hierve un poco de tinta que luego puede exprimir. La tinta en estas impresoras debe soportar temperaturas de hasta 1000F! Este requisito de temperatura elimina muchos productos químicos y tintas. Pero, cualquier diferencia de calidad entre las fotos realizadas con estas tecnologías serán insignificantes para la mayoría de los propósitos.

Capítulo 4:
Tomando la mejor imagen posible -
Iluminación, escenario, Focus

Ahora que usted está enterado de algunos de la configuración de la cámara, hay otros aspectos a considerar. Muchas otras propiedades serán tan importantes para la calidad y la belleza estética de sus fotos. En este capítulo se va a romper estos otros elementos hacia abajo. No son ajustes duros, de por sí, pero no permiten la flexibilidad cuando sea necesario.

Formato de archivo

Cuando usted decide tomar una foto, usted no sólo tiene que ajustar la configuración física de la cámara, usted tiene un montón de otras opciones, también. Una opción es el formato de archivo que desea que su foto para ser grabada. Los formatos más comunes son JPEG, TIFF y RAW. Para elegir el formato que sea adecuado para usted, usted necesita saber lo que cada formato ofrece y cuáles son sus limitaciones.

JPEG (Joint Phhotographic Experts Group) más o menos el trabajo con cualquier ordenador y cualquier software de edición de fotos. Son un formato de 8 bits que escanea cada imagen para redundancia y automáticamente elimina. Y esto comprime los archivos. Si edita un archivo JPEG, en realidad se está editando los

píxeles, y degradar la calidad de la imagen. Sin embargo, si se configura la cámara para grabar en la resolución más alta con la menor cantidad de compresión, la imagen JPEG resultante será muy alta calidad. JPEG también proporcionan otro archivo que contiene información acerca de los ajustes de la cámara como el balance de blancos, el ajuste tonal, nitidez y saturación. Pero, si quieres trabajar con sus fotos en el software de edición, guardarlos en un formato no comprimir como TIFF.

Hablando de TIFF (Tagged Image File Format), si quieres editar sus fotos, TIFF no comprime el archivo, ni destruir datos. Es un formato popular que, una vez más, trabajar con la mayoría de las computadoras y el software de edición de fotos. También es un formato de archivo de 8 bits.

Entonces, no es RAW. RAW es un formato de archivo que es específico de un fabricante de la cámara. Es un formato de 12 bits y no realiza ningún procesamiento a la imagen: todo el procesamiento se realiza con el software. Pero, los registros de archivos RAW más que sólo la imagen, sino que también registra "ajustes suaves" de la cámara como el balance de blancos, la resolución, el modo de color, la saturación y el contraste. Al editar un archivo RAW, sólo hacer diferentes versiones de la imagen original - los datos de píxeles no es alterado, dañado o destruido. Software de edición de RAW de un fabricante de la cámara no puede abrir el archivo RAW de un competidor. Sin embargo, el software de edición de terceros, como Photoshop® Camera RAW se puede abrir y editar archivos RAW de la mayoría de los fabricantes de cámaras.

También hay un escenario de RAW + JPEG. Esto preserva toda la información para ambos formatos.

Iluminación

Uno de los aspectos más críticos de la fotografía es la iluminación. La iluminación adecuada puede producir una foto espectacular, mientras que la iluminación incorrecta hace que son demasiado brillantes con muy pocos detalles o demasiado oscuro con un montón de ruido. Así que, ¿cómo saber qué hacer?

Hay dos objetivos a tener en cuenta con la iluminación: la creación de la cantidad de detalles de nitidez que desee y hacer una gama tonal viable. Gama tonal se mencionará de nuevo en la sección de la exposición.

Por supuesto, es mucho más fácil de controlar y manipular la iluminación interior. Puede utilizar luces de relleno para aclarar las zonas oscuras (reduciendo el riesgo de ruido) y los bloqueadores de luz o filtros para oscurecer más destacado para llevar bruscamente los detalles.

Fotografía al aire libre, por otro lado, ofrece una serie de obstáculos para la iluminación. A veces el sol dejará ciego, arrojando una gran cantidad de deslumbramiento. A veces, es tan turbia, que parece ser el crepúsculo. ¿Y qué si usted tira algo que tiene sol y sombras? ¿Cómo se puede tener en cuenta todas las variaciones de la luz? En realidad, no es mucho lo que puede hacer.

Si usted está tirando un lugar con mucha luz reflejada, filtros pueden ayudar a amortiguar e incluso la imagen. Si sólo hay demasiada luz, las fotos se pueden tomar en una amplia gama de exposiciones. A veces, es posible que tenga que disparar el tema

desde un ángulo diferente para capturar más detalles. ¿Y qué del sol y escenario de las sombras? Un fotógrafo puede utilizar luces de relleno para reducir ese duro contraste en la iluminación en esas condiciones. Si ninguna de estas opciones le dan el detalle y la nitidez que desee, puede ser necesario simplemente esperar hasta que la iluminación es más favorable!

Modos de color y balance de blancos

Hay ajustes manuales y automáticos en la cámara que pueden determinar la forma en que el color se registra y cómo es verdad esos colores serán. El primero es el modo de color. La mayoría de cámaras digitales ofrecen una selección de modos de color.

Los modos son Adobe RBG, sRBG o ProPhoto RGB. sRBG fue diseñado para ser visualizado en monitores en color y para ser utilizado en internet. Tiene el rango de color más pequeño de los tres tipos. Pero, muchas tiendas de impresión e impresoras están configurados para utilizar archivos sRBG, así que es fácil encontrar equipos de impresión que puede manejar los archivos. Adobe RBG cuenta con una gama de colores más amplia de colores discretos. Debido a que el equipo de cámara está evolucionando, equipos de impresión también está evolucionando para manejar los archivos de Adobe RBG más sofisticados. ProPhoto RBG tiene una gama de colores aún más amplia y puede manejar más la manipulación en el software de procesamiento de imágenes.

Independientemente del modo de color que seleccione, un archivo JPEG se aplicará esos ajustes a la imagen. Pero, si quiere tomar una imagen RAW, el modo de color no importa, porque usted puede

seleccionar el modo más adelante, cuando se procesa con el software RAW.

Así que, ¿cuál es el balance de blancos, entonces? El balance de blancos es básicamente un entorno que asigna un valor de temperatura (en grados Kelvin, K) a una fuente de luz. Medio día de sol es de aproximadamente 5500 K, y muestra todo el rojo, azul, y verde (RBG) colores en cantidades iguales, ya que emiten lo que llamamos "luz blanca". Sin embargo, no siempre va a tomar fotos al sol en mediodía, por lo que tendrá que ajustar el balance de blancos para mantener colores precisos en las fotos.

La cámara tiene un modo de ajuste automático del balance de blancos y los resultados son generalmente muy bien. Sin embargo, si quieres resultados muy consistentes, sería prudente considerar establecer manualmente el balance de blancos a la situación de iluminación actual. Una forma de hacer esto es colocar una tarjeta blanca en la foto para ser utilizado por el software de procesamiento posterior. O bien, puede hacer un procedimiento de balance de blancos personalizado que se puede utilizar en cualquier momento, independientemente de la iluminación.

Para crear un procedimiento personalizado, tendrá que usar una tarjeta de blanco, gris, o un Expodisc. Ajuste la tarjeta para que reciba la misma iluminación como su tema. Centrarse en la herramienta de balance de blancos de la cámara y pulse el botón del obturador. Pero, revise el manual del usuario de su cámara para asegurarse de que este procedimiento fijará con precisión el balance de blancos.

Si está utilizando el formato RAW, el software ajusta el balance de

blancos al procesar el archivo. Así, en caso de que siquiera se molestan jugueteando con el balance de blancos cuando intenta tomar una foto? Tenga en cuenta su formato: llevas archivos RAW o RAW + JPEG? Por lo general es una buena práctica, sin tener en cuenta, para seguir adelante y establecer el balance de blancos, incluso antes de tomar la foto. Esto le ahorrará tiempo al procesar la misma.

Ajuste, Cámara Posición, horquillado composicional

El tema de la composición de sus fotos es totalmente de usted. En una caminata, es posible que desee tomar fotos de cosas diferentes en la misma ubicación. Por ejemplo, en las Grandes Montañas Humeantes, es posible que desee tomar una foto panorámica de la pista para mostrar las montañas brumosas, cubiertas de árboles en la distancia. Pero, en el mismo lugar, hay enormes rododendros también le gustaría fotografiar. Es obvio que quiere una posición de cámara diferente y lentes para cada toma. Aunque nos gusta pensar que el tema siempre tiene que estar muerto-centro en la fotografía, estas imágenes no exactamente puede ser artístico o interesante. Adición de inclinaciones a sus disparos puede aumentar el valor estético en algunos casos.

Así que, ¿cuáles son algunos consejos básicos sobre la posición de la cámara y entre paréntesis para crear las fotos finales? Hay algunas cosas a considerar cuando se habla de colocación de la cámara.

El único impacto más grande de colocación de la cámara, es en la iluminación de la escena. Dependiendo de la ubicación de la

cámara, puede resaltar, destacar, aclarar, oscurecer, ocultar o minimizar los elementos individuales en una escena. Es una cuestión de elección de la forma en que desea usar la perspectiva y la resultante luz y las sombras de la cámara.

Si usted no está preocupado con una profundidad de campo y solo deseas muy fuerte detalle, entonces usted tendrá que disparar el tema directamente, por lo que el ángulo de la línea de visión en un ángulo de 90° a la materia (perpendicular). La imagen probablemente no tendrá una gran cantidad de luz o sombra contrastes, pero los detalles se destacó brillantemente!

Sin embargo, si usted está tirando fuera, hay una buena probabilidad de que la luz y las sombras que entran en juego. El ángulo de la cámara y las opciones de lentes pueden crear escenas de alto contraste. A veces, puede ser necesario añadir algunas luces de relleno necesario para iluminar las zonas oscuras para resaltar los detalles, pero, a veces, es posible que desee salir de la oscuridad en que está para un efecto dramático marcado.

Además, si se desea fotografiar retratos o fotos de la gente, ser consciente de que la combinación de ángulo de la cámara y la iluminación puede tener efectos dramáticos en la foto resultante. Tenga en cuenta que los principales centros de coordinación sobre una cara, como los ojos, la nariz, la frente y la barbilla pueden llegar a ser grotesca si fotografiado en la iluminación mal o en ciertos ángulos de cámara. Mientras que usted puede disfrutar del efecto visual, el sujeto puede pensar que el efecto está lejos de ser halagador!

Elijas lo que elijas para fotografiar y desde cualquier ángulo, que

desea encuadrar la escena de modo que usted no tendrá que recortar mucho más tarde. Si recorta en la cámara, se puede tomar una foto que utiliza la mayoría de los píxeles de la cámara. Sin embargo, si usted toma un disparo que requiere el cultivo durante el proceso, sí, la imagen se ampliará, pero también lo hará todos los defectos y el ruido en la imagen original. El recorte también reduce el número de píxeles que en última instancia utilizar, reduciendo la calidad general de su foto. Por lo tanto, lo mejor es tomar una foto que hay poco o ningún cultivo durante el proceso para preservar la calidad de la imagen.

Enfoque y profundidad de campo

Ninguna cantidad de software de procesamiento de imágenes puede ayudar a una foto que está desenfocado. El enfoque es fundamental para cualquier imagen. El truco consiste en determinar en qué concentrarse. Esto va a cambiar drásticamente de un sujeto a otro, e incluso de la foto a foto.

Focus también pone de manifiesto la profundidad de campo de una foto. Una profundidad de campo (DOF) es la zona por delante y por detrás del plano de enfoque en el que todos los detalles son nítidas. DOF puede ser tan grande como millas, o tan pequeño como milímetros.

La cámara viene con muchos ajustes para el enfoque automático. Algunos de los modos de enfoque automático son para fotografía de acción y están diseñados para centrarse mucho más rápido que puedas, cuando el tiempo es crítico. También hay un enfoque automático de zona única que puede tener un bloqueo de enfoque.

O, hay modos de enfoque manual para seleccionar el enfoque adecuado para la fotografía de cerca. Esto se utiliza comúnmente en la fotografía de naturaleza. A menudo, en la fotografía de naturaleza, se utiliza un teleobjetivo con una gran apertura. Esto puede centrarse fuertemente en el más mínimo detalle, y, de paso, a menudo tienen pequeñas DOFs también.

Vale la pena mencionar aquí que, a veces, tener las cosas fuera de foco en el fondo puede ser una buena cosa. En primer lugar, se puede resaltar y destacar lo que está en el primer plano, dejando el fondo borroso agradable, más por efecto artístico o estético. En segundo lugar, en el arte japonés de Bokeh, un tema fuertemente centrada se destaca por un fondo muy fuera de foco. Bokeh ha tomado la naturaleza y la fotografía de deportes por la tormenta. De hecho, yo personalmente lo veo en uso por los fotógrafos que tiran las corridas de toros en Portugal: el toro y torero están en foco agudo (mostrando la suciedad y el pelo echado arriba en la nariz del toro), mientras que la pared y multitud en el fondo son una falta de definición de soft formas y colores bonitos. Incluso algunos fabricantes de lentes están creando lentes con una evaluación de Bokeh en mente.

Así que, ¿cómo podemos realmente determinar el DOF? No es una pregunta fácil de responder porque no todas las réflex digitales y lentes vienen con la misma información. Muchos réflex digitales tienen un botón DOF que muestra lo que la imagen se verá como en el visor. Si bien puede ser una herramienta muy útil, puede que no sea fácil de decirle al borde a borde nitidez en la imagen debido a que el visor es tan pequeño. También, en pequeñas aberturas, como f / 11 yf / 16, las imágenes en el visor son demasiado oscuro para ver con precisión. Así que, ¿cómo se puede determinar DOF

manualmente?

Muchos objetivos zoom tienen alguna forma de tablas DOF de derivación. Todo lo que tienes que hacer es encontrar y establecer la distancia focal. Algunas lentes tienen escamas, pero dependiendo del tamaño del sensor DSLR, las distancias pueden ser apagado. Hay formas de utilizar multiplicador lente de su cámara para determinar DOF y el ajuste de la abertura requerida. Si, por alguna razón, la cámara no permite suficiente DOF para sus necesidades, usted puede ser capaz de superponer dos imágenes: una más estrecha en y uno más de distancia (tanto en el foco) con el software de procesamiento de imágenes.

Exposición

La exposición puede hacer o romper las fotografías. Puede ser la diferencia entre un tiro mediocre y un tiro increíble. Exposición determina los tonos, colores, luces, sombras y detalles en la imagen. Básicamente, si tu foto es expuesto de forma incorrecta, se reducirá la calidad.

La exposición se realiza de manera diferente con las réflex digitales de lo que fue con la tecnología más antigua. Antes de metros, los fotógrafos adivinaron en la exposición correcta. Metros ayudaron, pero todavía no había manera de estar seguro hasta que se tomó la foto y procesado. Metros incorporada de una cámara digital estudiará su tiro y ajustar para una exposición. Pero, réflex digitales también tienen un histograma que muestra los valores RBG tonales de la imagen. Le dice si su exposición es en el blanco, subexpuestas o sobreexpuestas. La combinación de metro y el histograma no se

puede garantizar la exposición perfecta en todo momento, pero eso puede ser una buena cosa. A veces, el efecto creativo o dramática puede dictar sobre o subexposición, pero es una cuestión de estética y gusto.

Mientras que el histograma asigna los valores tonales de los rojos, azules y verdes, el medidor ve la imagen como una serie de medios tonos, o grises. Medidores de determinar la exposición mediante el análisis de los tonos medios de la imagen en comparación con el ajuste de la abertura y la velocidad de obturación.

Si bien ninguno de estos métodos es perfecto, son herramientas muy valiosas para determinar la exposición correcta. Muchos libros le dirán a tomar muchas fotos primero en conocer cómo funcionan los metros y el histograma. Lamentablemente, muchas de esas azar "primeros disparos" será expulsado. Creo que es una pérdida de tiempo y energía. El mejor enfoque es aprender lo más que pueda acerca de ajustes de la cámara, tomar notas, y luego aplicar las notas para tomar unas cuantas fotos. Si usted hizo su correcta preparación, habrá poca pérdida de tiempo y algunas fotos papelera!

Capítulo 5:
¿Qué hacer con sus fotos?

Como se describió anteriormente, la primera cosa que hay que hacer es conseguir las fotos fuera de su cámara. Dependiendo del formato de archivo que utilizó, y su nivel de habilidad, puede que tenga que editar las fotos. Hay muchos tipos de software de edición fotográfica para JPEG, TIFF y archivos RAW. Cada programa tiene sus fortalezas y debilidades, así que lo mejor sería que lee comentarios de productos y elegir el software que mejor se adapte a sus necesidades.

Ya hemos discutido cómo tomar las mejores fotos posibles con su cámara réflex digital. También hablamos sobre ajustes de la cámara y la colocación de cámaras, ángulos, iluminación, y cómo las características incorporadas podemos ayudarle a mejorar la calidad de sus fotos. Existe software disponible que también puede ayudar a hacer estas fotos aún mejor.

Algunos de los software de procesamiento de imágenes se puede corregir el color, balance de blancos y la exposición. También mencionamos el hardware que pueda necesitar (como computadoras e impresoras) para procesar e imprimir sus fotos.

¿Pero qué sucede cuando algunas de esas fotos son menos que perfecto? ¿Puede el software de solucionar la mayoría de problemas? ¿Qué tipo de imágenes se puede salvar? ¿Qué se necesita para ser echada a la basura? Algunas fotos están

condenadas, independientemente de sus conocimientos de Photoshop. Si tiene imágenes con estos defectos fatales, ninguna cantidad de la edición ayudará si quieres fotos de alta calidad:

- Mancha. No importa cómo o por qué la imagen borrosa, la foto está condenado. Ningún software puede corregirlo.

- Mala composición requiere recorte severo. Cada porcentaje de los cultivos reduce la calidad de la imagen. Recorte severo degradará seriamente el tema a menos que no te importe que el sujeto quede en una letra muy pequeña y sin ampliarlo.

- JPEG con una calidad mediocre o problemas de color graves deben ser destrozados, porque la compresión JPEG elimina datos, y pueden haber graves problemas de calidad que Photoshop no puede ocultar o reparación.

- Las fotos que son severamente sobreexpuestas o subexpuestas también están condenados. Photoshop puede ser capaz de ayudar a algunos, pero la calidad será menos que estelar y la imagen fija puede ser irreparable.

Por lo tanto, usted ha ordenado tus fotos y haya guardado los mejores. ¿Ahora que? Usted tiene todas estas fotos fabulosas y tiene un montón de opciones sobre qué hacer con ellos. Puede guardarlos, imprimirlos, compartirlos, o todo lo anterior!

Guardar archivos de imagen es siempre una buena práctica como una copia de seguridad y plan de almacenamiento. No importa lo que usted hace con ellos, tendrá que salvarlos. En el mundo tecnológico en que vivimos hoy, puede guardarlos en su nube, en línea en las bóvedas, en discos duros externos, en tarjetas de

memoria, o incluso en su ordenador personal. Así que, después de todo el trabajo que se tardó en obtener las imágenes, asegúrese de salvarlos a través del método (s) que mejor se adapte a sus necesidades.

Impresión ofrece opciones también. Hay tiendas de impresión de fotografías que se especializan en la toma de impresiones de alta calidad de los archivos de imagen. Incluso puede audicionar imprentas para comprobar su calidad. Muchas imprentas le permitirá elegir el tipo de papel: inyección de tinta o de haluro de plata. Haluro de plata es papel fotográfico tradicional rediseñado para trabajar para las fotografías digitales. La calidad es comparable a la de papel de inyección de tinta, pero las opciones para las superficies y texturas son más limitadas. Y si usted no quiere confiar en sus recuerdos preciados con una tienda de impresión de fotos? Ellos Imprima usted mismo.

Los fabricantes están diseñando tinta de la impresora y papel para trabajar juntos para durar el mayor tiempo posible. Un tipo tradicional de papel para documentos y fotos en el pasado era papel de archivo. Archivo papel todavía se utiliza para este propósito, si usted ya está familiarizado con él. Ahora, sin embargo, hay muchos otros tipos de papel que resisten la prueba del tiempo también.

Sin embargo, hay más problemas para las fotos que acaba de tiempo. El papel y la tinta también reaccionan con el medio ambiente. Por lo tanto, el almacenamiento adecuado es esencial si se quiere preservar la integridad de sus fotos.

Los consejos para el adecuado almacenamiento de fotos de papel impreso son bastante sencillos:

- Guarde sus fotos en cajas libres de ácido u otros recipientes diseñados para almacenar fotografías.
- Coloque las fotografías en la oscuridad para evitar que la tinta de la decoloración en la luz del sol.
- Almacene fotos en un ambiente relativamente seco, entre 30 y 50% de humedad.
- fotos Almacene lejos de gases como el ozono que se desvanecen fotos y degradar tinta.

Una vez que imprimir sus imágenes, puede mirarlos bajo lámparas de espectro completo que se han popularizado en los últimos años. Esto mostrará la precisión de los colores están bajo la luz blanca natural. Mientras que a medio día el sol está sobre 5500K, muchas de las lámparas de luz natural son aproximadamente 6500K. Usted puede hacer los ajustes en su software de edición si la imagen impresa no es lo que querías.

Después de tener sus impresiones, ya sea desde su propia impresora o desde un laboratorio de impresión de fotos, es el momento para almacenarlos o para mostrarlos. Sugerencias de almacenamiento anterior mantendrán sus impresiones vivo y brillante durante muchos años. Pero lo que si desea mostrar ellos?

La práctica de la colocación de títulos y documentos importantes bajo vidrio sirven al mismo propósito aquí: para proteger la tinta y el papel del ambiente mientras están en exhibición. Ya sea que sus fotografías estén debidamente almacenados o visualizados, deben durar por muchos años.

Pero ¿qué pasa con aquellas imágenes digitales sigue en el equipo o

almacena en la memoria en alguna parte? ¿Qué pasa si quieres compartirlas? Es mucho más fácil, en realidad, para compartir una foto digital de lo que es compartir uno que ha sido impresa ya. Con el advenimiento de la Internet, en un par de clics, su imagen puede ser vista por miles de personas, casi al instante. Hay literalmente millones de sitios disponibles para compartir fotos de todo tipo. Algunos de ellos se enumeran por tipo en el próximo capítulo. Por lo tanto, usted puede compartir fotos con su familia, o con el mundo; Internet te permite hacer todo!

Capítulo 6:
Ve el mundo de detrás de una lente

Una vez que aprendas cómo utilizar su cámara réflex digital, ahora tiene que salir y tomar fotos increíbles. Pero con qué propósito? ¿Está tomando fotos para sus álbumes de familia? ¿Es usted un scrapbooker ávido y necesita un montón de fotos de la diversión? ¿Es usted un fotógrafo de un periódico o una revista, o trabajas para otros tipos de medios de comunicación? ¿Es usted un blogger o diseñador de páginas web que necesita fotos de contenido para sus sitios web? ¿Eres dueño de un negocio que necesita para tomar fotos de sus productos? ¿Eres un fanático de los deportes o naturista? ¿Te encanta hacer retratos? ¿Eres una boda o fotógrafo evento especial? ¿Te documentar sus viajes (o paseos al día) con las fotos tomadas sobre la marcha?

¿Qué le gusta fotografiar? ¿Tus niños? ¿Tu familia? Sus mascotas? ¿Animales en general? Flores? Birds? Los árboles? Gardens? Playas? Paisajes? Edificios? Cosas al azar que se ven, como un viejo granero abandonado sentado en un campo cubierto (porque no había una Coca-Cola muestra de la lata y un tractor oxidado en la puerta)? En resumen, se dispara lo que te gusta y lo que capta su atención.

Sean cuales sean sus razones para tomar fotos, lo que necesita saber lo que desees fotografiar. Eso no siempre puede ser obvia. Y qué decir de las propias fotos? ¿Qué va a hacer con ellos? Muchas veces, tenemos un propósito específico en mente cuando compramos una

buena cámara para tomar fotos. Pero, si usted es como yo, que el propósito original puede cambiar en cualquier momento!

Todo esto lleva a la pregunta de "¿por qué?" Si yo vi los árboles en flor en el jardín de mi abuela, me azota hacia fuera mi cámara para obtener diferentes tipos de vacunas: más alejados, agrupados en una composición, o primeros planos de la flores. Estas fotos tienen un valor sentimental para mí, pero algunos considerarían ellos "arte". En cualquier biblioteca o librería, vaya leer detenidamente un libro sobre el arte. ¿Cuáles son los temas? ¿Se considera todo lo que ve en los libros como el arte? Desde luego, no lo hago.

Todos vemos el mundo a través de un conjunto diferente de los ojos. Lo que veo como un abejorro perezosamente se cierne sobre los acebos pueden hacer algún grito de horror: nuestras perspectivas son totalmente diferentes. Se remonta a la vieja diciendo que la belleza está en el ojo del espectador ... o en este caso, el titular de la cámara. Además, la calidad es a veces muy subjetiva también. Alguien puede pensar salpicaduras audaces de color es el arte de alta calidad, mientras que otros piensan que es una basura total de. Arte incluso se ha sabido para ofender a algunas personas, mientras que otros les encanta. Todo el mundo tiene una opinión diferente de lo que cuenta como "arte".

¿Entonces qué haces? Exactamente lo que quieres. Si desea fotografiar colección gnomo de su vecino para hacer un collage para el centro de jardinería local, y luego ir a por ello! Estará todo el mundo ir gaga sobre ella? Probablemente no. Pero, lo más probablemente creo que tiene interés el mérito, si nada más. Esto viene a demostrar que casi cualquier tema puede crear una hermosa fotografía. Y quién sabe lo que es un montón de fotografías puede

llegar a ser. No hay límite a las posibilidades cuando usted permite que su imaginación corra libre.

Las posibilidades son infinitas. Los temas son infinitas. Si quieres compartir tus objetos de belleza (fotos) con el mundo, el Internet es su patio de recreo. Los editores de libros y editores de revistas se están volviendo cada vez más conscientes del poder de nicho de la fotografía, como la artesanía, texturas, fondos, naturaleza, paisajes, eventos deportivos, etc. La lista sigue y sigue.

Lo mejor que puedes hacer es mantener su cámara a mano. Nunca se sabe cuando algo va a llamar para fotografiarlo. Y no seas tímido en compartir sus fotos. Hay los sitios habituales de redes sociales, por supuesto, pero hay un montón de otros sitios también. Flickr y Shutterbug dos que salta inmediatamente a la mente. Muchos sitios web de propiedad y del ventilador invitan a los miembros a compartir fotos pertinentes. Crafting sitios como Etsy y Pinterest se han convertido en refugios para los fotógrafos - en más temas de lo que podía empezar a enumerar.

El mundo está lleno de posibles temas, y hay muchos puntos de venta para la impresión, distribución y venta de sus fotos. Todo lo que necesitas hacer es empezar. Este libro le ayudará a hacer precisamente eso.

Conclusión

Ahora que tiene un conocimiento básico y un montón de consejos para agregar a la correa de la herramienta de su fotógrafo, usted está listo para empezar a rodar fotos fabulosas! Una vez que capturar sus imágenes, usted tiene un montón de otras opciones para saber qué hacer con ellos.

Utilice este libro como una guía de referencia general y como una manera de probar las aguas de la fotografía réflex digital sin tener que invertir mucho tiempo y dinero innecesariamente. Usted será capaz de determinar lo que necesita y lo que quiere después de leer este libro. Usted será capaz de ampliar su equipo como sus intereses dictan. Y, lo más importante, cuando el escrutinio está fuera de la técnica, se puede pasar un buen rato con él.

Después de todo, la fotografía no es todas las tuercas, pernos, botones, luces, interruptores, aberturas, y velocidades de obturación, ¿verdad? Si usted es un acérrimo fan de la fotografía, ir a hacer su propia cámara oscura: sorprender a sus amigos con las imágenes que realice a partir de una simple caja. (Yo usé un recipiente Internacional del Café!) Encontrar una manera de incluir a amigos y familiares, y que puedo ser más que simplemente ser los sujetos. Es divertido ser parte de cualquier proceso de la fotografía. Utilice los ángulos de iluminación y cámara obtuso espeluznantes para hacer fotos de Halloween de miedo, entonces laminar y usarlos en una lápida en su cementerio embrujado. Hacer collages de miedo para una fiesta. Cortar a cabo y hacer máscaras. Utilice las vacaciones en busca de inspiración.

Permita que su creatividad para prevalecer. Claro, usted puede enviar sus fotos a la web, crear exhibiciones impresionantes, hacer los libros de recuerdos divertidos. Mantener la diversión en la técnica permitirá a usted (y su familia) para disfrutar de ella durante muchos años por venir. Además, si usted tiene hijos o nietos, qué mejor regalo para transmitir que el amor por la fotografía?

Seguramente, como la tecnología evoluciona y anticipos, este libro, al igual que su cámara DSLR willmay entrar en el montón de chatarra, pero el amor de la captura de imágenes se remonta a tiempos antiguos. Todos tenemos nuestras propias agendas a la hora de querer disparar la fotografía, pero por lo menos una de esas razones debe incluir algo que pasa a la siguiente generación, ¿no? Incluso si es simplemente una fascinación por la tecnología o el aprecio por todas las cosas hermosas y creativas, compartir su amor por la fotografía con el mundo. Nunca se sabe lo que puede suceder y que su arte le hablará!

Fotografía de iluminación

Top 10 Must-Know Fotografía Datos de Iluminación para disparar como un profesional en su hogar Estudio

James Carren

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www.photographybooks.us

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Introducción:

Así que quiere un estudio

Trabajando como fotógrafo es un negocio difícil y muy costoso. Desde el advenimiento de la era digital, muchas personas piensan que la fotografía es libre, por lo que esperan que las tasas bajas para un montón de trabajo. Nosotros, como fotógrafos sabemos que esto es un mito, y en el mejor, solamente una verdad a medias. Mientras lo hace costará nada para ofrecer imágenes exclusivamente digitales, se necesita tiempo y esfuerzo para hacer de ellos, y una cantidad significativa de dinero para proporcionar todo el equipo necesario para un estudio. Debido a esto, una gran cantidad de fotógrafos optan por alquilar el equipo y el espacio de otros lugares, ya sea a través de las tasas por hora, diaria o semanal.

Si bien esto puede ser una excelente solución para empezar, en función de la disponibilidad de las cosas de otra persona puede ser tedioso. Si esto suena como usted, o usted piensa que su empresa está a punto de llegar a ser especialmente prolífico, es posible que desee considerar la creación de su propio estudio casero. Esto puede ser una opción práctica a cualquier nivel - ya sea estudiante o profesional - aunque usted tiene que estar dispuesto a invertir una buena cantidad de dinero durante un período de tiempo que es conveniente para usted.

En este libro, voy a empezar a hablar de las ventajas y desventajas de tener un estudio en casa, la manera de determinar el costo de su

casa de estudio, y los diferentes niveles de lo que significa tener un estudio en casa. En otras palabras, quiero que le enseñe la diferencia entre una casa de estudio muy básico y una completamente equipada. Pasando de los costes de puesta en marcha y los niveles de asequibilidad, voy a hablar de lo equipos de iluminación estándar de la industria es y algunas de las opciones que están disponibles para usted. Por último, voy a presentar varios de iluminación set-ups, lo que requiere varios números de luces, herramientas adicionales (tales como cajas de luz), y arreglos únicos.

Aunque usted, por supuesto, tienen que hacer su propia investigación para determinar el precio exacto y averiguar lo que quiere en su estudio, espero que este libro puede ser una herramienta de un principiante completo para que usted dé vuelta a como configurar su estudio , así como una guía a medida que avanzas sus habilidades de iluminación.

Capítulo 1:
Encontrar un espacio

Si usted ha trabajado en un estudio anterior (que es probable que tenga), usted sabe que antes de poder seguir adelante con cualquier otra cosa, usted tiene que encontrar un espacio. En condiciones óptimas, desea que este espacio tenga, amplias ventanas orientadas al norte y una pared opuesta esas ventanas. Esto es lo mínimo que se necesita. También necesita tener un montón de espacio para moverse en el espacio, suficiente para ambos fotógrafo y modelo. Idealmente, usted también querrá las paredes de la sala de estar pintados de un color sólido, neutral. Otra opción es hacer que todas las paredes pintadas de un color diferente, lo que permite versatilidad.

Alternativamente, si usted no tiene acceso a una habitación con ventanas orientadas al norte, cualquier habitación con grandes ventanas y una pared de frente va a hacer. O, si usted no tiene interés en el acceso a la luz natural, se puede hacer uso de una habitación que no tiene ventanas. Esta sería mi última opción, sin embargo, debido a que siempre es mejor tener más opciones que no es suficiente, y siempre se puede cubrir las ventanas con pesados, negro, cortinas que bloquean la luz si quieres controlar completamente la luz.

Entonces, ¿cuánto espacio en caso de tener que moverse? Bueno, usted no quiere estar demasiado cerca de su modelo, sobre todo si quieres tener la libertad de hacer copias de seguridad y cada vez

más cerca para diferentes ángulos. Yo sugeriría no menos de quince pies de espacio en movimiento, aunque usted debe tratar de encontrar más si es posible. Si sólo tiene un espacio en su casa para su estudio, seleccionar el más grande que está disponible para usted.

También, ser observador. ¿Qué características tiene una habitación tiene eso podría hacer que sea un ajuste perfecto para un estudio? Por ejemplo, ¿cualquier habitación de su casa puertas característica que lo separan de otra habitación de deslizamiento? Si es así, estas dos habitaciones contiguas son probablemente perfecto, porque usted tiene la opción de cerrar la puerta para un estudio más pequeño o abrirlos para ampliar su espacio para los lanzamientos más grandes.

La otra consideración que tiene que hacer cuando se trata de estudios caseros es muebles. Si bien todos los estudios debe tener un poco de muebles para usted, los modelos y sus asistentes, ¿cuánto es demasiado? Uno de los problemas que me encuentro es que el espacio perfecto también forma parte de su sala de estar, y lo que tiene que reorganizar constantemente los muebles. Si este es el caso, usted realmente tiene dos opciones: o bien se puede vivir con ella, y poner los no-cero, almohadillas adhesivas en el fondo de la tabla y de la silla piernas para proteger sus plantas, o se puede hacer un poco de feng shui y consolidar sus muebles. Yo sinceramente sugerir este último, a menos que tenga un espacio cómodo que puede deslizarse todos los muebles no deseada en durante los brotes. Todo se reduce a la prioridad, y si usted entretener más que disparar, o viceversa. Usted puede incluso encontrar que reordenación le da el espacio y espacio para respirar, y si usted tiene que vender algunos de sus muebles, bueno, eso es más dinero para el equipo.

Por último, es genial si su habitación tiene un pequeño armario para guardar tus objetos de estudio, por lo que no aprietan el espacio durante los brotes.

Capítulo 2:
Equipamiento Básico - Telones, stands, y Luces

Entonces, ¿qué equipo básico qué necesitas en un estudio? Suponiendo que usted ha hecho el trabajo de estudio antes, usted sabe el equipo que usted tiende a utilizar más. Porque la mayoría de la gente no tiene miles de dólares para caer en el equipo, sin embargo, comenzar con el mínimo y su forma de trabajo a partir de ahí.

Aquí está mi lista de equipamiento básico. Siéntase libre de agregar o quitar de ella como mejor le parezca; esto es sólo un punto de partida para considerar.

Telones

Incluso si usted tiene un agradable, pared lisa para trabajar con, a veces es posible que desee cambiar un poco las cosas, o puede que tenga que quitar fácilmente un objeto de su fondo. En situaciones como éstas, usted querrá un telón de fondo, también conocido como fisuras. De hecho, es probable que desee una variedad de ellos. Al principio, me permito sugerir al menos cuatro: uno completo y la mitad sin fisuras negro, y uno completo y otro medio blanco sin costuras.

Hago compras sobre todo en B & H Photo and Video para la

mayoría de mis artículos fotográficos. Sus cosas son siempre estándar de la industria profesional y tienden a ser los más asequibles por su calidad. La mayoría de sus trabajos sin costura ejecutar 107 pulgadas por 12 yardas, que es alrededor de $ 46 antes de impuestos, o 53 pulgadas por 12 yardas, que es alrededor de $ 25 antes de impuestos. También hay otras opciones - algunos vienen tan largo como 50 yardas - por lo que todo depende de sus necesidades.

Para utilizar papel sin fisuras, rodar lo que usted necesita para el telón de fondo y algunos para el suelo, así (a menos que usted está haciendo disparos a la cabeza, en cuyo caso sólo se necesita suficiente papel para cubrir alrededor de la cabeza a la altura del hombro). El papel en el suelo conseguirá pisado por el modelo, lo que significa que a menos que ella está descalza, tendrá que cortar esa longitud de papel después de la sesión. No se preocupe, sin embargo. Una gran fisuras que debe durar un buen rato.

La primera medida, en pulgadas, denota el ancho del papel es, por lo que si usted tiene un área específica que desea cubrir, yo mediría ese espacio antes de ordenar. Aunque el papel blanco sin costuras es muy versátil ya que puede cambiar su apariencia fácilmente en Photoshop, También recomendaría un gris neutro, que se ve muy bien para los retratos. Y si no quieres hacer todo su trabajo en Photoshop, invertir en otros trabajos sin costura; están disponibles en todos los colores imaginables, y como a determinar sus tendencias, que pueden decidir qué colores que más necesita.

Aparte de papeles sin costura, hay otros tipos de fondos que se pueden utilizar para un efecto más dramático. Estos incluyen fondos de tela, como las hechas de algodón, muselina o terciopelo. A

menos que se ejecuta estudio para niños, o hacer un montón de arte conceptual, sugeriría general virar lejos de este tipo de cosas. Esta categoría también incluye fondos pintados a mano, lo que puede parecer muy cursi. Sin embargo, son una opción si usted los quiere, y pueden proporcionar interesante textura de fondo para ciertos tipos de trabajo.

Aparte de telones de fondo extraíbles, es posible que también desee pensar en los permanentes, que 0F curso puede ser cubierto por un sin fisuras o tela si es necesario. Con esto quiero decir, si la habitación elegida tiene ningún texturas frescas, como la madera o ladrillo visto o interesantes capas de pintura, no eliminarlos. Este tipo de cosas le da una dimensión lugar y carácter, y es posible que se sorprenda de cómo muchos clientes solicitan un telón de fondo de este tipo.

Si usted está desanimado porque su estudio no tiene nada de eso, no se preocupe. Usted puede hacer este tipo de telones de fondo de piezas de madera, piedra, o incluso núcleo de espuma pintados para parecerse a la textura que desea. Sólo asegúrese de que usted encarga un artista con talento para crear este tipo de trompe l'oeil piezas para usted.

Stands

No se puede muy bien poner un sin fisuras y sin gradas, y el tipo más común se conoce como el stand-C. El stand-C es muy pesado y resistente, y que está hecho de metal. Son más difíciles de almacenar que sus más ligeros de fibra de vidrio o homólogos de plástico, por lo que mientras que pueden ser costosos, sugeriría

invertir en algunos. Son ideales para la celebración de las luces, y también, con una barra transversal instalada, ideal para su perfecta para colgar fuera de.

Hay muchas adaptaciones que puede realizar en la C-soporte estándar que hará que sea aún más útil. Si no quiere tener que cargar físicamente a su alrededor cada vez que necesita para cambiar una puesta a punto durante un lanzamiento, puede obtener un fondo de rodar por ella.

Si usted planea hacer una iluminación más teatral o incluso video, también puede ser que desee invertir en lo que se llama un brazo articulado. Brazos Boom son accesorios adicionales que van en la parte superior de la C-stands, para que luego se conecta a su equipo de iluminación, permitiendo que cuelgue hacia abajo desde arriba en un ángulo mayor que lo que podría hacer sin él.

El segundo tipo más común de soporte de iluminación se llama un trípode, la llamada, ya que tiene tres patas, pero a diferencia de C-gradas, no están separadas la misma. Ellos tienden a ser más ligero que el C-gradas.

Con un soporte de luz, necesitarás sacos de arena para ponderar las piernas para que no se caiga encima, sobre todo si el equipo es pesado o vas a estar teniendo un montón de tráfico de pie alrededor de la puesta a punto. Antes de comprar sus gradas, es necesario pensar en que las luces se le compra y cuántos, con el fin de determinar el tipo y el número de puestos que se necesitan.

Luces

Ahora viene la parte divertida y la carne de su estudio. Las luces. Hay tantos tipos de luces que le dará completamente diferentes miradas. Voy a tratar de dar una visión global de cada tipo de luz y lo que hace, así como una gama de precios general. Hay dos tipos principales de iluminación que los sistemas y las luces se pueden dividir en, y estos son:

Iluminación continua

Iluminación continua simplemente se refiere a la luz que no parpadea. Al pensar en-estudio de sesiones de fotos, la gente tiende a pensar en la iluminación estroboscópica, aunque como se verá, esto no siempre es cierto. Luz continua se refiere no sólo a sus cualidades sin flash, pero también a ciertos tipos de bombillas. Estos incluyen bombillas CFL de luz, luces LED, HMI, y las luces de tungsteno. Como se dijo anteriormente, todos estos emitirá luz constante. Como se verá, algunos de los tipos tienen algunas coincidencias, porque el título se refiere a las luces más especializadas de la misma familia.

Tungsteno o luces calientes

Vamos a empezar con la luz de tungsteno, ya que, como se verá, es el tipo más familiar. Luces de tungsteno también se conoce comúnmente como luces calientes, y esto es lo que me encuentro con más frecuencia, sobre todo porque son fácilmente disponibles. Luces calientes a menudo están equipadas con sus propios modificadores, generalmente en la forma de un reflector sombra redondeada. Luz de tungsteno es cálido en color, y es por eso que hay un ajuste de balance de blancos de tungsteno en su cámara.

Asegúrese de usar esto para evitar cambios de color excesivamente cálidos.

Hay algunos flagrante (perdón por el juego de palabras) problemas con las luces calientes. Se les llama luces calientes, ya que tienden a utilizar una gran cantidad de energía y por lo tanto hacer mucho calor muy rápidamente. Por lo tanto, si usted está planeando un largo rodaje, usted no desea utilizar luces calientes para una variedad de razones. Y se va a encajar con cualquier modificador de la luz que no sea el reflector que viene con - particularmente un paño uno - en realidad podría llegar el fuego demasiado caliente y captura. No sólo eso, sino que las luces calientes puede ser malo para el retrato, ya que hará que su sudor tema mucho más rápido que otras luces, debido al calor.

La única ventaja real para tungsteno luces (que no sean su color, si eso es lo que está buscando) es que son baratos, y esto, por desgracia, es por eso que me acaban de usarlos si no tengo acceso a cualquier otra cosa. Sin embargo, también le dan una representación más precisa de la luz que va a ser en su imagen final, mientras que las configuraciones estroboscópicas y otras luces continuas pueden requerir más conjeturas y acostumbrarse.

Luces de tungsteno también pueden ser referidos como luces halógenas, o viceversa.

Fluorescente / CFL Bombillas

Las luces fluorescentes se pueden montar o bien en un panel o pueden ser lo que se llama un CFL: una bombilla fluorescente

compacta. En contraste con las luces de tungsteno, luces fluorescentes utilizan mucha menos energía y no suponen un riesgo de incendio o lesiones. Asimismo, no se sobrecalienten su modelo más rápido, por lo que son mejores para el retrato, a diferencia de tungsteno luces, que son mejores para la fotografía del producto y fotos de naturaleza muerta.

La desventaja de usar la luz fluorescente es que puede aparecer mucho más dura y menos halagador que el tungsteno. También puede lavar el sujeto si no se tiene cuidado con la puesta a punto y no utiliza modificadores. Por el lado positivo, sin embargo, las luces fluorescentes son mucho más seguros para usar con modificadores, por lo que pueden hacer que la calidad de la luz más agradable con un poco de trabajo.

Debido a que utilizan menos energía que la luz de tungsteno, también es posible que, dependiendo de lo que está encendiendo, usted tendrá que utilizar más luces de lo que al usar tungsteno.

Los paneles LED

Paneles de LED son, a mi entender, la más reciente a la industria de la iluminación cuando se trata de fuentes de luz continua. LEDs no sólo vienen en formato de panel, sino también como manchas e inundaciones, aunque los paneles parecen más común. Como HMI y de tungsteno luces, LEDs pueden daylight equilibrada, lo que significa que todavía están tan cálida como luces de tungsteno, pero sin los tintes de color extraño. También tienen las ventajas de los fluorescentes en que requieren muy poca energía para funcionar. A diferencia de muchas otras luces continuas, que pueden ser de color

equilibrada como sea necesario para los tonos cálidos o fríos.

HMI Luces

Luces HMI también se conocen con otros nombres, pero son estándar en la industria cinematográfica. Al igual que las luces tradicionales de tungsteno, que emiten una gran cantidad de calor y electricidad, que, hasta hace poco tiempo, requiere sustitución de la bombilla frecuente. Como LED, pueden ser daylight equilibrada. No consideraría este tipo de luz como una opción viable para cualquier estudio de arranque, debido a los costos y las necesidades de reemplazo frecuente.

Así que ahí está tu recorrido por las fuentes de luz continua, lo que parecen, y cómo funcionan. A continuación, antes de continuar hacia flash o luz estroboscópica Iluminación, yo quiero hablar de puntos de precio, y lo que, en el ámbito de la iluminación continua, consideraría bueno para un estudio casero de puesta en marcha.

Aunque algunos kits completos de iluminación que cuentan con tungsteno puede ser tan caro como una luz HMI, terminas con mucho más producto por su dinero. De hecho, algunos focos reflectores de arranque sólo se ejecutan desde alrededor de $ 24-48. Por supuesto, eso no quiere decir que no pueden ser caro también. Por ejemplo, si usted compra un Fresnel de tungsteno de alta gama, por Arri, puede terminar pagando cerca de $ 400.

El costo de las luces fluorescentes profesionales es la misma, y salvo en caso de apuro, yo realmente no sugiere el uso de las bombillas fluorescentes ya presentes en su casa. Faroles profesionales, una vez

más, va a costar un poco más de $ 100.

Las luces LED son un poco más caros que los de tungsteno o fluorescente, en el punto de precio medio. Ellos tienden a variar entre $ 200 y $ 500.

Por último, hay HMI, que se ejecuta en los miles, si no decenas de miles de dólares.

Buscar alrededor y decidir qué tipo o marca de la luz que se sienta mejor le convenga. Comience con tungsteno y fluorescente, y si usted se encuentra realmente gusto el tungsteno, quizás probar un Fresnel Arri. Tenga en cuenta que hay muchas marcas y estilos de estas luces en el mercado, por lo que hacer su investigación y comparaciones de precios, determinar qué montajes de iluminación a encontrar la más agradable, y comprar en consecuencia. La buena noticia es que si al final no le gustaba una luz, que siempre será capaz de vender, siempre y cuando se está en buena forma, pero me gustaría tratar de evitar esa ruta, ya que no quiere perder irresponsablemente dinero en tales artes caro.

Flash o estroboscópica Iluminación

El otro tipo de iluminación de estudio se basa en flash, y es lo que la gente piensa fácilmente cuando se imaginan iluminación de estudio profesional. Iluminación estroboscópica se puede dividir en dos tipos diferentes: los paquetes de energía y Monolights. Cuando hago utilizar un flash en el estudio, que tienden a utilizar fuentes de alimentación.

Flash / Packs electrónicos de potencia

Flash electrónico significa que la potencia del flash se genera y se controla mediante un paquete de energía. El tipo de fuente de alimentación estoy familiarizado con que se denomina un Asistente de bolsillo, aunque hay otras marcas. Conecta tu cabeza, o de la luz, a la fuente de alimentación a través de un enchufe, y ajustar todos los ajustes en consecuencia. De esta manera, cada vez que usted enciende su obturador, la fuente de alimentación responde haciendo que la luz para emitir un flash para cualquier longitud de tiempo que ha especificado.

Los paquetes que estoy familiarizado con, que se corresponden con el Asistente de bolsillo, son hechas por Profoto. Como muchos han encontrado, estos paquetes pueden ser un poco confuso, especialmente si usted ha sido entrenado con Monolights, que explicaré en la siguiente sección. En algunos paquetes de Profoto, puedes conectar varias luces, que es, por supuesto, excelente si usted tiene una luz múltiple puesta en marcha, a pesar de que se puede utilizar fácilmente con una sola luz también.

Digamos que usted elija para conectar las tres conexiones. Cada uno tendrá su propia letra correspondiente, ya sea A, B o A + B. Por cada cabeza, se le dirá el paquete si desea que la luz a plena potencia, la mitad de potencia, o el poder trimestre. Con el Asistente de bolsillo, puede probar las luces para asegurarse de que su exposición es correcta, pero ten mucho cuidado de no cegar a ti mismo. A menudo, incluso con una luz, usted no quiere ponerla en plena potencia.

Al entrar en todo lo relacionado con el paquete de energía que requeriría su propio libro, por lo que si no está familiarizado y decidir invertir en uno, tomar el tiempo para leer el manual y familiarizarse con el Asistente de bolsillo mochila y.

Monolights

Estos función con el mismo propósito que los paquetes de energía, pero son mucho más simple de aprender sobre y averiguar. Esto se debe a que todo se encuentra en la misma luz. Usted no tiene una fuente de alimentación independiente, así que usted puede simplemente conectar su luz en, configurarlo en un stand, y listo. Todos los ajustes están presentes en la luz misma, por lo que es fácil de controlar.

Capítulo 3:
Todo sobre modificadores, Plus maneras interesantes Crear Sombra

Usted puede pensar que ahora que usted tiene su telón de fondo, se levanta y las luces, ya está listo para ir. Ya casi ha terminado, pero no del todo. Mi parte favorita de iluminación de estudio son los modificadores. Los modificadores le permiten dirigir más plenamente la luz que está utilizando. Con modificadores, puede hacer una luz más suave, más duro, más concentrado, o más difusa. Usted puede rebotar hacia el sujeto para crear toques de luz, o se puede desviar a controlar sus sombras y la forma en que caen. Puede afectar a la temperatura y la mirada de sus luces y sombras oa propósito crear y eliminar tintes de color según sea necesario.

Paraguas

Vamos a empezar con el modificador de luz más común que la gente piensa. Este es el paraguas. Paraguas pueden venir en blanco o negro, y ambos hacer cosas diferentes. Situado por encima de tu luz, paraguas blancos permiten que la luz se envuelven por completo su modelo. Paraguas también ayudan a producir, la luz mucho más suave difusa, al igual que una caja de luz, pero con menos restricciones. Debido a la naturaleza curvada de la sombrilla, la luz se derrame fuera a lo largo de los lados, lo que provocará la que rebotan en todas las paredes de la habitación. Paraguas son

excelentes para empezar debido al hecho de que son baratos, la luz y no requieren mucha precisión para trabajar bien.

Paraguas negros, a diferencia de sus homólogos blancos, se utilizan una especie de reflectores para iluminar o lanzar destaca sobre un tema. La plata (u otro color metálico en el interior de la sombrilla) sirve como reflector, mientras que el negro dirige la luz hacia el interior para el reflector.

Reflectores

Desde que he mencionado reflectores tanto ya, pensé que debería ser la siguiente sección. Tenga en cuenta que, aparte de los reflectores paraguas, también hay reflectores metálicos (esa función y se ven algo así como pantallas de lámparas) y reflectores portátiles. Los reflectores lampshade menudo vienen con un kit de iluminación básica, y se fijan directamente sobre la luz, en lugar de delante o por encima como un paraguas es. Inclinado hacia abajo sobre el tema, a la luz golpeará el interior de metal de plata y reflexionar sobre el tema, por lo general para proporcionar más luz en la cara.

Reflectores de mano son mucho más versátil, y con frecuencia se pueden utilizar en conjunción con otros reflectores de iluminación que son directamente las luces. Estos tipos de reflectores pueden estar en ángulo en la cara de un sujeto o cualquier otra parte del cuerpo que necesita ser puesto de relieve, ya sea por un asistente o por un brazo de pluma (si tiene que ser colocado muy alto).

Reflectores portátiles vienen en todo tipo de colores, y he

descubierto que la forma más económica para asegurarse de que tiene todo lo que necesita es conseguir un todo-en-uno reflector. Por ejemplo, tengo un reflector de seis-en-uno, que puede dar la vuelta y subió la cremallera, dentro y por fuera, por lo que puedo acceder a todos los colores que proporciona. Viene con: un reflector blanco, un difusor negro (que ayuda a la luz directa de distancia del sujeto), y la plata, oro, bronce, y los reflectores metálicos rosa color de rosa. De esta manera, usted puede hacer estallar cualquier tipo o el tono de lo más destacado que necesita en cualquier lugar que lo necesite con mucha más precisión que un paraguas.

Difusores y reflectores también pueden ser referidos como banderas, y que son los mismos, excepto que las banderas son a menudo más grande y vienen en postes para una manipulación más fácil.

Caja suave

Personalmente, mi tipo favorito de modificador es una caja de luz. Cajas suaves son como grandes carpas cuadradas o rectangulares que se pueden instalar a través de un anillo de velocidad en una luz desnuda. Una caja de luz es en realidad un conjunto de dos piezas con cremallera, una pieza reflectante interior y un difusor externo. Si deja el difusor exterior en adelante, vas a crear una luz muy suave, incluso, controlado que es impresionante para adular al instante retratos. Si se toma el difusor externo fuera, usted obtendrá una luz mucho más dura, como si estuviera disparando con un reflector muy grande.

Cajas suaves también vienen en una gran variedad de tamaños, y usted desea seleccionar un tamaño basado en el área que va a

cubrir. Para mas normal, pequeño, de uno o brotes de dos clientes, una caja blanda pequeña o mediana funcionará bien.

Otros Tipos de cuadros de suaves

Estos incluyen la iluminación de tira y una caja con forma de octógono suave llamado octabox. Me gusta pensar en octaboxes como amor gigantes hijos, con los beneficios de ambos una caja de luz y un paraguas. Al igual que una caja de luz, octaboxes vienen en todos los tamaños, y al igual que una caja de luz, mayor es el octabox, más suave y más difusa la luz es.

Iluminación de tira es, de nuevo, básicamente la misma que una caja de luz, a excepción de que se trata en diferentes longitudes y tiene la forma más como un rectángulo que un cuadrado. Es óptimo para la iluminación lateral debido a la naturaleza de su forma, pero también recordar que debido a su forma, no es óptima para mucho más debido a que el haz es tan estrecho.

Plato de belleza

Mientras que el plato de la belleza es también un difusor de luz, su forma proporciona un haz mucho más dura, concentrada de la luz. Con otro difusor, o calcetín, colocado sobre ella, la luz se vuelve más suave de lo que sería sin, pero aún conserva parte de esa áspera calidad. El plato de la belleza se llama así porque se utiliza a menudo en los anuncios de belleza viejos para hacer características tales como los ojos y pómulos más pronunciados. Es también la iluminación muy dramática, y si bien puede parecer grande en una supermodelo o un macho, no se ven muy bien en alguien que no

tiene ya rasgos fuertes.

Las puertas de granero

Puertas de granero se ven y funcionan exactamente cómo suenan y pueden ser especialmente conveniente para dirigir la luz: determinar a dónde va y dónde no. Úsalos para telones de fondo o para crear sombras dramáticas en la cara de un modelo con fines de iluminación experimentales.

Snoot

Un snoot es como un pequeño embudo que sirve para dirigir un haz concentrado pequeña de la luz sobre un tema. Se puede utilizar para conseguir la separación entre un objeto y su fondo, o para iluminar un pequeño detalle en un producto, tal como una delicada pieza de joyería.

Geles

Los geles son filtros de color para las luces. A diferencia de los modificadores anteriores, que no dan forma o de otra manera la luz directa, simplemente ayudan a controlar el estado de ánimo de la filmación. Mientras que usted puede conseguir filtros que se ajusten directamente sobre una luz, usted no tiene que hacerlo. La forma más fácil de ir sobre el uso de geles es sujetarlos a una luz, y cuando se dispara la imagen, la luz se filtra a través de gel para crear el color deseado. Aunque no lo parezca tiene mucho efecto en persona, verás que en la cámara, que sí hace mucho para cambiar el

estado de ánimo de la inyección.

Maneras creativas para modificar la luz y jugar con Sombra

Parte de la diversión de trabajar en el estudio con todas estas luces y modificadores es experimentar. Vi una hermosa serie realizada por un colega una vez, en el que ella usó diversos objetos domésticos y adornos para crear sombras intrigantes en sus modelos. Lo hizo mediante la celebración de los objetos en frente de el modelo, lo más cerca que podía conseguir sin realmente estar en la foto, y permitió que la luz brille a través de ellos, la creación de líneas y formas duras y patrones.

Puede crear estas sombras - si quieres experimentar - utilizando cualquiera, aparato electrodoméstico común que se pueda imaginar. Algunos funcionar mejor que otros, y que tomará algún ensayo y error, pero si te tomas tu tiempo y divertirse con él, usted puede terminar con algo realmente genial.

Capítulo 4:
Puntales y de otra manera evitar Alrededor del Estudio

Ahora que todos los elementos esenciales han sido atendidos, vamos a hablar de otras cosas varias que son buenas para tener todo el estudio en todo momento. Hay diferentes cosas que pueda necesitar en función de si usted tira naturaleza muerta, el retrato comercial o comprar bien, pero una cosa que todos los fotógrafos necesitan es una caja de herramientas.

En la caja de herramientas, sugeriría tener los mismos de siempre, como martillos, clavos, destornilladores, cinta adhesiva, cinta métrica, alicates, pegamento y una moneda, por si algo debería necesitar una solución rápida. También hay que tener las cosas a mano que puedes encontrar en una caja de costura, especialmente los pernos de seguridad, cinta de la ropa, hilo, y algunos tamaños de agujas. Esto te mantendrá preparado para cualquier cosa, desde un tornillo suelto, con un trípode demasiado apretado montar, a una tapa de la caja suave rasgado, a una emergencia de la moda.

Si eres un fotógrafo naturaleza muerta, puede ser una buena idea mantener algunos caballetes y un tablón o dos de madera alrededor, así como telas de color y textura variable, si alguna vez necesita una mesa improvisada para un tiro producto. En este caso, configure su telón de fondo y luego organizar la tabla de madera sobre los caballetes, creando una superficie plana. Cúbralo si es necesario, y luego configurar su tiro.

Si usted hace un montón de fotos de la cámara o simplemente quiere una mirada muy interesante para sus fotos de naturaleza muerta, yo también os recomiendo invertir en un par de piezas de plexiglás, uno blanco y uno negro. Usted puede tener que cortar plana, o cortar con lo que se conoce como un "corte de borde infinito," lo que significa que la pieza de plexiglás puede servir como telón de fondo y la superficie de mesa.

Para un fotógrafo de retratos, que va a ser muy importante que usted tiene varios arreglos de asientos para los clientes, tanto para mientras esperan que se utilizarán dentro de los brotes. Usted querrá tener diferentes taburetes, sillas, e incluso cajas porque nunca se sabe qué tipo de arreglo del asiento se adapta mejor a la altura o el confort de un cliente en particular. Para añadir un toque de fantasía, especialmente si usted tira un montón de niños o el retrato de la familia, es posible que también desee considerar cosas como mecedoras, sillas pelotita, o tal vez incluso un columpio colgante.

Para la familia y la belleza la fotografía, es posible que también quiere tener una caja de accesorios alrededor. Cosas como juguetes para los niños pequeños, perros y animales de peluche gato y accesorios glamorosos, como guantes y bisutería.

Y como siempre, todo buen fotógrafo de estudio debe tener un montón de pinzas alrededor, para cosas como asegurar el papel sin fisuras, cortinas y geles.

Capítulo 5:
Tethering

Antes de hablar más acerca de los tipos de luz y cómo configurarlos, quiero mencionar una pieza más del equipo que usted debe tener en cuenta que tiene en su estudio.

A pesar de que nos hemos vuelto tan dependientes de los ordenadores portátiles, para iluminación del estudio es siempre una buena idea tener un monitor de tamaño completo. Monitores del mismo tamaño son más fáciles de ver durante los brotes, y porque el panorama es mucho más grande de lo que sería en una pantalla de ordenador portátil o pantalla de la cámara, se puede detectar fácilmente errores, confusión no deseada, o posando torpe y corregirlo antes de mudarse desde el tiroteo en el proceso de retoque.

Pero alguna vez se preguntó cómo puede obtener sus fotos para ir directamente desde la cámara al ordenador, ya que están siendo fusilados? Es un proceso que se llama tethering, donde se conecta la cámara a la computadora a través de una correa o cable largo, que procesa la información directamente desde la cámara a la computadora de escritorio. Con el fin de hacer esto, usted necesitará el equipo, correa, y un sistema de inmovilización como Capture One.

¿Qué software como Capture One hace es le permiten usar Lightroom para ver, borrar o corregir imágenes al instante después

de que se toman. Si usted está tomando las fotos, sin embargo, es posible que desee considerar pedirle a un asistente al hombre el equipo y ver las cosas que hace y no le gusta. Capture One hace que todo sea mucho más eficiente, porque usted no va a terminar mirando sus fotos y pensando: "Oh hombre, que habría conseguido esa foto si la hubiera movido ligeramente hacia la izquierda."

Capture One también es muy útil para cuando se tiene que hacer una sesión para un cliente. El cliente puede estar en la parte posterior cerca del monitor y supervisar el rodaje y las imágenes inmediatamente para hacerle saber si van a obtener lo que quieren.

Capítulo 6: Iluminación Tipos y Condiciones

Antes de entrar en los capítulos 7 y 8 en la explicación de configuraciones de iluminación, hay algunos tipos de iluminación y alumbrado términos que usted debe saber. Esto le ayudará a entender mejor la terminología. Todos estos tipos de iluminación se puede utilizar en el estudio para lograr cualquier mirada que usted desea.

Key Light y Lamer Luz

Luz principal se refiere a la luz principal en cualquier tipo de iluminación puesta a punto. Incluso si sólo se está trabajando con una luz, sigue siendo la luz principal. Luces clave generalmente brillan sobre el tema.

La segunda luz en la mezcla se llama luz de borde, o la luz del cabello, llamada así porque a menudo se utiliza para separar espacialmente el cabello de su tema desde el telón de fondo de una imagen. También se puede utilizar para otras separaciones o para crear profundidad.

Iluminar desde el fondo

Si está trabajando con sólo ventana de luz, luz de fondo puede ser muy difícil de controlar. Volver luz significa que la ventana está perfectamente iluminado, pero el tema es demasiado oscuro. Es por eso que nunca quiere disparar directamente en frente de una ventana.

Sin embargo, cuando se aplica correctamente, la luz de fondo puede realmente ayudar a su imagen. Por ejemplo, si usted volver encender su telón de fondo, y también tienen una luz principal sobre el tema, puede crear algunos realmente agradable drama y llenar.

Luz lateral

Luz lateral es muy dramática y es exactamente lo que parece: usted enciende las cosas desde el lado. Esto puede crear sombras muy dramáticos y un montón de claroscuro. Luz de posición también puede ser dura y contraste muy alto, a fin de utilizarlo sabiamente.

Luz de relleno

Llena de luz, o la luz ambiente, a menudo se da por sentado y no utilizados suficiente. Esto puede ser la luz natural, ya que entra a través de una ventana, o la luz que ha sido esparcida y suavizada por modificadores, tales como cajas grandes suaves y octaboxes.

Capítulo 7:
El retrato de Iluminación

Quiero empezar este capítulo afirmando que, en este capítulo y el siguiente, no hay manera posible que pueda cubrir todas las luces configuración imaginable. Mi objetivo aquí es proporcionar iluminación set-ups que le ayudarán a empezar, y se puede investigar y aprender variaciones a partir de ahí. Algunas de estas iluminación montajes requerirá sólo una o dos luces y algunos modificadores, lo cual es fantástico para un estudio casero de puesta en marcha y debido a las restricciones presupuestarias.

Dos Light Set-Up para un retrato básico

Por esta iluminación de configuración, sólo tiene dos luces, la luz principal, y tu luz de pelo, que le ayudará a separar el sujeto de su contexto. Ponga la luz de pelo detrás de la modelo y ajustar la altura de lo que es justo por encima de su cabeza, iluminando su cabello. Si usted encuentra que la luz es demasiado dura alrededor de la cabeza, utilice un modificador de luz apropiada, tal como una caja de luz o incluso un paraguas, aunque un modificador puede ser más necesario en su luz principal. La luz principal (luz principal) va a ir justo a un lado de la cámara, que apunta hacia el sujeto, con una longitud de cinco pies de espacio entre el modelo y la luz.

Dividir Iluminación

Si toma una gran cantidad de modelos masculinos, o usted está buscando una configuración de iluminación que proporcionan muy contrastado, luz dramática, a continuación, la iluminación de división es para usted. Al igual que la iluminación Rembrandt, permite que parte del sujeto para estar en la sombra y la parte del sujeto para salir de ella.

Por este acuerdo, sólo necesita una fuente de luz, que se colocará en un ángulo de 90 grados a tu tema. Si es necesario, coloque la luz detrás de su cabeza. Ajuste y asegúrese de que en el lado de la sombra, sus ojos todavía atrapa la luz. Iluminación de Split está destinado a la sombra de la mitad de la cara, pero no quiero oscura por completo o sólo se verá extraño.

Además, cuanto más cerca de la luz, la más dura la sombra, por lo que jugar con la distancia y con sus cajas de luz para ver qué nivel le gustaría. Recuerde que si usted está trabajando con luz continua, obtendrá una idea mucho mejor de lo que el producto final va a parecer que con luces estroboscópicas. Tenga en cuenta que los rostros de los hombres son generalmente más adecuado para la iluminación de división, porque la estructura ósea fuerte soporta mejor en iluminación fuerte y de alto contraste.

Iluminación Loop

Iluminación Loop también utiliza una luz, además de un reflector para rebotar la luz de nuevo en su tema. Iluminación Loop es reconocible por la pequeña sombra que causa la nariz para hacer en la mejilla. No se debe confundir con la iluminación de la mariposa, que causa pequeñas sombras debajo de la nariz.

Para crear una iluminación de bucle, coloque su fuente de luz detrás del sujeto, más alto que su nivel de los ojos. Juega un poco con esto un poco para asegurarse de que la sombra está cayendo correctamente. Coloque un reflector, o tiene un asistente que mantenga un reflector a la izquierda de la cámara, y el ángulo al sujeto para hacer rebotar la luz y crear la sombra adecuada. Manténgalo en alrededor de media altura para empezar, y subir más si es necesario, pero nunca, nunca empezar con poco y el ángulo hacia arriba. Este no es un buen tipo de sombra para crear, y no es muy halagador tampoco.

Iluminación de la mariposa

La iluminación de la mariposa, como la iluminación de bucle, crea una sombra en la cara debajo de la nariz. Se llama iluminación mariposa porque la forma de las sombras hacen que recuerda a una mariposa. La iluminación de la mariposa es muy halagador, ya que hace pómulos parecen más alta. Lo que solía ser utilizado mucho en la industria de la belleza, junto con la ayuda de un plato de belleza, estoy seguro. Curiosamente, he oído decir por algunas personas que esta luz es demasiado dura para las mujeres y se utiliza comúnmente en los hombres. Mientras que por supuesto puede usar esto y cualquier tipo de iluminación puesta a punto con un macho, yo sostengo que es muy halagador en mujeres. También, lo utilizan en los modelos con estructura ósea débil, ya que halagar a las características que tienen.

Tome una luz y configurarlo de unos cinco pies de la modelo, la colocación de su luz directamente en frente de la modelo. Usted querrá que levantó a unos pocos pies por encima de su cabeza, así que no hay una sola altura que puedo dar; que depende del modelo.

Ángulo de la luz sobre el modelo. Esto creará la sombra mariposa. Si desea que la sombra para ser más fuerte, marcar hasta la fuerza de su luz y tratar algunos tiros. Alternativamente, si usted todavía desea que el aspecto de la luz, pero quiere que sea más difusa, probarlo con cualquier variación de la caja de luz. También podría ser interesante ver un plato de belleza se utiliza junto con esta configuración.

Una Luz

¿Alguna vez sólo tenía una luz para trabajar, trató de trabajar con él, y luego metido frustrado y renunciado porque sólo parecía demasiado dura? Bueno, déjame explicarte cómo hacerlo correctamente, aunque si usted tiene su propio estudio casero, confío es probable que tenga más de una luz. Sin embargo, esto todavía puede ser útil si sólo tiene un tiro rápido para un proyecto, o para cuando tienes que hacer una sesión muy rápido. También tenga en cuenta que se puede crear una gran cantidad de variaciones, incluso sólo con una luz, cambiando la distancia entre la luz y el modelo, y mediante la adición de una caja de luz u otro modificador preferido, o la incorporación de un reflector.

Así, coloque su una luz detrás del sujeto, levantó ligeramente por encima de la cabeza y se inclinó hacia abajo en un ángulo de cuarenta y cinco grados. Recuerde que como siempre, esto es sólo una guía, y es posible que tenga que ajustar la altura, el ángulo y la distancia para lograr el aspecto deseado.

Rembrandt

Como dramática y difícil como la iluminación de Rembrandt puede parecer, no deja de ser tan fácil como cualquier otra cosa que hacer. Ponga la luz detrás de los sujetos en un ángulo de cuarenta y cinco grados de ellos. Pídales que también ángulo de sus cuerpos un poco lejos de la luz, con el fin de asegurarse de que, al igual que con la iluminación de división, la sombra está oscureciendo parcialmente la mitad de la cara. También desea que la luz sea más alto que la altura de su modelo.

El truco para saber si está o no está recibiendo la iluminación Rembrandt correcta es para comprobar si el triángulo de luz que se va a caer en la nariz y la mejilla de su tema. También asegúrese de que el ojo que está en la sombra todavía tiene un catchlight en ella, de lo contrario la puesta a punto no es correcto y el resultado final se verá extraño.

Tres puntos de iluminación

Un montón de gente está intimidado por la posibilidad de utilizar más de dos luces; Sé que era cuando empecé en la iluminación de estudio. Pero usted debe recordar que no importa cuántas luces que terminan usando en un tiroteo, estas a la construcción de las configuraciones que ya conoce cómo hacerlo.

En la iluminación anterior montajes que he mencionado, por lo general hace uso de una luz principal y una luz de borde. En algunos, he mencionado una luz principal y una luz de fondo. Con el fin de obtener una de tres puntos de iluminación de configuración, usted va a ser la utilización de una luz principal, luz de relleno, y una luz de fondo. Aunque esto es difícil de explicar sin

un diagrama, hay un montón que se encuentran en línea para ayudarle si lo necesita.

He aquí cómo lo haces de iluminación de tres puntos: Coloque el sujeto en el que él o ella desea contra el telón de fondo. Él o ella iluminar con su luz principal. El brillo al que ajusta la luz clave depende de lo brillante que usted desea que la escena sea, pero esta última también depende de la potencia de salida de todas las luces. Generalmente, usted desea comenzar con su luz principal en la máxima potencia.

A continuación, su ángulo de luz de relleno en el tema desde su otro lado, probablemente, en un ángulo de cuarenta y cinco grados, pero eso depende de la colocación inicial de la luz principal. Esta luz se enciende normalmente a media potencia y puede ser suavizado mediante el uso de una caja de luz o de la belleza plato con un calcetín.

Por último, está la luz de fondo, que va a brillar directamente sobre el telón de fondo. Su configuración de potencia en realidad sólo depende de la cantidad de iluminación que quiere y lo que el estado de ánimo que está tratando de crear. Iluminación de tres puntos montajes se utilizan a menudo con un sistema de luz estroboscópica en lugar de iluminación continua, a pesar de que se puede hacer de cualquier manera.

Clamshell Iluminación

Iluminación Clamshell se llama así porque cuando lo creó, parece que el modelo está de pie en el interior de una concha de almeja. La

luz también se envuelve alrededor del modelo de tal manera como se podría pensar de ser envuelto por pie en una concha.

Con el fin de crear el más halagador menos dura luz, de su modelo, se trata de una instalación en donde es posible que desee considerar el uso de dos, si no tres cajas suaves. De esta manera, la luz se ablandará y propagación. Recuerde que debe considerar sus opciones cuando se trata de el estilo de la caja suave. Mientras que una caja grande y suave regular, grande o extra puede ser adecuado para el fondo, considere el uso de cajas de tiras en lugar de una caja de luz tradicional para una mirada diferente.

El telón de fondo o bien puede ser iluminado por una luz independiente, o puede reemplazar el telón de fondo en conjunto con una caja de luz en este caso. No importa qué modificadores usted elige utilizar, la luz de fondo sigue siendo la luz de fondo y debe estar en alrededor de la mitad de energía en comparación con la luz principal, que debe ser la luz frontal superior.

Iluminación Edge

Iluminación Edge es exactamente lo que suena; que pone énfasis en los bordes y permite que el resto de la foto para caer en la sombra dramática. Esta es la iluminación que más a menudo se ve en los anuncios deportivos o muy dramáticos, altas editoriales de moda. Yo sugeriría hacer esto disparó sobre un fondo más oscuro, porque de lo contrario tendrás aún más luces, que está muy bien también, simplemente todo depende de lo que tiene a su disposición y lo que tiene tiempo para crear.

Con su fondo oscuro en su lugar, configure las luces con cajas de tiras de cualquier lado. Estas son las luces de borde y en este caso, son la estrella del espectáculo. Ellos también, por una vez, se manipuló a una potencia mayor que la luz principal, que debe estar en la mitad de la energía que usted seleccione para su luz de borde.

En cuanto a su luz principal, que va a ser alrededor de dos o tres pies por encima de la altura de su modelo, por lo que alrededor de siete u ocho pies en alto, posiblemente en un brazo articulado para una mejor pesca.

Iluminación Moda

Perdóname el título de esta sección, porque hay tantas iluminación set-ups que se usan en la moda. Este es sólo uno de los muchos y en realidad no implica un plato de belleza. De hecho, es algo así como la versión femenina de la iluminación de borde. Las luces de borde están en ángulo hacia el interior de la misma forma que con alumbrado lateral, pero en lugar de utilizar un plato de belleza (con o sin la rejilla) que vas a utilizar una gran caja suave o octabox, en ángulo hacia abajo sobre el tema, aunque que no tiene que estar en bastante la altura del plato de la belleza en el estilo anterior.

Espero que esta breve descripción de la iluminación retrato ha sido útil. Por favor, no recuerdo, sin embargo, lo que he venido reiterando desde el inicio de este libro: la iluminación es tan grande una habilidad que sólo se puede dominar a través de la práctica y la experimentación. Sea paciente con usted mismo; utilizando tres luces en el estudio realmente es el paso intermedio a ser bueno. Iluminación de avanzada utiliza cuatro o más luces, y si decide

aventurarse por ese camino, recuerde que esas habilidades son simplemente construyendo sobre lo que ya han aprendido de una, dos y tres ligeros set-ups. Si usted es un principiante en la iluminación de estudio, comience con los de uno y dos ligeras reglajes y avanzar lentamente su camino a cuatro. Si usted es un poco familiarizado con la iluminación y se siente confiado y tener los recursos, paso que hasta tres luces.

No importa qué configuraciones usted elige utilizar, recuerde que mientras usted está haciendo la persona en la foto parecen grandes, que está haciendo un buen trabajo.

Capítulo 8:
Aún-vida de Iluminación

Lo creas o no, las obras de iluminación de naturaleza muerta en la misma forma como la iluminación retrato, justo en una escala más pequeña y sin tener que preocuparse por los ojos. Por ejemplo, si usted está encendiendo flores, usted todavía va a necesitar una configuración de dos luces, una luz de fondo y una luz clave.

Lo que es realmente interesante es que, con fotos de naturaleza muerta, dependiendo del tamaño de los objetos son, puede utilizar grandes luces o lámpara de escritorio pequeñas luces de tamaño. Además, este es el área de la fotografía en la que realmente quiere pensar en aprovechar el aditamento. El pequeño haz, estrecho de luz es mucho más conveniente para los pequeños detalles y le ayudará a concentrar su luz en lugar de dejar que se extendió por todo el lugar.

Además, la fotografía sigue siendo la vida es donde usted va a necesitar todas esas pequeñas probabilidades y termina que mencioné en el capítulo 4: Cabrillas y tablones o función plexi como grandes mesas para usted para organizar sus objetos en.

De hecho, uno de mis favoritos de iluminación naturaleza muerta montajes implica el uso de plexiglás (ya sea blanco o negro, no importa) como la mesa y telón de fondo. Así que en este caso, sería el uso de las infinitas curvas plexi. Lo que se hace es colocar una luz en el suelo debajo de los plexos y brillará a través del material, la

iluminación de su objeto a partir de la parte inferior y haciendo parecer a brillar. Para su segunda luz, dependiendo de la preferencia, puede señalar que en el fondo o puede brillar en los objetos. Realmente depende de sus necesidades. Me encanta experimentar con la iluminación de la parte inferior de naturalezas muertas, ya que rara vez - si alguna vez - tener la oportunidad de hacerlo en el retrato.

Al igual que con la fotografía de retrato, el objeto de la naturaleza muerta es ocultar imperfecciones y hacer hincapié en las buenas cualidades. Uno nunca quiere iluminar un objeto recto o con demasiado flash de duro, porque va a soplar y quedar mal.

Lo bueno de la naturaleza muerta frente a los retratos es que se puede utilizar la luz mucho más dramático y de alto contraste porque quiere llevar a cabo con el mayor detalle posible. Trate de usar las mismas configuraciones como lo haría con el retrato sólo para ver lo que va a hacer. Con los objetos, usted realmente no tiene una base generalizada que ir fuera de como se hace con la gente, por lo menos no hasta que obtenga una idea de cómo las formas y texturas similares reaccionan a diferentes condiciones de iluminación.

Algunas cosas a tener en cuenta acerca de la fotografía del producto son:

- Usted quiere asegurarse de que la etiqueta y el logotipo están en foco y agudo. Tenga en cuenta, sin embargo, que una gran cantidad de fotógrafos de productos profesionales también mantener las versiones digitales de las etiquetas y logos para asegurarse de que se ve

exactamente como debería.

- Ponen las texturas y colores de los productos por una razón. Con un producto profesional, tales como, por ejemplo, tequila José Cuervo, que diseñó la botella y seleccionado que la paleta de colores específica con la naturaleza de su marca en la mente. Es muy importante que permite capturar los colores y las texturas correctas y no alteran en absoluto. Cualquier discrepancia puede requerir enormes cantidades de postproducción o incluso reshooting.

- Considere el estado de ánimo de la marca cuando se elige cómo encenderlo. Usted sabe cómo crear, iluminación halagador suave, y la iluminación muy dramática de la sección en la iluminación retrato. Lo que hace la llamada marca para?

- Iluminación Lamer se puede utilizar con mucha más libertad a la hora de naturaleza muerta. Úsalo para resaltar los bordes de botellas o plata y realmente hacerla brillar.

- A veces es difícil de conseguir tanto el drama o la claridad que quieras con objetos muy pequeños como delicada joyería o platería. Por suerte, hay cajas de tiendas de campaña suave que actúan como cajas suaves cerrados. Lo que no es, ponga su artículo en el espacio abierto de la tienda, y luego incluir su lente de la cámara en el anillo de espacio que hay para ello. Esto le permite disparar directamente a una caja de luz totalmente rodeada, que proporcionará un montón de muy ambiente, agradable, ni siquiera la luz.

- Tenga en cuenta que con el fin de capturar cada uno de los detalles (esto es especialmente aplicable a las fotos de la cámara en lugar de artística naturaleza muerta, que es mucho más abierta y menos precisa), puede que tenga que

tomar varias fotos que se centran en diferentes aspectos o detalles del artículo. A continuación, tendrá para componer las imágenes para crear el tiro de productos completa. Usted no quiere cambiar la iluminación en absoluto durante este proceso, ya que no quiere deshacerse de cualquier tiro porque eso hará que el proceso de composición mucho más difícil.

- Con el fin de aprender cómo encender un bodegón adecuadamente, así como creativamente, sugeriría elegir un objeto que le guste, y encenderlo tantas formas como se puede imaginar.

Capítulo 9:
Mantener una Notebook Iluminación

Como usted puede decir probablemente de la lectura de este libro electrónico, iluminación necesita mucha práctica y un montón de prueba y error. Mientras yo te puedo dar un poco de iluminación montajes para comenzar con, usted tiene que entender que la iluminación es un proceso de aprendizaje continuo (como he reiterado incontablemente). Cada principio de que se aprende con la iluminación básica se aplica igualmente cuando se aumenta el número de luces que participan. Simplemente están construyendo en las mismas habilidades, y todos los de iluminación montajes se pueden variar para involucrar a cinco, seis o incluso siete luces. Las decisiones que toma dependen de sus necesidades, el tamaño de su espacio, y el tamaño de su lanzamiento.

Debido a que la iluminación es tan variada y compleja, que involucra tantas luces, modificadores y configuración, así como las colocaciones, siento que es muy útil para mantener un cuaderno de iluminación. Usted no tiene que sección de su portátil de iluminación de una luz, dos luces, tres luces, etcétera, pero yo sugeriría comenzando su portátil de iluminación con las configuraciones básicas de iluminación que has aprendido aquí.

Hay dos maneras que se me ocurre para que el portátil de iluminación fácil de navegar, y usted debe pestaña su portátil independientemente de la ruta que elija. Mi primera sugerencia

sería código de color que por el número de luces que participan. Sin embargo, esto es una especie de rudimentario y no tiene tanto sentido como mi siguiente sugerencia, que sería la de código de color a su portátil por la variación.

Por ejemplo, si usted tiene un montón de iluminación set-ups que son todos muy dramática, grupo juntos, no importa cuántas luces de cada uno de ellos ha participado, ya que las probabilidades son las configuraciones serán más similares entre sí que con diferentes agrupaciones.

Vamos a hablar de la organización de cada página de su cuaderno de iluminación. Si conoce el nombre de la configuración de iluminación, de título del curso como tal. Pero si su configuración de iluminación es una variante o algo que usted completamente inventaste, es posible que desee título algo así como la variación de la iluminación de la cubierta usando belleza plato o, si no tiene puntos de referencia, dramático experimento de iluminación con cuatro luces sólo asegúrate el título activará su memoria.

Directamente debajo del título, me gustaría poner una lista de todos los equipos de iluminación hasta el modificador más pequeño que ha utilizado. Lista modificador lo era en lo que la luz, y al otro lado de esta información pone la cantidad de energía que había de ir a cada luz. Si usted también está de medición para la escena, incluyen la exposición general que eras feliz, incluso si usted está tirando digital y tiene un registro de ella ya.

Si esta información es suficiente para ti, siempre se puede dejar de allí, pero yo también recomendaría tomar fotos de su configuración de iluminación con el modelo en su lugar para la referencia después

de haber logrado lo que usted está buscando. Luego, una vez que haya pestañas todo de acuerdo con su propio sistema de organización, usando el libro como referencia será simple y le ahorrará muchos dolores de cabeza si usted tiene que hacer uno similar semana disparar o meses en el camino.

Usar cualquier tipo de portátil que usted prefiera. No tiene que ser un tradicional cuaderno de papel encuadernado. Usted puede mantener estas notas en su ordenador o tableta, sólo asegúrese de que están respaldados. Si usted decide ir con un bloc de notas tradicional, es posible que desee guardar con todos sus otros equipos de iluminación en un lugar donde se puede encontrar.

Conclusión

Aunque el mundo de la iluminación de estudio es muy amplio, y me siento como si hubiera apenas arañado la superficie, espero que este libro fue de alguna ayuda para aquellos de ustedes empezar. La única manera de convertirse en un verdadero maestro en la iluminación del estudio es jugar un rato con él. Hay tantas posibilidades experimentales que no han sido discutidos en estas páginas que se sumarán miradas verdaderamente atrevidos y vanguardistas a sus fotos.

Si usted ha elegido para comenzar su propia, en casa de estudio, o incluso su propio estudio profesional, ahora debería saber el tipo de espacio que usted está buscando. Asegúrese de hacer su mejor esfuerzo para hacer de este espacio como clara de distracciones y cualquier otro tipo que pueda. Esto ayudará a asegurar que su trabajo fluye suavemente y profesionalmente y que está organizado.

Caminando por el mundo de equipos de iluminación de estudio, ahora debería tener una buena comprensión de trabajo de los diferentes tipos de luz, las ventajas y desventajas de la iluminación continua y la luz estroboscópica, y las diferencias entre el tungsteno, fluorescente, LED, y HMI. Tenga en cuenta sus necesidades y sus puntos de precio al momento de decidir qué equipo comprar, y siempre comenzar con las cosas que satisfarán las necesidades básicas de estudio antes de invertir en el muy caro y altamente especializado.

No invertir en todo tipo de modificadores de iluminación, y

averiguar qué otros efectos que pueden proporcionar.

Utilice la base, e incluso los más avanzados de iluminación set-ups, como puntos de partida para la experimentación después de que usted haya dominado. Mantenga un cuaderno lleno de estos y otros de iluminación set-ups que descubrir, lleno de bocetos y notas sobre el equipo que utilizó, así como la configuración de ese equipo. Un portátil es un recurso muy valioso que se puede hacer referencia a una y otra vez si te quedas atascado o se olvida un detalle. Me parece que es un paso muy importante en mi comprensión de las técnicas de iluminación, porque ya están siendo inundados con tanta nueva información y nuevos conocimientos técnicos que necesita ser dominado.

No puedo reiterar lo suficiente para que la iluminación es una habilidad que debe ser practicada y experimentó con; a diferencia de conocimiento de f / paradas y velocidades de obturación, los tiempos de desarrollo, y tantos otros elementos de la fotografía, no se puede memorizar todo, porque las necesidades de cada lanzamiento y cada cliente siempre serán diferentes.

Ahora que usted ha leído este manual, sentarse, hacer una hoja de cálculo, hacer su investigación financiera, y hacer sus compras. Mientras tanto, obtener el espacio que desea para su estudio preparado. Si usted no tiene ningún trabajo en fila en el momento en que su equipo llega, configure una naturaleza muerta o tomar un amigo, y obtener un poco de práctica en.

PHOTOSHOP Dominar los fundamentos

Top 12 Fácil Photoshop Consejos y trucos para los principiantes

James Carren

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Introducción

Photoshop es a la vez una herramienta muy, muy complejo, y sin embargo es sorprendentemente fácil de usar, una vez que el cuelgue de ella. Lo mismo adagio se aplica a ella como lo hace a las computadoras: Algoritmos conforman el programa, y simplemente responde haciendo lo que usted indique. Cuando las personas se producen problemas, eso es porque ellos saben lo que quieren hacer, pero no sé cómo decirle al programa qué hacer. Por suerte, Adobe es muy útil, y tienen soporte en línea las 24 horas para cualquier atasco puede que te encuentres en.

Antes de empezar, es importante tener en cuenta que las actualizaciones de Photoshop con nuevas versiones bastante, y que realmente consiguen más suave y más ágil con cada cambio. Por lo general, si vas solo una o dos versiones de vuelta, debe todavía ser bien usar las instrucciones de este manual, pero ten en cuenta que puede haber pequeñas diferencias que hay que tener en cuenta. Dicho esto, me va a utilizar Photoshop CC o Creative Cloud para todas las instrucciones que presento aquí.

Este manual es probable que va a ser dividido en secciones, una continuación de un libro a otro. La tabla de contenido se aplicará a la cosa en su conjunto, por lo que si se llega a final de esto y usted se está preguntando donde el resto de lo que sea, que no se preocupe! El resto estará en la segunda parte.

En esta sección me quiero centrar en los conceptos básicos, de modo que usted como usuario principiante puede tipo de sumergir sus

pies en el agua, por así decirlo. Voy a empezar con el proceso de cómo se prepara una imagen y configurar un espacio de trabajo a su gusto, y pasar a la navegación de su barra de herramientas, canales básicos, capas y trazados, capas de ajuste, modos de mezcla y los niveles y curvas. Voy a explicar lo que son, lo que hacen, y cómo aplicarlos para el uso tanto como una corrección y como una aplicación artística. Libros posteriores se tratarán temas más avanzados, realmente entrando en un mayor control y una mayor libertad de aplicación artística a diferencia de corrección. En mi opinión, eso es lo que fue en realidad quería decir Photoshop para todos modos. ¡Entonces empecemos! Al final, creo que usted estará satisfecho por la forma en mucho más que puede hacer con sus imágenes y la forma natural y no "Photoshop" se ven.

Capítulo 1:
Opciones para configurar su espacio de trabajo y preparación de imágenes para la edición

Antes de que pueda empezar a trabajar, es necesario configurar su espacio de trabajo a su gusto. Pienso en ello como un escritorio, y quiero asegurarme de que está optimizado para sus fines y de su flujo de trabajo personal.

Esencial

La forma de acceder a las opciones del espacio de trabajo es a través de un pequeño menú desplegable en la esquina superior derecha, que por defecto lee, Essentials. Este es el espacio de trabajo que normalmente uso.

Yo sugeriría que levanta su propio espacio de trabajo de Photoshop a medida que lea este libro para obtener el máximo provecho de ella. Ser capaz de ver delante de usted ayudará a la comprensión enormemente.

La herramienta que se está utilizando actualmente se resaltará en la esquina superior izquierda. Aquí es también donde usted encontrará cualquier memoria que pueda tener para esa herramienta.

Directamente debajo de esto es la caja de herramientas, que se extiende a toda la longitud de la parte izquierda de su pantalla. Voy a explicar lo que hace cada herramienta en el siguiente capítulo. Entonces usted tiene su primer plano, indicador de fondo, que es representado por el blanco y negro, a menos que haya seleccionado un color con el selector. Debajo de eso es su ir al botón de máscara rápida, y el modo de edición de pantalla completa, que se puede salir con la tecla de escape.

A lo largo de la muy, muy arriba, usted tiene sus menús, que por supuesto, como con la palabra o cualquier otro programa de computadora localizará todos los menús desplegables que necesitará si usted no sabe los atajos. Hablando de atajos, yo uso Photoshop tanto que en realidad tengo una cubierta mapa atajo de teclado. Si usted no piensa en la personalización de los atajos demasiado, Sin duda recomiendo invertir en uno. Es muy útil para el aprendizaje de encendido, y también simplemente como un recordatorio diario.

Justo debajo de la barra de menús, de vuelta en el diálogo real Photoshop, verá una barra de herramientas que se convierte en personalizarse en base a lo que la herramienta que ha seleccionado. También voy a ir sobre ellos en el capítulo 2, pero yo todavía sugerir desplazamiento a través de todas sus herramientas y experimentar con ella en su propio tiempo también. Si alguna vez tienes confundido o no puede recordar lo que todos estos botones hacen, siempre se puede colocar el ratón sobre ellos y Photoshop le dirá. Esto también es cierto de todas sus herramientas.

Mudarse a su lado derecho, hay dos cuadros, uno representado por una flecha y plazas, y una por lo que parece un montón de bloques de forma diferente. Estos son la barra de la historia y de la barra de

propiedades. La barra de la historia probablemente se convertirá en su mejor amigo, porque en lugar de tener que golpear deshacer diez veces cuando realmente comete un error, usted puede seleccionar la barra de la historia y haga clic en el escalón que le gustaría volver. ¡Fácil! Tenga cuidado sin embargo, porque incluso con la barra de la historia, sólo se puede volver mucho antes de que te haga clic para volver a su imagen muy original. Propiedades, por supuesto, se reflejan lo especificaciones son relevantes para su imagen.

Además, usted tiene su color y muestras de diálogo, que son bastante explicativo. Cuando te metes en el uso de la herramienta cuentagotas, usted encontrará que usted puede utilizarlo directamente en este cuadro de diálogo para seleccionar los colores que usted necesita.

A continuación se presentan sus bibliotecas, ajustes y Estilos de pestañas, que, cuando se selecciona, afectan directamente el menú inferior. Bibliotecas le permitirá conectarse a un servidor en línea y acceder a su biblioteca directamente, mientras que los ajustes le permite ver todos los símbolos de la capa de ajuste de allí y por lo tanto hace que sea más fácil de utilizar ya sea la caída superior o inferior hacia abajo menús para aplicarlos. Por último, los estilos, que cuenta con todo tipo de gradientes que puede elegir, crear y aplicar a sus imágenes. Por último, hay Capas, Canales y Caminos, que también tienen su propio capítulo, ya que esta es el área de su espacio de trabajo es probable que tenga que prestar atención a los más, aparte de que la herramienta que ha seleccionado. La disposición Essentials es el que se utilizará para el resto de tutoriales después de este capítulo.

Los otros espacios de trabajo

Ya que no vamos a usar los otros espacios de trabajo para estas demostraciones, sólo voy a dar un poco de información. 3D es útil si usted es un diseñador gráfico o 3D animador, y la necesidad de hacer algo de prestación básica. Mientras que otros programas que se hacen específicamente para estos fines lo hacen un trabajo mucho mejor, el espacio de trabajo 3D puede ser útil, especialmente si usted necesita para utilizar objetos inteligentes, que se abordarán más adelante. También hay espacios para el Movimiento, pintura digital, la fotografía y la tipografía. Experimentar con ellos cuando sea necesario. La única diferencia real entre Essentials y los espacios de trabajo de fotografía es que la fotografía se presenta un histograma en la parte superior de todo, un poco como en Lightroom. Esto puede ser útil cuando se hace de color y exposición correcciones. También puede personalizar su espacio de trabajo para incluir los elementos pertinentes de cada uno de estos estándares.

Imagen Prep

Ahora que tiene una pequeña idea de cómo navegar por el espacio de trabajo, vamos a hablar de cómo preparar una imagen para un trabajo de edición. La primera vez que abre una imagen para su edición, se quiere que sea el tipo más alta calidad de archivo que puede obtener. Un archivo CR2 o DNG es preferible, porque vas a sacar el máximo provecho de su imagen. Si no sabes, estos tipos de archivos son los que se refiere como un archivo RAW. Contiene más información en bruto directamente desde el sensor de la cámara que cualquier otro tipo de archivo, lo que le permite tirar más información de las áreas que de otra manera podrían ser insalvable Si no disparas en RAW este momento, a partir de ahora usted debe. Sólo cambia la configuración en el menú de la cámara. Si está

trabajando con un archivo RAW, al abrir la imagen, un cuadro de diálogo para una extensión llamada Camera Raw se abrirá automáticamente. Vamos a volver a este, pero por ahora, sólo tienes que abrir la imagen en Photoshop viejo regular.

Con el fin de que esté listo para ir, algunas cosas deben ser estandarizados. El primero de ellos es el que desea trabajar con el buen DPI y dimensiones, para empezar para que no se olvide de hacerlo más tarde y encontrarse con trabas innecesarias. Buena imagen típica DPI es de entre 240 y 300, por lo que va con 300. Siempre se puede dimensionar una imagen abajo más, pero dimensionar una copia de seguridad puede causar pixelación porque estás literalmente la eliminación de información y luego tratar de agregarlo de nuevo. Lo mismo es cierto de sus dimensiones. Uno siempre quiere guardar un archivo de base que es casi tan grande como usted nunca desea imprimir, para que su imagen de impresión es agradable y agudo. Sin embargo, si para este proyecto, que el tamaño de impresión es más pequeño que el tamaño máximo de imagen deseada, usted puede hacer una de dos cosas. La primera es, el tamaño se reduce a su tamaño de imagen, impresión deseada, y luego no guardar ese archivo, o guardar varias versiones de la imagen con diferentes dimensiones. Esto funciona bien sobre todo si sólo tiene una serie de dos o tres tamaños que se imprime en.

Al guardar sus cambios de imagen, desea mantenerlo, ya sea como DNG, o un archivo TIFF, porque, de nuevo, estos formatos se permitirá tener la mayor libertad con la edición. Usted también querrá una copia JPEG para uso en la web, y un documento de copia de Photoshop que le permite volver atrás y hacer cambios en capas en el futuro.

Si usted también quiere fronteras en su imagen, ahora sería el momento de hacerlo, que lo hace en el menú Tamaño del lienzo, a diferencia de en el menú Tamaño de imagen.

Por último, es necesario decidir sobre un perfil de color. Vaya a Edición > Ajustes de color y asegúrese de que el perfil de la imagen del espacio de trabajo de RGB se establece en Adobe RGB (1998). Vaya a Edición > Asignar perfil y asegúrese de lo mismo, y luego a Editar > Convertir a perfil y asegurarse de que el Espacio de origen y del Espacio destino es también establecen a Adobe RGB (1998). Usted no puede pensar que todo esto afecta mucho ahora mismo, pero en la web y en la impresión que sin duda lo hará. Usted también querrá tener en cuenta la calibración de su monitor, que no es una cosa de Photoshop, pero se puede encontrar fácilmente en las preferencias del sistema de tu Mac, y, yo asumiría, su PC.

Ahora que su imagen es todo estandarizado y listo para ir, vamos a pasar a una explicación completa de las herramientas que se encuentran en Photoshop.

Capitulo 2:
Navegar por la barra de herramientas

Como una advertencia, este capítulo puede conseguir un poco exhaustiva de leer, pero te prometo que valdrá la pena. Es todo acerca de su barra de herramientas, y las funciones de todo lo que contiene. Voy a indicar qué herramientas probablemente estará usando bastante con un asterisco, sino también a dar una breve visión general de todo.

Lo primero que debe saber es que la barra de herramientas es algo personalizable, y que detrás de cada herramienta de base es una herramienta variante, que se puede acceder al presionar sobre el botón. Se puede tomar un tiempo para recordar dónde está todo, pero una vez que al menos tiene una comprensión de las herramientas de base, que debe estar bien. Todas las herramientas también tienen atajos que usted aprenderá en el tiempo, y tienen su propia configuración de la barra de herramientas que se desarrollará a través de la parte superior de Photoshop debajo de la barra de menú principal que le permite más opciones y acceso más fácil al cambiar de herramientas. Cada herramienta tiene su propio acceso directo, que va a memorizar con el uso y el tiempo. Cada uno es, por supuesto, que se denota por su propio símbolo, pero estos cambios cuando haz clic en herramientas variantes. Si usted se encuentra con una herramienta variante más de la principal herramienta, puede dejarlo en el estilo. Eso, junto con las barras de herramientas específicos, es donde la personalización viene.

Así que aquí está la lista básica, en forma de puntos, y voy a detalles sobre las herramientas de uso más común a medida que avanzamos.

- Herramienta Mover: Esta herramienta se explica por sí. Se le permite mover lo que tengas seleccionado.

- herramienta Marco Rectangular: Le permite hacer una selección rectangular cuando resaltado. Si mantiene pulsado este botón, usted también encontrará las opciones de elíptica, una hilera, y las herramientas individuales de marquesina columna.

- herramienta Lazo: abre hasta las herramientas de lazo poligonal y magnéticos. Esto hace más libremente o extrañamente selecciones en forma, y el Lazo magnético, fiel a su nombre, que se ajustará dos bordes detectados en la foto que supone que usted está tratando de rastrear. Una vez que haya hecho su selección, hay una caja llamada Perfeccionar borde que se convertirá resaltado en su barra de herramientas superior. Esto le permitirá refinar y ajustar cualquier parte de la selección que puede no ser del todo bien, después de haber seleccionado demasiado o muy poco de un área.

- Herramienta de selección rápida y Varita mágica: Esto le permite hacer una selección muy rápida para utilizar cosas como una máscara rápida, para trazar a dónde va. Los bordes no será perfecto, pero al igual que el lazo, se puede refinar ellos. La herramienta variante, la varita mágica, hace sus selecciones rápidas basado en el tono y el color en la imagen. Lo que significa que si inicialmente seleccionar algo de color rosa en una imagen, el tope y recoger en todos los colores de rosa. Si no desea que se recoge

absolutamente todos los tonos de rosa, pero sólo una pequeña sección, jugar con su tolerancia en la parte superior. También puede agregar y se lleva de selecciones, así como elegir qué tipo de muestreo que le gustaría hacer y cuántas capas a la muestra, ya sea uno o todos ellos.

- Herramienta de cultivos: La herramienta de recorte, por supuesto, se explica por sí, sino que también da paso a la herramienta perspectiva de cultivos, herramienta de corte, y la herramienta de selección de rebanada. El tipo de cultivos a tomar dependerá del realismo y la precisión de su trabajo, así como si lo hace cualquier diseño gráfico.

- Herramienta Cuentagotas: La herramienta Cuentagotas permite seleccionar un primer plano y color de fondo, ya sea desde el selector de color, muestras, o su imagen. Esta herramienta puede ser especialmente útil, ya que le puede permitir a cosas mayores partidos como tonos de piel o gradientes mientras trabaja y hacer correcciones a pequeñas áreas, específicos. La herramienta Cuentagotas da paso a toda una serie de otras herramientas: la herramienta 3D Material de Cuentagotas, el sampler de color, la herramienta Regla, la herramienta Nota, y la herramienta de Conde. De éstos, el único otro que realmente utilizo es la muestra de color, lo que le permite seleccionar muestras de hasta cuatro colores diferentes dentro de tu imagen. Esta herramienta es muy útil cuando se trata de hacer correcciones de color, porque se puede establecer los parámetros dentro de esas muestras y hacer los cambios de esa manera.

- Punto herramienta Pincel corrector: esta herramienta y es variantes consiguen un montón de asteriscos, porque van a ser muy importante y útil para usted, no importa qué tipo de trabajo

que hace. Estas son las herramientas que le permiten solucionar cualquier tipo de discrepancia o mancha imaginable, y por eso, todos van a tener en sus propias viñetas. Así, Spot Healing Brush es impresionante para cosas como manchas en el retrato y el polvo en la película. Debido a que es un pincel, tiene la misma configuración de la barra de herramientas como la herramienta de pincel general, incluyendo el tamaño del pincel y la firmeza, modos de mezcla, los modos de los partidos, una muestra de todo casilla capas, y el símbolo de la pluma swirly, lo que le permite igualar la presión del cepillo a su tamaño.

- Healing Brush Tool: ¿La misma cosa que el Spot Healing Brush, pero en zonas más extensas. Sin embargo, con la herramienta Pincel corrector como con la herramienta Clone, usted tiene que seleccionar un punto de la muestra, para empezar y trabajar.

- Herramienta Parche: Esto le permitirá seleccionar un área dentro de la foto que desea reparar, usando otros píxeles de otra parte de la foto para repararlo. Sólo tiene que seleccionar y arrastrar el área encima para corregirlo. Esta herramienta también se puede utilizar para clonar áreas de imagen aislados.

- Contenido Consciente herramienta Mover: explica por sí sola, se mueve el área seleccionada a dondequiera que lo arrastra, pero luego utiliza el software de juego para fundirse casi sin esfuerzo en su entorno.

- Herramienta de Ojo Rojo: Elimina los ojos rojos como el causado por el flash u otras condiciones de poca luz.

- La herramienta Pincel y sus variantes son también muy, muy esencial. Obviamente, la herramienta de cepillo puede ser utilizado para

cualquier tipo de pintura digital. Su panel de control tiene un indicador y el menú desplegable de tamaño, dureza, y la forma del cepillo, por lo que realmente puede controlar como si fuera un pincel real. Además es una carpeta paleta de todos los pinceles preestablecidos que incluye Photoshop. Si usted entra en este cuadro de diálogo, puede realmente tener control sobre el tipo de cepillo que cree. Como se puede ver, se puede controlar todos los aspectos de la brocha. Esto es realmente una herramienta que yo sugeriría tomar el tiempo para experimentar, tanto en las fotos y en los documentos de Photoshop en blanco. Si le sucede a crear un pincel que realmente disfruta, lo puedes añadir a tu lista de presets aquí para un acceso rápido.

- Herramienta Lápiz: La herramienta de lápiz funciona básicamente igual que la herramienta de pincel, excepto que en mi opinión, es menos versátil y más frustrante. Elija la herramienta Pincel sobre esto todo el tiempo.

- Herramienta Sustitución de color: Hace exactamente lo que dice: Te da una manera fácil de cambiar, o reemplazar, el color de cualquier elemento dentro de una foto. Lo que esta herramienta hace es toma una muestra de los colores que se encuentran bajo el cursor, así que asegúrese de configurar el tamaño en consecuencia. Sea cual sea el color que está arrastrando sobre es el color que desea modificar, y cambiará a lo que su color de primer plano se establece en. Si lo hace moverse fuera de la zona que va a afectar, va a afectar esa zona también, a menos que establezca la tolerancia para asegurarse de que esto no suceda. Sólo jugar con ese número hasta que la herramienta está afectando solamente las áreas que desea que lo haga. Como se mencionó antes,

con la herramienta Cuentagotas, también puede optar por probar un color complementando de la imagen en lugar de utilizar el selector de color.

- Mixer Brush Tool: Amo, amo, amo la herramienta Pincel Mezclador. Es, literalmente, le permite mezclar y combinar los colores como si se tratara de un pincel real, y puede agregar algunos efectos pictóricos impresionantes para sus imágenes. Usted puede decidir cómo húmedo o seco desea que la "pintura" para mirar, y lo que quiere la mezcla de colores a ser, como en, lo pesado en azul, o cómo la luz en el rojo, etcétera. También hay un menú desplegable de presets para su conveniencia abajo. Tenga cuidado sin embargo. Esta herramienta va a cubrir su fotografía a menos que lo ajuste con la opacidad derecha y modos de mezcla para obtener el aspecto exacto que desea.

- Herramienta Tampón de clonar y Tampón de motivo: La herramienta Tampón de clonar es otra gran manera de hacer retoques o para crear los patrones artísticos que usted podría querer. Tampón de clonar le permite seleccionar el área que desea clonar, y luego haga clic para aplicarlo a otros lugares. La cosa es que funciona mucho mejor cuando se aplica en estrecha proximidad con el lugar de origen, y también trabaja mucho mejor cuando se aplica a pequeñas manchas selectivos. A fin de establecer el tamaño del pincel con el tamaño más pequeño que se puede utilizar posiblemente para obtener resultados óptimos. La herramienta Tampón de motivo le permite seleccionar los patrones preestablecidos y aplicarlos sobre sus fotos. Al igual que con otras herramientas, también puede cargar otros modelos de su elección para su uso. Usted puede crear su

propio y guardarlos, o hay un montón de patrones gratuitos y de pago en línea que se pueden descargar.

- Herramienta Pincel de historia: la herramienta Pincel histórico funciona casi de la misma que el cuadro de diálogo de la historia, excepto que, como su nombre lo indica, en realidad se puede utilizar como un pincel para pintar sobre la capa (y en la zona) que le gustaría deshacer. La herramienta Pincel histórico hace lo mismo como la herramienta Pincel de historia, excepto que se puede pintar en filtros u otros efectos en capas, a diferencia de la herramienta Pincel de historia, que solo permite deshacer las cosas.

- Borrador, Borrador de fondo, y la Magia herramienta Borrador: El borrador y Borrador de fondos de trabajo exactamente como sus nombres lo indican, pero la nota que me gustaría darle acerca de estas herramientas tiene que ver con el concepto de edición no destructiva. Cuando usted elige utilizar cualquiera de las herramientas de goma de borrar, nunca quiere borrar a la derecha en la imagen original. Utilice siempre una copia o una capa, especialmente cuando se utiliza la herramienta Borrador de fondos. De esa manera, si lo quieres de vuelta, sólo tienes que hacer clic en un botón, y lo mismo pasa si usted comete un error. La herramienta Borrador mágico se llama así simplemente por el hecho de que es inteligente; seleccionará y borrar píxeles que son similares a los que usted designe.

- Gradiente, Cubo de pintura, y la herramienta de gota de material 3D: Estas herramientas como que me recuerdan un montón de pintura en viejos, viejos ordenadores Mac. Trabajan casi exactamente de la misma manera. Si opta por aplicar un degradado, puede parecer a primera vista a oscurecer toda la imagen. Pero no te

preocupes, porque se puede aislar en su propia capa. De esa manera, se puede aplicar modos de mezcla y de diferentes opacidades para permitir que las capas inferiores para mostrar a través. Paint Bucket funciona exactamente como usted podría pensar, y también es igualmente afectado por los modos de mezcla y opacidad. No va a llenar toda la imagen cuando se hace clic, sin embargo, pero seguirá el diseño de su imagen en función de donde se hace clic. La herramienta gota de material 3D no es algo que yo nunca he usado antes, porque yo no trabajo en la representación 3D, pero básicamente lo que hace es permite que usted deje caer texturas subidos en la imagen, o mejor dicho, sobre el objeto 3D.

- Blur, nitidez, y Smudge Tool: Son bastante auto-explicativo, y puede ser muy útil para las pequeñas correcciones. La herramienta Dedo es realmente el más interesante de la forma en que hace las cosas se ven, ya que, si se aplica en gran medida, que puede tener un Melty, efecto surrealista.

- Dodge, Burn, y esponja de herramientas: La esquivar y quemar herramientas funcionan exactamente igual que las técnicas de cuarto oscuro tradicional de esquivar, o permitir que menos luz para efectuar partes de una imagen, y la quema, o lo contrario. Por supuesto, es mucho más fácil de hacer en Photoshop de lo que es en el cuarto oscuro, y hay incluso configuraciones diferentes que controlan la cantidad que desea que la herramienta afecta a la parte de la imagen que está trabajando. La herramienta Esponja parece a primera como tiene que ser alojados bajo otro punto principal, ya que el nombre me recuerda mucho de la herramienta Tampón de motivo. Pero el nombre puede ser engañoso, y la herramienta Esponja se

utiliza realmente para saturar o desaturar partes de la imagen.

- Herramienta Pluma: Esto es principalmente usado para cosas como la creación de trazados vectoriales, aunque también se puede dibujar con él. Un camino es algo así como un esquema, que ayuda a trazar las cosas. La herramienta de la pluma también alberga la herramienta Pluma de forma libre y Agregar, Eliminar y Convertir herramientas Anchor Point. Esto se debe a que los caminos se componen de puntos de anclaje que le dicen que dónde ir.

- Tipo de herramienta: La herramienta de texto es impresionante para cualquier tipo de proceso de diseño gráfico. Con él, usted puede utilizar Photoshop para crear cosas como tarjetas postales o sus propias tarjetas de visita.

- Herramienta de Selección de trazado: explica por sí sola, esta herramienta es ideal para su uso con la herramienta Pluma.

- Herramientas de Forma: Las herramientas de forma son: la herramienta de línea, la herramienta elipse, la herramienta Rectángulo, la herramienta polígono, y por último, la herramienta de forma personalizada. Dentro de la herramienta de polígono y la herramienta de forma personalizada son aún más opciones. A diferencia de la herramienta de marco, esta herramienta no crea un espacio de selección; simplemente coloca la forma en su imagen como su propia capa.

- Mano y Rotar vista de la herramienta: La herramienta de mano es útil para desplazarse por las imágenes cuando se está muy has en el marco. Esto será especialmente útil para cosas como trabajos de retoque o restauración. Vista Girar permite girar una imagen tan poco o tanto como te gusta, y se diferencia de la opción de

rotación de la imagen en la imagen del menú desplegable porque puede girar en incrementos en lugar de por apenas 90 o 180 grados.

- Lupa: Es sólo una herramienta de zoom glorificado. Puedes ampliar pulsando Z y haciendo clic, pero no siempre es bueno, más comandos de edad.

Ahí está su breve recorrido por todas las herramientas de Photoshop. Aunque eso no cubren casi todos los comandos que se pueden hacer a través de Photoshop, porque todavía tenemos que cubrir cosas como la Galería de filtros y capas, eso es un buen comienzo sobre cómo navegar y hacer que las cosas funcionen para usted. Hablando de hacer que las cosas funcionen para usted, una cosa que usted tendrá que aprender por sí mismo es qué herramientas funcionan mejor para qué tarea. En términos generales, no hay una forma de realizar una tarea determinada, por lo que sólo tiene que averiguar cuáles son sus preferencias. Usted también tiene que averiguar la mejor manera de asegurarse de que usted está eligiendo la herramienta correcta para un trabajo. Esto puede tomar un poco de práctica. Sin embargo, la investigación, la experimentación, y saber qué preguntas hacer le ayudará a medida que continúe para aprender su manera alrededor de Photoshop.

Capítulo 4:
Capas de ajuste

Las capas de ajuste funcionan en conjunto con la paleta de capas en general. Las capas de ajuste son sólo la forma elegante de decir, toda la corrección que puede hacer para una capa con el fin de obtener el máximo provecho de ella. Básicamente, las capas de ajuste se pueden encontrar en todos los menús, y usted puede elegir sus correcciones de esa manera, pero es mucho más difícil para seleccionar continuamente de menú después de menú. El descubrimiento de las capas de ajuste fue una de las mejores cosas que le ha pasado en mi viaje con Photoshop.

Usted puede localizar fácilmente las capas de ajuste de dos maneras. En ambos los Essentials y los espacios de trabajo de fotografía, se le recuerda que hay una pestaña en la parte superior de la paleta de Ajustes en capas. Al hacer clic en este, verá varias filas de símbolos. Alternativamente, puede utilizar la barra de herramientas hacia abajo en la parte inferior de la paleta, en capas de ajuste se encuentran bajo un menú representado por lo que parece una media sombra círculo hacia abajo.

Dentro de la paleta de ajuste, cada símbolo representa una capa de ajuste, o el tipo de capa. Son los siguientes: Niveles, brillo / contraste, la exposición, Curvas, Vibrance, balance de color, Tono / Saturación, Filtro de fotografía, Blanco y Negro, Mezclador de canales, Invertir, colores de consulta, Umbral, Posterizar, mapa de degradado y selectiva. Cuando se utiliza una de estas capas, es pre-

marcado en cuanto a su función. La otra ventaja de las capas de ajuste en lugar de ir a través de los menús principales es que cada corrección automáticamente tiene su propia capa, mientras que a través del menú principal se aplica la corrección. Me parece capas de ajuste sean menos destructivas y siento que lo hacen más fácil de rastrear y cambios afinar.

En mi opinión, algunos de ellos son más esenciales que otros, ya pesar de que son bastante explica por sí mismo, todavía le gustaría ir a través de cada uno de ellos y dar un ejemplo visual. Yo sólo voy a trabajar mi camino hacia abajo la lista.

Así que, cuando se hace clic en una capa de ajuste, las formas de capas dentro de la paleta de capas, y un cuadro de propiedades también aparece. Aquí es donde usted controla su ajuste.

Brillo y contraste

Lo maravilloso de las capas de ajuste, también, es que incluye automáticamente una máscara de capa para que pueda controlar, dentro de la capa, donde se aplicará el ajuste. Brillo y contraste son los controles que deben utilizarse con moderación, ya que no son tan refinados como algunas de las otras opciones que usted tiene. Usted no quiere a empujar ya sea uno de ellos demasiado alto, ya que se acaba de hacer su foto parezca poco profesional. De hecho, si usted va a utilizar los controles deslizantes de brillo y contraste, sugeriría aplicar a continuación después de aplicar los cambios utilizando el control deslizante de exposición para el Niveles y Curvas deslizador. De esta manera, no se tentó para que tus fotos se ven tan alto contraste que se vuelve crujiente. Aún así, con estas

advertencias, vamos a echar un vistazo a lo que los controles deslizantes Brillo y Contraste se ven como cuando se aplica a una imagen. Tire hacia arriba de una de sus propias imágenes que necesita poca o ninguna corrección aplicada. Usa el original para su cotejo y simplemente jugar con los controles deslizantes, el ahorro de las diferentes versiones de ellos. Usted no puede pensar que las herramientas están haciendo que gran parte de la diferencia, pero cuando acabas de llegar a tus imágenes alteradas junto con el original, podrás ver cómo incluso un cambio pequeño punto cinco hace una gran diferencia. ¿No me creen? Pruébalo en algunas imágenes diferentes y ver lo que hay. Trate de hacer una versión en la que sólo el pop mínimamente hasta contraste y el brillo. Esta es una buena edición, en general. A continuación, hacer una versión de la imagen en la que usted empuja los cambios a su máximo, que es un ejemplo de lo que no se debe hacer en la mayoría de los casos.

En su segunda imagen, los reguladores deberían apenas han movido. Lo que generalmente está buscando en sus correcciones es la sutileza.

Entonces eche un vistazo a su tercera imagen, que es lo que la misma imagen se vería como si fueras a empujar el deslizador de contraste de todo el camino hasta el 100. Este es un error común que muchos nuevos fotógrafos hacen, especialmente cuando se excitan con Photoshop. Quieren que sus imágenes se destaquen, y miran con garra, pero en cambio, el efecto no es emocionante, es simplemente poco profesional. Se puede decir que con la mayoría de las imágenes que empujar el contraste de todo el camino no es el camino a seguir, porque sus reflejos blancos conseguirán apagada. El histograma en la parte superior de Photoshop también aparecerán muy estriado, en contraposición a la buena

superposición de los colores en el histograma del original (suponiendo que el original era una fotografía bien expuesta y equilibrado para empezar).

Niveles

Los niveles son definitivamente mi forma favorita para controlar la luz en una imagen. En primer lugar, el diálogo de niveles le proporciona un histograma para que pueda ver la luz y la oscuridad niveles de la foto original, y visualmente un seguimiento de los cambios a medida que los hacen. Echa un vistazo de cerca a lo que su histograma niveles se parece a la foto original. Si ha elegido bien, el histograma inicial ya debe estar bastante bien equilibrado. Esto significa que cualquier cambio que decide hacer serán más en una vena artística en lugar de un correctivo.

Como se puede ver, los niveles tiene dos deslizadores, cuya parte superior es para sombras, medios tonos y luces. Aquí es donde queremos centrarnos primero. Si ya conoce la zona en que la corrección que hay que hacer, por ejemplo, si lo que desea es un poco más de punch en los medios tonos como lo hacemos aquí, comenzar con ese tic en el control deslizante. En este caso, por supuesto, que es el del medio. Recuerda, menos es más.

Aquí hay otro escenario. Digamos que usted quiere ser capaz de hacer el verde en una foto aún más oscuro, pero que tiene miedo de qué otra manera va a afectar a los otros colores en la foto que usted no quiere que lo haga. Se podía subir la saturación, pero tenga en cuenta que esto proporcionará un verde ligeramente diferente en vez de oscurecer. Así, con el fin de oscurecer, solo se aplica una

máscara de capa. ¿Qué capa de máscaras hacer es permitir o bloquear un cambio de una cierta área que especifique. Aquí es donde su primer plano y colores de fondo y el resaltado de la máscara de capa vienen en usted necesita para asegurarse de que.:

- Sus colores frontal y de fondo se establecen en blanco y negro. No importa realmente cuál es cuál, porque se puede revertir ellos pulsando la tecla X. Negro bloqueará un ajuste afecte a un área, y el blanco lo permitirá.
- Su máscara de capa, (o el rectángulo blanco aparece dentro de la capa), se selecciona en oposición a la propia capa. Si no lo es, cuando pintas, vas a ser la aplicación de color no deseado directamente sobre la imagen.

Suponiendo que estas cosas se hacen, usted está listo para ir. Así que vamos a aplicar la máscara a las flores. Teniendo en cuenta lo pequeño que los tulipanes se encuentran dentro del marco, lo más probable desea acercar hasta que son lo suficientemente grandes como para ser debidamente pintado en pintura sin accidentalmente en otras zonas de la imagen. Establezca su color a negro, y la pintura de distancia. Mientras pinta, el cambio no se mostrará en la imagen en sí, sino más bien, verá formas negras de donde has pintado comienzan a aparecer en el blanco de la máscara de capa. Tenga en cuenta que usted querrá trabajar con más cuidado y precisión, una foto final, aunque para este ejercicio, que sólo puede ir rápidamente. Si está trabajando en un ordenador portátil, la inversión en un ratón o incluso una tableta para dibujar en puede ayudar con más trabajo orientado a los detalles.

Ahora, aplique el cambio. Si usted no es demasiado preciso en el enmascaramiento, se puede ver pequeños anillos alrededor de las

áreas que enmascarados mientras empuja sus medios tonos. Sin embargo, esta es una solución fácil. Simplemente presiona X, que cambiará su primer plano a blanco, y el cepillo hacia atrás sobre ella.

Curvas

Curvas realizan esencialmente la misma función que los niveles, pero son aún más precisa. Dentro de este cuadro de diálogo las correcciones son interactivos, lo que significa que usted puede hacer clic en cualquier lugar dentro del histograma que es necesario, mover el rector línea hacia arriba o hacia abajo para ajustar luces y sombras. Usted también puede hacer más de un punto en la línea para afectar a más de un cambio a la vez en una imagen.

Como los niveles, también se puede utilizar la máscara para asegurarse de que la capa sólo afecta a partes de la imagen que desea. Otra manera fácil de asegurarse de que usted está recibiendo exactamente lo que necesita es utilizar las herramientas de cuentagotas para muestrear el área donde desea que los negros, los medios tonos y los blancos a venir. Esto puede tomar un poco de práctica, sin embargo, ya que si se selecciona algo que es demasiado oscura, por ejemplo, usted puede conseguir un poco de color raro arroja sobre su imagen. Esta es sólo una de esas herramientas que usted es viejo como usted está jugando con esta práctica para hacerlo bien. Como usted está jugando con esto, sin embargo, será más fácil de usar, y es posible que sólo descubrir algunas aplicaciones prácticas y artísticas para ello. De esta manera, la imagen final tiene más color y el contraste de lo que hizo, pero no es exagerado o sobresaturado. Siéntase libre de experimentar con sus propias fotos, y empezar con algo que usted sabe que necesita

algunas correcciones obvias, a continuación, pasar a soluciones más sutiles que requieren una mano mucho más ligero. Rompiendo con sólo hablar de cada tipo de capa de ajuste por separado, quiero hablar de lo que puede hacer con las capas de ajuste ahora que tienes un buen archivo de base para trabajar.

Foto Filtros

La capa de filtros de fotos de ajuste es un retroceso desde el mundo de la fotografía analógica. Cuando usted fue a tomar una fotografía analógica antes de los días de Photoshop, las correcciones no se podían hacer a los negativos después del hecho. Así, si por ejemplo, usted necesita para disparar un paisaje y el pop sus verdes a ser más vibrante, se puede utilizar un filtro verde. Lo mismo con si usted necesita para llevar en las nubes, aunque eso requeriría otro tipo de filtro, azul, creo. Estos ajustes de filtro de fotos le pueden ayudar a traer o hacer estallar cualquier cosa que necesite después de los hechos, e incluso si tu foto no es realmente en la necesidad de una solución, también puede usarlos para afectar el color de la iluminación, por lo que es más caliente o el refrigerador, o más neutro, etcétera. Esto afectará el estado de ánimo general de la fotografía para ser leído de la manera que desea. Por ejemplo, en relación con la fotografía de paisaje puede agregar un filtro verde para asegurarse de que el color es tan rica como debe ser. Sin embargo, como se puede ver si se aplica, que afectará a todo el cuadro, así que de nuevo, hacer uso de sus máscaras de capa, así, a menos que usted se encuentra prefiriendo el aspecto general.

Color selectivo

Vamos a pasar a más capas de ajuste de corrección de color que podrían ser utilizados para aplicaciones creativas. Ahora, esto probablemente no es el color selectiva que has estado pensando. No es donde se puede tomar una imagen y convertirlo todo en blanco y negro y ahorrar para una parte. Vamos a cubrir esa habilidad, así como la forma para dar color en imágenes en blanco y negro, en la próxima entrega. En cambio, esta capa de ajuste es una manera de afectar a los colores en su balance de color a través de ajustar la mezcla de CMYK. En primer lugar, usted tiene que elegir si desea que el cuadro de diálogo para operar bajo un preset o la costumbre. Personalmente, con cualquier control deslizante que ofrece un preset, me gusta usar que sólo como punto de partida, y luego ajustar, que luego, por supuesto, hace que sea la costumbre, pero le permite hacer algunos ajustes más finos que un preset haría. A continuación, tendrá que decidir qué color desea afectar. Las probabilidades son, a menos que tengas un solo matiz de color definido, tendrás que ajustar un segundo color después de corregir la primera. Una de las cosas que me gustaría fijar en esta foto es muy menor, pero esto se remonta a aprender a editar para sutilezas. Es así de los tulipanes de color rojizo, mientras que muy roja en la vida real, no se traducen muy bien dentro de la fotografía. Por lo tanto, vamos a configurar los colores para los rojos. La razón puede seguir utilizando todos los controles deslizantes (cian, magenta, amarillo y negro) se debe a que todos estos colores aún van a afectar a los rojos y ser afectados por los rojos.

También presta atención a si usted tiene la burbuja relativa o absoluta marcada en la parte inferior del cuadro de diálogo. Esto va a afectar a sus colores. Medios relativos, todo lo que es relativamente dentro de ese rango de verde va a ser afectada, mientras absoluta es cada verde dentro de ese rango quedar afectada. Compruebe ambos y alternar para ver cuál te gusta más.

Como se puede ver en esta imagen, el césped se vuelve más amarilla cuando se echa absoluta en lugar de relativo. Así que esta herramienta es una manera de hacer las correcciones de color, aunque para correcciones más severas, sugeriría la buena herramienta balance de color de edad.

Balance de color

Esta es una gran herramienta para cuando se tiene una buena imagen que tiene sólo un poco demasiado de un determinado color (o dos). El diálogo de balance de color se inicia automáticamente con los deslizadores medios tonos controladas, pero eso no quiere decir que eso es lo que tiene que empezar. Echa un vistazo a la foto y ver si se puede determinar dónde se necesita una solución. ¿Es su imagen demasiado amarillo, verde, azul o magenta? ¿Es mucho lo que en resaltados, medios tonos o sombras? ¿Dónde necesita más ayuda, y donde necesita sólo un empujón? Tenga en cuenta a medida que cambia un componente que va a estar afectando a las relaciones de los demás, y menos es más, para comenzar con, por lo general.

Entiendo que todos estos cambios son muy sutiles y es probable que estés viendo las fotos, ir, "No veo la diferencia ...", pero te prometo que está ahí. Lo importante con cualquier cosa en Photoshop es que usted no tiene que hacer todo en el post. Si usted piensa de esta manera, usted va a estar pegado a trabajar en Photoshop por un tiempo muy largo, frustrado, y probablemente renunciar. Por supuesto, algunos de los procesos que se abordarán más adelante son muy intensivo en trabajo y puede llevar horas, sino algo así como la corrección de color no debería. Si cosas como sus correcciones de color son sutiles, que probablemente significa que

usted está haciendo un gran trabajo de asegurarse de que todo está funcionando bien en cámara. Pero debido a los cambios de color pueden, y deben, ser tan sutil, que realmente se quiere asegurarse de que el monitor está correctamente calibrado. De esa manera, si usted tiene que utilizar otro ordenador para imprimir o editar, usted no subir y ser completamente sorprendido si su balance de color es completamente apagado. Por supuesto, siempre se debe comprobar que cualquier monitor trabaja en está calibrado correctamente.

Mientras que hay otras capas de ajuste para ser hablado acerca, me parece que los más importantes que hará que la mayoría del uso se han cubierto completamente. Este capítulo es muy importante para la comprensión de los conceptos básicos, porque todas estas capas de ajuste van a ser vital en los procesos que usted aprenderá más tarde.

Capítulo 5:
Modos de mezcla

Los modos de mezcla son muy divertido, ya que le permiten funden juntos tantas capas como desee en una sola pieza cohesiva. En realidad no hay una manera de ir sobre hablar de modos de mezcla, porque hay muchos de ellos y porque todos se afectan entre sí de forma diferente dependiendo de una multitud de factores, incluyendo pero no limitado a, cada foto que está trabajando, ¿cómo muchas capas que está trabajando, otros modos de mezcla que se han aplicado, y qué opacidades que tiene cada modo de mezcla y la capa establecen.

Vamos a empezar con una lista de lo que cada uno de los modos de mezcla son, y con el fin de demostrar lo que hace cada una con otra cosa que se le aplica, yo sólo voy a hacer una copia de mi imagen actual y aplicar los modos de mezcla a la capa superior. Algunos modos de mezcla funcionarán mejor con diferentes imágenes debajo, en oposición a la misma.

En primer lugar, para acceder a los modos de mezcla, subir a la parte superior de la paleta de capas, para el menú desplegable, que, en la actualidad, debe decir "normal". Al hacer clic en el menú, usted verá que la mezcla modos están separados por la tarea que realizan. Estos incluyen el oscurecimiento, iluminación, calidad de la luz, las opciones que harán que se vea como algo negativo, y las consideraciones de color.

En primer lugar es disuelve, lo que le dará a su imagen un aspecto craquelado. En realidad no se vea en dos capas de la misma imagen, por lo que aquí se acaba de aplicar a una capa. Y debajo de eso, son dos imágenes mezcladas entre sí utilizando este modo. Nunca he utilizado disuelve para fines correctivos, pero tiene un buen efecto pictórico, acristalada. Si opta por incluir una segunda imagen, diferente, pero tened en cuenta que el relleno y la opacidad afectarán a la apariencia de la imagen, y que no hay manera posible para que te muestre todos los efectos que podría tener. Pero los modos de fusión son realmente muy divertido para jugar con, así que en Photoshop y pasar un buen rato. Uno nunca sabe lo que puede ocurrir. Además, si usted se está preguntando cómo crear una segunda capa con una imagen diferente, todo lo que tienes que hacer es abrir la segunda imagen y, a continuación, ir a su ficha. Coge la imagen o sección de la imagen que desea con la herramienta y el mando de prensa carpa C para copiar. Luego, cuando vuelvas a la imagen inicial, golpeó comando V para pegar. Si necesita reorganizar sus capas, basta con arrastrar los widgets dentro de la paleta de capas hasta que esté satisfecho.

Siguiente son los modos de mezcla se oscurecieron, y como se verá, algunos se ven muy similares a otros. Ellos son: Oscurecer, Multiplicar, Color Burn, Burn lineal, y más oscuro en color.

Usted podría preguntarse por qué la de la etiqueta de color más oscuro es en realidad más ligero que algunas de las otras imágenes oscuras. Mi conjetura sería que las otras imágenes son más oscuras porque implican una quemadura o en la fotografía analógica el proceso de agregar más tiempo a una cierta parte de la imagen. Mientras que con color más oscuro no hay ninguna quemadura involucrados, sólo un oscurecimiento general de la imagen.

Al igual que con los modos de fusión Oscurecer anteriores, los modos de mezcla aligeramiento, solamente aclarar el color si se trata de un color esquivar, mientras que el color y la pantalla más ligera afectan a toda la imagen en general, no sólo las partes más afectadas por el color saturado.

Con esta sección de modos de mezcla, los tipos de luz son afectados como se puede ver algo como una luz suave va a darle una imagen muy suave, con énfasis en la segunda capa. Por otra parte, al menos, con este conjunto de imágenes que las luces más duras, como la mezcla de fuerza y luz pin ponen más énfasis en la imagen superior. Estos modos de mezcla más severas puede ser bueno si usted va para un diseño bueno gráfico posterizado de sensación. Sin embargo, si usted está pegando con técnicas fotográficas con la espalda recta, es posible que desee ir fácil en estos modos de mezcla y reducir su opacidad.

Diferencia, Exclusión, restar, dividir

Con esta sección de modos de mezcla, voy a ser honesto y decir que no estoy del todo seguro de cómo funcionan, y también que nunca he encontrado mucha utilidad para la aplicación de los mismos. Con estas imágenes particulares, todavía no encuentro que funcionan muy bien, sin embargo sé que en algunas imágenes que pueden crear una mirada que es bastante como un negativo, ya sea en color o blanco y negro. Mi conjetura es que el algoritmo funciona mediante la exclusión de ciertas partes de la capa. Por ejemplo, con la diferencia que se parece a la intensidad de la imagen superior se mantuvo pero no la información de la imagen en sí. Exclusión se parece a la imagen superior se quedó fuera por completo y también que todos contraste y la saturación fue tomado fuera de la imagen

inferior. Así que de nuevo esto es sólo uno de esos momentos en los que te diría que depende de lo que necesita y que es muy fácil para desplazarse por los modos de mezcla para ver si alguno de ellos va a trabajar para lo que está haciendo.

Tono, Saturación, Color, Luminosidad

Estos modos de mezcla afectan principalmente el color y todos los atributos de color dentro de las dos imágenes están utilizando. Como puede ver, si los colores de las fotografías no son similares suficiente puede resultar en algo de color raro arroja al utilizar el modo de fusión de color. Pero si la luminosidad o brillo de la imagen es similar los dos se mezclan juntas para hacer una nueva entidad sin esfuerzo. La saturación es una buena herramienta para utilizar si alguna vez tiene problemas a aparecer los colores mediante el control deslizante de saturación. De esta manera, el modo de mezcla te llevará muy cerca de donde tiene que estar, y usted puede realizar los últimos ajustes poco manualmente para hacerlo perfecto.

También en la paleta de capas son un montón de símbolos hacia abajo en la parte inferior que se refieren a la capa máscaras y añadiendo más capas. Pero también hay un menú desplegable etiquetada FX, lo que le da aún más opciones para mezclar. Si bien estos no se mezclan estrictamente los modos de la misma manera que los otros son, que le proporcionará la posibilidad de añadir aún más profundidad mediante la adición de textura o sombras a la imagen. En el comienzo de la siguiente parte de este libro voy a empezar con los usos y aplicaciones de la FX menú desplegable, antes de pasar a la forma de empezar a realizar tareas específicas dentro de Photoshop.

Conclusión

Recuerde que este es sólo el comienzo de su viaje hacia la comprensión de cómo funciona Photoshop. Asegúrese de que uno se divierte sobre la marcha, y no estresarse. Creo que una de las mayores lecciones que he aprendido sobre el uso de Photoshop no se que esperar hasta que haya una fecha límite o la necesidad de una cierta habilidad para aprender. También he aprendido que, si bien las tareas, ya sean para la escuela o un cliente o simplemente personal, son buenas experiencias de aprendizaje, no son suficientes para que eso sea la única vez que usted practica. Tienes que meterte en el hábito de tomar fotos sólo para practicar.

Si bien Photoshop es comúnmente considerado como una herramienta para la fijación de errores, quiero lectores de este libro para cambiar que pensar en este momento y lo ven como una herramienta para la mejora. ¿Qué quiero decir con esto es que usted no debe confiar en la posibilidad de que, "Yo puedo arreglarlo en el post" para que pueda patinar por con imágenes mediocres en cámara que luego se convierten en imágenes okay en Photoshop. Más bien, creo que esto: que sus imágenes deben ser imprimible y utilizable directamente desde su cámara con ajustes de poca importancia, y luego cuando se los pone en Photoshop, se convierten en mágicos porque sabes exactamente qué herramientas utilizar para sacar el máximo provecho de cada imagen que optar por utilizar. Comience a cambiar su forma de pensar a la consideración de Photoshop como herramienta para aplicar artísticas opciones, estéticas y transformar por completo sus imágenes de buenas fotos de obras multimedia digitales del arte. No

hay casi literalmente, no hay límite a los procesos creativos y capas que se pueden utilizar dentro de Photoshop para crear casi cualquier cosa que quieras.

Algo que usted aprenderá, sin embargo, es que es esencial trabajar con materiales de muy alta calidad desde el principio. Siempre se puede hacer una foto más pequeña o cambiar el tipo de archivo a otro menos fuerte para uso en la web, pero usted no puede tomar un archivo pequeño y hacerlo más grande sin perder un montón de resolución y un montón de credibilidad profesional. Asimismo, si bien es perfectamente posible hacer algunas cosas bastante locas dentro de Photoshop, como la eliminación de las personas u objetos, remodelación corporal, y la cara de intercambio, hay límites, porque Photoshop trabaja dentro de un algoritmo de la posibilidad, no el pensamiento mágico. Una de las cosas más locas que me han hecho nunca, por ejemplo, era si podía hacer una persona que estaba inmóvil en una mirada fotografía como si estuvieran saltando. La respuesta a eso, si se aplica el sentido común, es un no rotundo. A medida que aprenda lo que es posible y lo que no lo es, usted ganará más de una apreciación de retoque y el arte general de procesamiento posterior.

En este libro, usted ha aprendido a prep sus imágenes, cómo encontrar su camino alrededor de la barra de herramientas, las herramientas son útiles para qué, y cómo usar y combinar las capas de ajuste y modos de mezcla para obtener el máximo provecho de su imagen, o de varias imágenes. Tenga en cuenta que todo lo que he pasado aquí hoy son sólo sugerencias y puntos de partida, y que las posibilidades, incluso sólo con capas de ajuste y modos de mezcla, de verdad son infinitas. Si usted no entiende ellos al principio, no usar eso como una razón para desanimarse y no hacer

uso de ellos. Sólo seguir impulsando sus límites y explorar.

En la próxima entrega de estos libros de Photoshop, vamos a profundizar en los procesos más complejos, y vamos a involucrar mucho más trabajo para usted que sólo la pantalla de vez en cuando para mostrar lo que quiero decir. La atención se centrará en una combinación de retrato y retoque de la moda, y cómo utilizar los diferentes modos y ampliaciones, como HDR, la herramienta Licuar, y la galería de filtro para aplicaciones artísticas, impresionistas.

PHOTOSHOP Dominar los aspectos básicos 2

9 técnicas para tomar sus habilidades de Photoshop al siguiente nivel

James Carren

Tabla de contenido:

Introducción

Bienvenido t0 la segunda instalación de mi libro sobre Photoshop, o más específicamente, el uso del Photoshop encuentra dentro de Adobe Creative Cloud. Otras versiones recientes de Photoshop será similar también, pero tratar de mantenerse bastante reciente.

En la primera edición en Photoshop, hablamos de todo lo básico: cómo familiarizarse con el espacio de trabajo y configurarlo para la optimización de su propio flujo de trabajo personal, qué herramientas se donde, lo que estamos destinados a, y la forma de aplicarlos . Una vez que se estableció la orientación, se discutió la preparación de imágenes. Una vez más, sólo de pasada, quiero hablar de lo importante que es para asegurarse de que su imagen se prepara adecuadamente antes de seguir adelante con cualquier tipo de edición o cambios. Como usted sabe, ese es el primer bloque de construcción para crear una imagen que será la más alta resolución. Tipo de archivo inicial influencias de todo esto, así que ser conscientes desde el principio y se le fuera a un buen comienzo.

El otro bloque de construcción se discute en el libro anterior es capas. Las capas que impiden trabajar a la derecha en la parte superior de la imagen, lo que significa que si usted necesita, puede utilizar la herramienta de la historia para volver al inicio. Esta herramienta también le permite activar las capas de vez en cuando, lo que le da la capacidad para ver lo que has hecho y si es o no está funcionando. Las capas van a ser tu mejor amigo, por lo que usarlos, y los utilizan a menudo. Siempre etiquetar todo lo que hace de una manera clara, precisa para que usted sepa lo que cada capa

se refiere. Ahora que usted ha tenido una actualización de la configuración de la imagen, vamos a pasar a lo que este libro cubrirá.

- La Galería de filtros; donde está y por qué es importante. La Galería de filtros se puede utilizar para todo tipo de cosas, desde hacer la edición sea mucho más fácil, a hacer una foto parezca más natural, a las aplicaciones locas de obras de arte y divertida.

- ediciones retrato simples; nada de lujos, esta sección incluye información sobre cosas como la forma de eliminar el enrojecimiento de la piel, la forma de suavizar las arrugas o poros dilatados, y cómo eliminar los ojos rojos y cabellos lejos de Europa. Básicamente, se trata de tomar el atractivo natural de su tema y hacer que se destaque sin que parezca como se han hecho las correcciones.

- Más retoque retrato avanzada; esto no es para su tiro en la cabeza todos los días o Retrato mayor. Este capítulo se centra en lo que haces cuando tienes cosas como la belleza o moda disparos. Comienza con el uso adecuado de la herramienta de licuar, que permite al usuario para formar de nuevo los órganos y los rasgos faciales como sutil o tan dramáticamente como sea necesario. También existen otras técnicas que voy a mencionar que dará que de gama alta, mirada con aerógrafo.

- Pasando de los retratos, hay un capítulo dedicado a la coloración. Coloración es un retroceso desde el mundo de la fotografía temprana, donde los fotógrafos pintadas fotografías en blanco y negro que parecen ser a todo color. Hoy en día, la técnica es la misma, excepto que es mucho más fácil y los errores

pueden ser más fácilmente corregir con la ayuda de Photoshop. Voy a discutir cómo colorear partes seleccionadas de una imagen, así como toda la cosa.

- Mejora del color se refiere simplemente a tomar lo que tienes en una imagen de color existente y obtener el máximo provecho de ella. Se trata de asegurarse de que los colores y los niveles de luz son limpias y adecuadamente vibrante, sin ser excesivamente saturado. Básicamente se trata de retoque básico de un paisaje o fotografía inmóvil de la vida.

- Eliminación de fondo es mucho más simple de lo que piensas. Es también una habilidad útil para tener, especialmente en lo relacionado con el mundo de la fotografía del producto y del collage.

- Camera RAW, por supuesto, tiene su propio capítulo, porque es absolutamente esencial para la creación de buenas fotografías. Si usted es un profesional en ciernes, es importante para disparar siempre RAW y para entrar en el hábito de hacer al menos avances preliminares en el cuadro de diálogo RAW de cámara. Esto le permitirá sacar el máximo provecho de su imagen de base, y luego se puede aplicar otras cosas, tales como filtros y efectos frescos dentro del programa principal de Photoshop.

- HDR es la imagen de alta definición, lo que implica la combinación de exposiciones múltiples para obtener la mejor exposición global de la escena. Las imágenes son nítidas y casi surrealista buscando. Lo creas o no, este proceso es increíblemente fácil de lograr.

- objetos inteligentes le permiten renderizar elementos 3D dentro de su imagen. Voy a explicar lo que son y cómo funcionan, así como algunos casos de fotografia para usarlos. Por

último, la vida tendrá mucho más fácil cuando usted entiende cómo utilizar el cuadro de diálogo Edición de lotes a su ventaja para ayudarle a manejar sus presets.

Dicho esto, vamos a pasar en el primer capítulo, en la galería de filtro.

Capítulo 1:
La Galería de filtros

La galería de filtro se puede encontrar en la barra de navegación de Photoshop. Tiene su propio lugar en todas las versiones de Photoshop. Cuando se despliegue el menú, verás una variedad de opciones. Por supuesto, hay una selección que le permitirá aplicar el último filtro utilizado y todos sus ajustes para la siguiente fotografía que está trabajando. He encontrado que esta opción no funciona muy bien para mí a menos que los ajustes de todas las fotos que estoy trabajando son casi los mismos.

Al hacer clic en la galería principal del filtro, que va a abrir un cuadro de diálogo de todos los filtros que se pueden utilizar, y el que usted ha utilizado más recientemente se va automáticamente a ser en la pantalla. Me gusta ir directamente a toda la galería filtro cuando estoy experimentando, capas, o no está seguro exactamente qué efecto que estoy buscando. Por otra parte, hay algunos otros filtros de uso general que se utilizan principalmente como correcciones o con otros procesos, y éstos se clasifican en submenús. Si usted entra en el submenú, otro desplegable que enumera los filtros aparece. Algunos de ellos pueden requerir algunas pruebas, pero la mayoría son bastante auto-explicativo. Si no está seguro acerca de cualquier selección, sin embargo, no se preocupe. Si usted decide ir a la Galería de filtros en su totalidad o usar los menús desplegables, un cuadro de diálogo va a aparecer que le permitirá ver su imagen actual en una ventana, de modo que a medida que ajusta los controles deslizantes, puede ver los cambios que está haciendo antes de su aplicación.

En la galería principal, todo se agrupa en una partida categoría para facilitar las cosas. Usted verá cosas como: Artístico, Brush Strokes, Distorsionar, Boceto, Estilizar, y textura. Algunas categorías tienen más filtros que otros, y Photoshop siempre viene con una cantidad preestablecida de filtros, aunque a medida que avanzas en tus habilidades, es posible optar por descargar más de otras fuentes y colocarlos en su galería.

A pesar de que cada filtro se representa con una pequeña miniatura, si usted tiene el tiempo, realmente me permito sugerir a jugar con el diálogo y la aplicación de unos pocos para una foto de prueba para ver lo que puede ocurrir. Al igual que con los modos de mezcla, las posibilidades son casi infinitas. No te olvides de jugar con los controles deslizantes proporcionadas y ver cómo altera el efecto, también.

Algunos filtros, dependiendo de su complejidad y la intensidad, pueden tomar un minuto para cargar una vez los haya aplicado. Esto está bien, sea paciente. Además de ciertas correcciones de lente y otras cosas correctivas que se pueden hacer, muchos artistas plásticos utilizan la galería filtro para alterar completamente la apariencia de su imagen. Si sólo utiliza un filtro, el efecto puede ser bastante obvio, pero después de varias capas, puede ser transformado para parecer una pintura, un grabado o un collage.

Debajo de la galería principal filtro es un filtro llamado adaptativo de Gran Angular, que se utiliza para cualquiera de corregir o añadir cualquier distorsión de la lente Looks que te podrían tener o desear. Si no estás seguro de lo que hace una herramienta en este cuadro de diálogo, sólo tiene que colocar el puntero del ratón sobre la herramienta y Photoshop le ayudará a cabo. Adaptable Gran

Angular es sobre todo para quien agregó que artístico, estilo distorsionada. Si realmente tiene una aberración que no puedes soportar, me permito sugerir el uso de las lentes de corrección del filtro en su lugar.

Vamos a discutir Camera Raw y por qué me encanta más adelante en el libro, pero por ahora usted debe saber que justo debajo de la adaptación de Gran Angular es el filtro de RAW de cámara. Esto es particularmente útil si tienes un archivo RAW y que has hecho las correcciones, cerró el cuadro de diálogo, lo abrió en el espacio de trabajo principal de Photoshop, y luego se dio cuenta de que hiciste algo mal o que no eras tan hecho a medida que se pensaba inicialmente.

Ahora, sé que ya hemos discutido el filtro Angular adaptativa, pero hay también el filtro Corrección de lente, que es mucho más específico. Cuando la adaptación de Gran Angular, usted está eligiendo para agregar cualquier distorsión de la lente, aquí, es todo acerca de la corrección de todos los errores o distorsiones extrañas su lente puede haber causado. Este filtro es una muy buena herramienta a utilizar todo el tiempo, y me sugieren incluso la ejecución de un filtro Corrección de lente en todas sus imágenes finales después de haber hecho las correcciones básicas.

La forma en que la corrección de lente funciona es muy específico. A partir de la ficha Corrección automática, puede seleccionar la marca y modelo de la cámara, así como el modelo de lente que disparó su imagen en. Esto ayuda a que el programa para identificar los problemas comunes que esa cámara o el objetivo particular pueden tener y corregirlos. A medida que agrega perfiles de lentes, Photoshop los salvará de modo que usted puede seleccionar la

correcta en el menú desplegable en el futuro.

Luego pasará a la pestaña personalizada correcciones, donde se pueden corregir las cosas tales como la distorsión geométrica, la aberración cromática (también conocido como franjas de color; algunas lentes, por ejemplo, se sabe que son ligeramente magenta o verde, etcétera), añadir un viñeta a la imagen (simplemente no, utilice el control deslizante para lo bueno y lo utilizan para eliminar cualquier viñeta que pueda tener) o perspectiva correcta con transformar herramientas.

Punto de fuga existe para la corrección de perspectiva. Como siempre, antes de comenzar en Punto de fuga, se debe crear una nueva capa para que sus cambios existen en. Después de haber creado esta capa, a continuación, abrir el cuadro de diálogo Punto de fuga. Trabajar en la parte superior de una capa también es muy bueno porque significa que usted puede controlar las áreas de la corrección de la perspectiva afecta mediante la utilización de máscaras de capa. También será capaz de preservar el resto de ajustes de la imagen original. También puede copiar y pegar imágenes o partes de imágenes en perspectiva, siempre y cuando usted hace la copia, y luego el de pegar en el cuadro de diálogo para cada imagen. Así por ejemplo, si desea copiar algo, abrir Punto de fuga, hacer correcciones, copiar, cerca de Punto de fuga, vuelva a abrirlo con su segunda imagen, y luego pegar. Se conservarán Correcciones. Usted puede hacer lo mismo con una selección de piezas de imágenes.

Así que ahora vamos a hablar de las funciones de la herramienta en sí. En primer lugar, se le pedirá que haga clic en las cuatro esquinas de su avión para definir donde se va a trabajar. Es muy posible que

usted no va a estar plenamente satisfecho con su primera selección, y usted tendrá que hacer algunos ajustes. Uso de la herramienta Editar plano, se puede formar de nuevo arrastrando las esquinas, ajustar el tamaño de la cuadrícula para dar visualmente límite a los detalles que desea a, haga clic y arrastre para mover el avión alrededor del todo, o escalar el plano arrastrando alrededor de los nodos de borde dentro de sus límites.

Si todo esto suena como un idioma extranjero en este momento, me permito sugerir que usted juega un rato con él. Sabemos intuitivamente cómo funciona la perspectiva, por lo que sólo tiene que utilizar esta herramienta como un ajuste para asegurarse de que todo está alineado correctamente.

Para mantener todo perfectamente correcta, es muy probable que usted necesita para crear planos superpuestos, así que lo que va a hacer es arrancar un nuevo plano de una ya existente. Esto se hace yendo a Editar Plano y Comando arrastrando un nodo de borde (no es un nodo de esquina) del cuadro delimitador. Voila! Tienes un segundo plano, y si es necesario se puede arrancar de que uno también. Asegúrese de ajustar siempre los ángulos de sus aviones en consecuencia dentro del cuadro de diálogo. Nuevos aviones rompen automáticamente en un ángulo de 90 grados, pero que no siempre va a ser suficiente. Si no está seguro de su ángulo, acaba de obtener en el estadio y luego jugar un rato con él hasta que se vea bien.

Es importante entender lo que significa cuando la cuadrícula cambia de color. Si usted tiene una rejilla azul, significa que tienes un plano adecuado. Todo esto significa que todos los puntos de fuga de la red se pueden resolver, aunque esto no garantiza que la perspectiva que ha corregido la imagen es correcto. Recuerde que

Photoshop es sólo una herramienta, y que todavía requiere que se preste atención a que la red, que es su guía, se alinea con los elementos existentes. Rojo significa el plano no es válida, y el amarillo significa que partes del avión no son válidos. Es posible trabajar desde un plano no válido, pero sus resultados obtendrá poco firme. Pude ver que la herramienta perspectiva podría ser valiosa dentro del arte conceptual bien, para crear por completo las imágenes que desafían las leyes de la perspectiva, pero creo que es importante aprender a utilizar la herramienta para su uso previsto primero antes de ir tan lejos.

Tenga en cuenta que definitivamente desea utilizar selecciones y la clonación, estampado, mover, rotar, y escalar en Punto de fuga. De esta manera, una vez que la perspectiva es correcta dentro de la imagen, puede asegurarse de que todos los elementos, tales como ventanas, puertas, y detalles, están todos en su lugar adecuado. Alternativamente, usted puede llenar selecciones (puertas, ventanas, etc.) si no quieren que estén allí. Aunque el logro de la perspectiva perfecta trae una imagen más cercana a la realidad visual, es posible que desee utilizar estas herramientas para mantener el flujo o estético dentro de la imagen. Todo es siempre hasta su elección estética. Yo recomendaría este filtro más para cosas como paisaje de gran angular, fotos de interiores, o patrón abstracto muy geométrica.

Explora la galería de filtros con el fin de hacer que su trabajo se vea mucho más creativo, profesional, y en su conjunto. Tómese el tiempo para experimentar con cada uno, preferentemente en la misma imagen para que pueda ver lo que todos los diferentes filtros hacen.

Capitulo 2:
Edita Retrato simples

Empecemos con algunas ediciones retrato simples. Cuando digo ediciones retrato simples, lo que me refiero es el tipo de soluciones que no parecen obvias, que conservan la belleza natural o el atractivo de su tema. Con este tipo de ediciones, que no quieres a alguien (que no sea tal vez un profesional) para ser capaz de mirar a la imagen y saber que nada se ha hecho a ella. Básicamente, desea optimizar cómo el sujeto ya se ve. Por supuesto, usted desea comenzar con una foto que es bien expuesta, agudo y muy bien compuesta. El tipo de cosas que desea corregir son: haciendo que la piel naturalmente suave mirada, al tiempo que conserva el tono y la textura y atributos tales como pecas, mientras se quita el acné, por lo que las arrugas profundas alrededor de los ojos, la nariz y la boca menos duras pero todavía presentes, la eliminación enrojecimiento de la piel o manchas, iluminar y ojos y pestañas de afilar, y el mantenimiento de la textura en el cabello, los labios y las cejas mientras se asegura de que no hay pelos sueltos o polvo.

Vamos a comenzar con la eliminación del acné, que también opera con la eliminación enrojecimiento.

Acné / Remoción Enrojecimiento

Vamos a empezar con la capa de ajuste. ¿Quieres crear una capa de ajuste Tono / Saturación, que va a permitir que usted trabaje no sólo en una capa separada de su imagen, pero se va a permitir que

usted apunte sólo los colores rojos en la foto. Esta técnica también va a ser el mismo lugar de partida básico que usaría como cuando usted está tratando de eliminar las manchas de calor o la rosácea, o algo similar.

En su nueva capa de Tono / Saturación, subir a su menú desplegable Maestro y seleccione los canales rojo. Empuje sus deslizadores Matiz y Saturación a su máximo. Esto va a hacer que su foto muy extraño, pero que no se preocupara. Es sólo para que pueda ver lo que todos los reguladores están actualmente afectando y reducir de ese rango para que sus cambios sólo afectarán a las áreas que desea que lo hagan.

Observe que hacia abajo en la parte inferior es un control deslizante doble, que convierte el color seleccionado por el cursor de arriba en el color seleccionado por el deslizador a continuación. Si usted se muda de que alrededor de un poco, la imagen se empieza a mirar más normal, y usted será capaz de ver con claridad lo que los colores realmente se está viendo afectada. Lo que quiero hacer es asegurarse de que todas las áreas rojas o acné afectados se destacan por ese otro color. Esa es la forma de hacer de Photoshop objetivo esas áreas cuando se va a arreglar. Usted quiere reducir esa zona hacia abajo tanto como sea posible para que realmente sólo los rojos acné se ven afectados, a diferencia de todos los presentes rojo en la foto. Usted sabrá que usted lo consiguió en el estadio de béisbol si los labios del sujeto son también ligeramente siendo afectados.

A continuación, llevar su tono y la saturación de vuelta a la normalidad, mientras que deja los deslizadores inferiores donde se encuentren. También que aparezca la ligereza un poco. Usted debe

ser capaz de ver que la cara del sujeto se ve mucho menos rojo que lo hizo para empezar. Si tiene alguna áreas de la foto que debe ser de color rojo, como los labios o de pelo o una pared, sólo tiene que ir con el cepillo en su máscara de capa y llevar ese color de nuevo.

Ahora, abordamos el acné. Aquí es donde su herramienta Pincel corrector punto entra en juego. Asegúrese de que se crea una nueva capa en la que se quita el acné, por lo que no está afectando directamente la imagen maestra. Una vez que tenga que seleccionar, hacer zoom en la imagen a la zona donde el acné es. Si usted tiene un montón de acné, eso está bien, usted todavía desea hacer un zoom de modo que usted puede estar seguro de que vas a afectar sólo a los píxeles que desea y necesita con su pincel. También asegúrese de estar continuamente ajustando el tamaño del pincel a medida que trabaja; usted no quiere ser el uso de un gran cepillo en un área pequeña, ya que va a afectar partes de la piel que no tiene la intención de.

Asegúrese de que para esto, el botón en la parte superior etiquetada contenido Aware está seleccionada. Como Photoshop trabaja para corregir los defectos que seleccione, usted quiere estar seguro de que usted ha dicho que prestar atención al contenido de la imagen. Como usted utiliza su Spot Healing Brush, asegúrese de hacer clic en las partes que desea afectar, en lugar de hacer el error de arrastre para cubrir más terreno más rápido. Esto no sólo es perezoso, pero de nuevo, se le afectarán píxeles que no se deseaba inicialmente. Es posible que tenga que hacer clic varias veces para eliminar completamente una mancha, pero sólo va a eliminar en esa área en lugar de afectar de forma incorrecta toda la imagen.

Suavizar la piel

Uno siempre quiere hacer la remoción enrojecimiento y la eliminación del acné antes de pasar al suavizado de piel. De esa manera, usted tiene agradable, piel limpia para trabajar. No importa la edad de su tema, usted va a querer hacer algo de suavizado de piel, a pesar de la edad y la preferencia personal realmente va a determinar cuánto usted lo hace. Para este paso, tendrá que duplicar la capa de fondo con todas las correcciones que ha aplicado hasta el momento. En este punto, que incluso puede ser una buena idea considerar agrupar sus correcciones por carpetas para que no se confunda o accidentalmente reorganizar algo y se fija la espalda.

Así, duplicar la imagen de fondo que desea empezar. Cambiar el modo de mezcla de la copia de la superposición, e ir a Filtro > Otros > Paso Alto. Lo que el filtro de paso alto hace es afinar una imagen, por lo que vamos a ver un gran aumento en la nitidez. Usted podría estar pensando, ¿por qué en el mundo iba a querer hacer eso? Pero es bueno porque lo que va a servir para hacer es asegurarse de que a medida que suavizar, también puede mantener las cosas como los ojos, los labios y el pelo muy agudo. Cuando el cuadro de diálogo de paso alto sube, vas a ver lo que parece una versión en gris de la imagen. Lo que quiero hacer es aumentar el radio hasta que pueda ver detalle en los ojos y alrededor de la boca. El radio será diferente para cada imagen, pero yo diría que en algún lugar alrededor de un 6 o 8 es bueno, pero sólo asegúrese de ver sus detalles, como las arrugas alrededor de los ojos o la boca. Al llegar a OK, no se asuste. Su imagen se va a parecer demasiado sobre-afilado, lo que realmente es la antítesis de lo que estamos tratando de hacer. Así que ahora, el mando y me golpeó e invierta la imagen. Lo tendrás en cambio, es una imagen muy suave, que es impresionante para la piel, pero no tan grande para cosas como ojos y cabello.

Para solucionar este problema y crear la imagen final, tendrá que añadir una máscara de capa a la capa de copia. Usando su cepillo, cepillo por las partes de la imagen que hay que ser fuerte. Además, permite que algunas de las arrugas alrededor de los ojos y la boca a entrar.

Arrugas

Si bien la técnica anterior debe hacer bien para cuidar de las arrugas mínimas o para hacer las arrugas menos notable y sin completamente deshacerse de ellos, cuando se tiene arrugas profundas, tendrá que emplear otras técnicas. Una es usar el pincel corrector. Esta es la herramienta hermana a la herramienta Spot Healing, y se puede utilizar para cubrir grandes áreas. Como de costumbre, se debe crear una nueva capa para trabajar en antes de empezar. También es necesario hacer un poco de configuración, y asegúrese de que "muestra todas las capas" se selecciona en el menú desplegable en la parte superior. También, asegúrese de que la casilla de verificación etiquetada Alineados está desactivada. Esto hace que sea más fácil trabajar con todas las herramientas de curación en general.

El siguiente paso es encontrar una buena zona, suave de la piel a la muestra. A menos que usted está trabajando con una persona muy vieja, esto no debería ser demasiado difícil de hacer, pero yo sugeriría mantener las áreas que degustar lo más cercano a la zona de la arruga que está trabajando como sea posible, y yo también sería un zoom y encontrar un área pequeña. A medida que mueve alrededor de la cara, asegúrate de probar una nueva zona de la piel. No trate de utilizar la misma muestra de alrededor de los ojos de un área alrededor de la boca, por ejemplo. Esto ayudará a que su

imagen se vea más natural. Para muestra, Photoshop le pedirá que mantenga pulsada la tecla opción y haga clic.

Si está trabajando con una persona relativamente joven, usted puede ser capaz de eliminar una arruga en su totalidad o simplemente para dejar un pequeño atisbo de ella, y que su imagen sigue siendo un aspecto natural. Sin embargo, si la persona es mayor y / o tiene arrugas y cicatrices más profundas, que no desea eliminar por completo o la imagen parecerá extraño. Por lo tanto, comenzar con la parte más pequeña de la arruga y su forma de trabajo. Asegúrese de que su cepillo es aproximadamente mayor que la arruga a la mano, pero no por mucho. Usted puede utilizar fácilmente sus llaves del soporte para que el cepillo más pequeño o más grande según sea necesario. Usted también querrá probar diferentes bits de la piel a medida que avanza para evitar que el foto parecer extraño, como si tuviera la misma información repasted una y otra en diferentes áreas. También he nunca encontró trabajo en grandes extensiones para ser muy eficaz cuando se trata de la calidad de reemplazo. Además, si usted comete un error, es sólo que mucho más que lo que tiene que hacer de nuevo. Trabajar en movimientos más pequeños para ahorrar tiempo y energía.

Si está trabajando con alguien que tiene muy pocas arrugas, debe estar cerca de hacer en este momento. Sin embargo, si usted está trabajando con alguien con una multitud de arrugas, usted querrá su cara de no mirar tan suave, por lo que reducir la opacidad de la capa de correcciones con el fin de hacer que el aspecto efecto más natural.

Dientes y Iluminador de ojos

En este punto, su imagen está buscando probablemente bastante bueno, pero hay algunas otras cosas que usted puede hacer para agregar un poco más pop. Dos de ellos son para alegrar los ojos y los dientes. Por suerte, tanto se puede hacer con la misma herramienta, la herramienta de esquivar. Puede que tenga que jugar con él un poco, pero las probabilidades son que tanto los dientes y la parte blanca de los ojos se van a caer en la gama de los tonos medios. Hacer una capa de blanqueamiento, y no dude en utilizar el mismo tanto para los dientes y los ojos. Ajuste la exposición en la barra superior para ajustar cuánto desea que el área a ser blanqueado. Comience con alrededor del 30 o 40 por ciento, y poner encima de allí si es necesario. Si usted encuentra que el trabajo de esquivar es demasiado blanco para su gusto, simplemente vaya a la barra de herramientas de edición y verá una opción llamada Dodge Tool Fundido. Seleccione esta, y un cuadro de diálogo aparecerá, donde se puede ajustar el porcentaje de desvanecimiento.

Ten cuidado ya que se está trabajando en los ojos, por lo que no afecta el color de los iris demasiado.

Flyaway Cabello

A pesar de que queremos mantener nuestras imágenes como aspecto natural como sea posible para esta sección, siempre es un poco molesto cuando su foto se ve perfecto y luego hay uno o dos pelos fuera de lugar.

Una vez más, tendrá que crear una nueva capa. Si no puedo impresionar a cualquier otra cosa en que en este libro, será lo

importante son las capas.

Si usted tiene un fondo sólido detrás del sujeto, esto va a ser una solución bastante fácil. Crear una nueva capa, elegir la herramienta Tampón de clonar, consiga un cepillo suave que es lo suficientemente grande (pero no demasiado grande) para el área que desea cubrir, y pintar sobre el cabello. No eres más que lo que el fondo para cubrir el cabello que no quiere ver. Si ha eliminado accidentalmente cualquier pelo no lo desea, puede traer de vuelta a través del uso de una máscara de capa. Tenga en cuenta que esta revisión sólo funciona bien con imágenes o áreas de imágenes que tienen una sólida formación a la muestra de. Una solución es jugar con el modo de mezcla de la cubierta hacia arriba y ver si algo funciona. Si es así, ¡excelente! Si no es así, es el momento de añadir un poco de desenfoque. En concreto, es necesario crear una nueva capa y añadir un poco de desenfoque de superficie. Lo que quiero hacer es configurar el umbral en un punto tal que la herramienta sabrá (a través de cambios en el color) cuando parar el desenfoque. Uso de la vista previa en el cuadro de diálogo, ver la falta de definición hasta que comience a afectar a zonas que no quiere que lo haga. Manténgalo justo debajo de ese punto, y la herramienta conservará grandes trozos de ese color, (por ejemplo, el pelo), pero no los más pequeños (los pelos sueltos). Juega un poco con el área para ver en qué momento deja de tener un efecto de limpieza. Usted también no desea demasiado bajo o color comenzará hemorragia en el fondo, lo que no es bueno.

Esto debe conseguirle bastante cerca de donde tiene que estar, pero tenga en cuenta que puede que tenga que crear una segunda capa de desenfoque y ejecutar la falta de definición de superficie una vez más para limpiar algunas otras partes. Sólo un zoom sobre los bits

que todavía necesitan un poco de ayuda, y el clon de acabar con ella. Nota: No trate de hacerlo de esta manera si no has en la zona donde se está trabajando. El zoom también le ayudará si su fondo tiene algunos matices a la misma; de esa manera te aseguras de que sólo está afectando a los mismos colores. Utilice las teclas Comando + Opción + Mayús + E, que va a crear una capa visible sello. Esto permitirá a deshacerse de las capas de trabajo que están por debajo de él, y esto es en realidad un buen truco para recordar después de haber hecho su curación del acné, pero antes de la suavización de la piel. Añadir una máscara de capa a la capa visible sello. Esto ocultará todo el suavizado de lo que has hecho, y ahora usted sólo va a utilizar la herramienta de pincel para traer las correcciones de nuevo, o, en otras palabras, ocultar las partes que no desee.

Capítulo 3:
Uso de la herramienta Licuar
Para más Edición avanzada +
Otras Técnicas

Como un descargo de responsabilidad, me gustaría señalar que, como regla general, no lo apruebo remodelación corporal total a menos que se utiliza en el arte conceptual de hacer algún tipo de declaración. Aunque me parece que es totalmente aceptable para utilizar con el fin de hacer una ligera remodelación o para permitir una mayor simetría en una forma de cuerpo, si su modelo es completamente irreconocible para el final de su proceso, probablemente debería preguntarse por qué era necesario hacer él o ella se ve tan diferente en el primer lugar.

Dicho esto, vamos a hablar de la herramienta de licuar. Licuar utiliza básicamente un montón de empujar, tirar y la distorsión de píxeles para crear una nueva forma. Las herramientas que se encuentran en el cuadro de diálogo Licuar son: la herramienta hacia delante de la urdimbre, la herramienta Reconstruir, la herramienta fruncido, la herramienta de la hinchazón, la herramienta de empuje a la izquierda, la herramienta de mano y la herramienta de zoom. Asegúrese de que a medida que trabaja, que estés has en el área que usted está centrado en. Siempre se puede alejar el zoom para ver los arreglos generales más grandes después.

Comience con la herramienta fruncido, o una combinación de la

herramienta fruncido y la herramienta de empuje izquierda para iniciar píxeles en la que queremos que se vayan moviendo. Mi sugerencia sería la de tratar de trabajar en un área del cuerpo a la vez, sin dejar de mantener un ojo en la imagen en su conjunto. Lo último que queremos es que la parte superior del cuerpo parecen grandes sólo para que la parte inferior del cuerpo se vea completamente desproporcionada. También es importante prestar atención a si está o no está afectando accidentalmente partes de la imagen que usted no desea. Esto puede suceder si el cepillo es demasiado grande, o si usted está teniendo dificultad para controlar sus movimientos y sólo un ratón.

La herramienta máscara herramienta máscara de congelación y descongelación, que se encuentra en la pestaña avanzado de efectos líquidos, le ayudará con este problema. Estas herramientas hacen que asegurarse de que su imagen está protegida mientras se ajusta otras partes de efectos líquidos, y luego le da la capacidad de eliminar esa protección cuando haya terminado.

Lo mejor de efectos líquidos, es que usted puede ahorrar lo que se llama una malla. Una malla contiene toda la información de todas las revisiones que usted ha hecho en una imagen. Si usted decide que está hecho para el día, usted puede guardar su malla y luego cargarla más adelante, cuando esté listo para trabajar en esa imagen de nuevo.

Alternar entre las herramientas, según sea necesario, y ser paciente. Como he dicho antes, que va a implicar una gran cantidad de la conciencia de su parte de lo que el tamaño del pincel que necesita, lo que la herramienta está trabajando, y los píxeles en movimiento de ida y vuelta y de lado a lado para que las cosas simplemente

perfecto.

Capítulo 4: Coloración

La gente a menudo me y mis otros amigos fotógrafos preguntando si podemos hacer que su imagen en color blanco y negro. Mientras que la respuesta es que sí, que en realidad no funciona exactamente de la forma en que se podría pensar. Mientras que usted puede tomar una imagen en color y convertirla en blanco y negro con el clic de un botón o dos, con el blanco y negro al color, el proceso es un poco más intenso.

En primer lugar, si usted está trabajando con una foto más antigua de época que podría tener algunas rasgaduras, roturas o manchas, hay que limpiar eso. Hacer un retiro rápido de las motas de polvo o errores antes de empezar.

Para empezar realmente el proceso de la coloración, tendrás que seleccionar el objeto que desea agregar color a. Usted puede hacer esto mediante el uso de cualquier herramienta de selección, y aunque yo prefiero la herramienta de selección rápida, algunas personas prefieren el Lazo magnético. Ir a Imagen > Ajustes > Tono / Saturación, y jugar hasta obtener el color que desee en su selección. Si parece que en un primer momento nada está sucediendo en su imagen, sólo asegúrese de que usted tiene la casilla colorear marcada. Una vez que esté satisfecho, haga clic en Aceptar y pasar a la siguiente parte. Si usted encuentra que su imagen es demasiado plana (o coloreada mirando) para su gusto, usted puede agregar en un poco de ruido o el efecto de grano de la

película por acceder a él en la galería filtrante. Juega un poco, no sólo con el filtro de ruido, pero con el filtro de grano, así hasta que llegue el efecto que quiera. Básicamente, usted va a repetir este proceso con todas las partes que desea colorear hasta que haya terminado. Después de que el proceso esté completo, puede que tenga que hacer un poco de brillo global o corrección utilizando una combinación de niveles, curvas, y tal vez incluso una capa de ajuste de balance de color.

Capítulo 5:
Mejora del color

Realce del color es básicamente retocaba para el color, y también implica la calidad de la luz también. Hay muchas maneras de ir sobre el ajuste de su color, y no implican el impago a los deslizadores vitalidad y la saturación. De hecho, este es uno de los peores errores que los principiantes a menudo hacen. Ellos piensan que sus colores se ven mediocre o apagado, y en lugar de considerar cuál es el problema; si se trata de la exposición, sombras y luces, o un color raro fundido a simplemente poner encima de la saturación y lo llaman un día. Lo que yo quiero hablar en este capítulo es el uso de curvas y niveles, y un método para el bombeo de color que utiliza el canal de LAB en el menú desplegable Modo.

En primer lugar, una solución rápida, me permito sugerir que trabaja en dos pasos. Hacer un nivel de ajuste de niveles primero, porque a fin de asegurarse de que su color se hace bien, es necesario asegurarse de que se tomó en la iluminación adecuada. Hay todo tipo de ajustes por defecto para elegir, disponible justo en la parte superior del panel. Mientras que usted puede desplazarse por ellas y utilizarlas como puntos de partida para determinar dónde quiere ir con su imagen, yo no recomendaría parar allí. Esto es especialmente importante porque, no importa donde usted quiere ir creativamente con su imagen, usted tiene que tener un color imagen equilibrada bien, correctamente iluminado y para trabajar, de lo contrario todo se tira fuera.

Por lo tanto, antes de mover un control deslizante, considere lo que está mal con su imagen. ¿Tiene alguna, luces quemadas a cabo severas o sombras no deseadas? Si es así, eso es donde tiene que comenzar. Mover los darks deslizador hacia la derecha se va a oscurecer su imagen global, el control deslizante gris mueve los medios tonos de arriba abajo, y moviendo el deslizador de luces a la izquierda será aclarar la imagen. Utilice el histograma proporciona como una guía; Se le mostrará donde los valles y los picos de las luces y sombras en la imagen son. Lo excelente de trabajar en una capa de ajuste en lugar de sólo el acceso a los niveles en el menú desplegable es que se puede aplicar máscaras de capa según sea necesario, por lo que sólo se pone correcciones ligeras donde quieras. Esto es ideal para situaciones en las que pueda tener una imagen bien expuesta a excepción de en un punto molesto. Con la capa de ajuste, puede dejar la mayor parte de la imagen como es y cambiar las cosas que necesita.

Las curvas son un poco más complicado, pero que operan bajo el mismo principio. Usted verá un histograma que representa los patrones de luz en la imagen, junto con un gráfico de línea móvil. Puedes mover esto a mano para afectar los cambios, o puede utilizar los resaltados, medios tonos y herramientas de cuentagotas sombra para hacer clic directamente sobre la imagen y afectar de esta manera.

Una vez que esté satisfecho con todos los cambios de iluminación, es el momento de mirar a los colores. Vas a crear una capa de ajuste de balance de color y, a continuación, tomar un buen vistazo a su imagen. Como se puede ver, el cuadro de diálogo tiene un conjunto de tres deslizadores, cian y rojo, magenta y verde, y amarillo y azul. Ajuste estos controles deslizantes según sea necesario y prestar

atención a si usted tiene luces, sombras, tonos medios o seleccionados en el menú desplegable en la parte superior. Vas a tener que hacer correcciones minuto cada vez que realice un cambio, y asegúrese de que los tres elementos se ven de color equilibrada a la normalidad. Con el fin de asegurarse de que usted no tendrá ninguna otra cambios de color extraños sobre la impresión o publicación en línea, usted debe asegurarse de que el monitor está correctamente calibrado. Una vez que tenga su balance de color normal, entonces usted puede preocuparse por cosas como si los colores necesitan más vitalidad, la saturación o desaturación.

A pesar de que todo esto puede sonar como una gran cantidad de corrección, que en realidad no es mucho, sobre todo si ya tienes una muy buena imagen para empezar. Recuerde utilizar las capas de ajuste y no sólo en el menú desplegable a solas para mayor facilidad si te equivocas.

Vamos a hablar de otra manera de obtener su luz y color a estallar. Esto también implica el uso de curvas, pero en conjunción con el modo de LAB de color. El canal de LAB es diferente porque el uso afecta a la luminosidad de la imagen en lugar del color. Elija una imagen aplanada, y cambiar el modo de LAB. Como siempre, duplicar la capa de fondo, porque aquí es donde se va a aplicar los cambios. Ahora curvas abiertas, y de nuevo, este es uno de los pocos casos en los que usted NO desea utilizar una capa de ajuste, ya que la imagen que está trabajando tiene que quedarse aplanados. En este caso, debido a que el canal L controla la luminosidad, usted ni siquiera tiene que parar un segundo diálogo para trabajar en el color y la luz; se puede hacer todo a la vez. Después de ajustar su canal L, seleccione A, que es el magenta y el canal verde. Verde se deja y magenta que es correcto, y que desea arrastrar cada lado en

el mismo número de plazas. Repetir el mismo proceso con la curva B. Aplicar la curva, y luego cambiar el modo de imagen a RGB. No aplanar la capa. A continuación, ajuste la opacidad en la capa superior hasta que vea el original comienzan a fundirse de nuevo. Ajuste hasta que las correcciones de color afecta a la imagen tanto como usted desea. Usted también debe experimentar con modos de mezcla para ver cómo afectan a su solución.

Capítulo 6:
Eliminación de fondo

Hay muchas maneras que usted puede elegir para hacer una extracción de fondo y muchas razones por las que podría hacerlo. Eliminación de fondo es especialmente bueno para las cosas como fotografías de productos, en los que usted querrá ser capaz de pegar la imagen del producto en una disposición del anuncio. Por lo general, las inyecciones de productos van a ser el tipo más fácil de eliminación de fondo, porque se toman generalmente en un fondo de color blanco o sólido limpio. Sin embargo, si usted no está trabajando con un remate del producto, el proceso podría ser un poco más difícil debido a las herramientas de Photoshop recogiendo píxeles de color no deseados. Sin embargo, puede ser limpiado. Eliminación de fondo es generalmente un proceso rápido a menos que existan muchos elementos pequeños involucrados, (como un gran grupo de personas o un fondo de color muy similar detrás de un blanco objeto en blanco es difícil separar), pero tiene varios pasos.

Tenga en cuenta que como con cualquier cosa en Photoshop, puede encontrar un método o tutorial que funciona mejor para usted, y como tal, me permito sugerir que usted experimente con todas las herramientas que son útiles para la eliminación de antecedentes, incluyendo selección rápida, Vara Mágica, y Lasso. Sin embargo, para este método, empezaremos con una selección rápida, que es mi forma favorita de empezar las cosas.

Con la Selección Rápida, usted querrá asegurarse de que se ha seleccionado el pincel en la parte superior con el plus. Esto va a permitir que usted seleccione píxeles. Dibuje vagamente con el ratón en torno al tema. La herramienta de selección rápida que va a hacer un buen trabajo, pero podría perderse algunas secciones pequeñas o detalles que usted necesita para hacer un zoom y asegúrese de seleccionar. Si el cepillo selecciona demasiados píxeles, tendrá que ajustar el tamaño del pincel, y también seleccionar el cepillo menos, que va a permitir que usted anula la selección de píxeles. Funciona de la misma manera, solo cepillo sobre el área que desea eliminar. Una vez más, puede que tenga que ampliar y reducir para asegurarse de que es bueno, pero no te preocupes por conseguir que demasiado perfecto todavía.

Hasta en la parte superior junto con los pinceles es una opción "Acotar Edges". Una vez que usted siente que su selección es bastante buena, haga clic en este cuadro y aparecerá otro cuadro de diálogo. Su selección aparecerá aislado en un fondo blanco, y de esta manera se puede comprobar para ver cómo limpiar sus bordes realmente son. Yo sugeriría marcando la casilla etiquetada inteligente Radio de utilizar como punto de partida, y el uso de los controles deslizantes para perfeccionar desde allí. También puede borrar o añadir a la selección que se ve mediante el uso de las herramientas de pincel y borrador que aparecerán en la esquina superior izquierda. También prueba la casilla Refinar Radius. Entiendo que éste puede ser un poco confuso, simplemente porque la primera vez que haga clic en él, Photoshop le da un plano blanco sin nada en él. Pero, si te fijas, en la sección bajo Detección de borde, su radio es controlado por un control deslizante y por defecto, y siempre empieza en cero. Si mueve el control deslizante, usted comenzará a ver aparecer los bordes de la selección. Usted quiere mantener arrastrando hasta que tenga un buen esquema y se

puede ver que Photoshop es recoger todos los pequeños detalles que desee, pero asegúrese de no presionar demasiado lejos. Si su selección es todavía un poco desordenado, es posible que comience a seleccionar bits de fondo. Muchos de estos ajustes requieren de ida y vuelta de ver la vista previa, mirando a la radio, jugar con sus bordes y así sucesivamente. Puede ser que tome un par de intentos para obtener su imagen exactamente donde usted quiere que sea. Cuando esté satisfecho, haga clic en Aceptar.

Ahora, tendrá que seleccionar la inversa de su imagen haciendo clic derecho. Algo importante a tener en cuenta: no es lo mismo que invertir su imagen. Al hacer clic, aparecerá un menú. Seleccionar Inverso, y luego añadir una máscara de capa. El fondo desaparecerá y su tema será dejado flotando en una capa vacía. Si usted encuentra que usted todavía tiene pedacitos de fondo que no le pertenecen, sólo tiene que utilizar el cepillo menos para eliminar más. También puede volver a entrar en el cuadro de diálogo bordes refinar y hacer un arreglo final. Si lo prefiere, en este punto también se puede optar por trabajar directamente en la máscara de capa al seleccionar la herramienta pincel. La gran cosa acerca de invertir para crear una máscara de capa es que si usted decide que quiere que su fondo de nuevo, sólo puede tirar la máscara de capa.

Una vez más, hay otras maneras de hacer esto, pero probar este método primero. También me gustaría añadir que si usted está teniendo problemas (debido a las similitudes de color) de sujetos píxeles no deseados consiguiendo recogió, trate de cambiar a la herramienta Varita mágica antes de terminar. Con la varita mágica, usted puede configurar su tolerancia y su punto de muestreo para recoger sólo hasta ciertos colores.

Ahora puede copiar y pegar o arrastrar su selección en un nuevo fondo si lo desea.

Capítulo 7:
Camera RAW

Nunca puedo parecen hablar lo suficiente sobre lo mucho que valoro Camera RAW. Yo no voy a ir a través de todas sus funciones, ya que ello podría llenar todo otro libro, pero quiero expresar lo importante que es que siempre se debe disparar sus imágenes como un archivo RAW y hacer la gran mayoría de las correcciones es posible que tenga en RAW de cámara. El programa puede ayudar a tirar mucho más provecho de una imagen que pudo haber sido posible si era sólo un jpeg. Como siempre, si usted necesita para guardar la imagen como un archivo JPEG, asegúrese de que siempre se guarda una copia maestra en formato CR2, de modo que si es necesario, se puede volver atrás y hacer los cambios necesarios mediante el acceso a RAW de cámara a través de los filtros menú. Incluso si usted todavía prefiere hacer sus correcciones en el viejo Photoshop regular, al menos hacer su exposición y ajustes de balance de blancos en RAW de cámara, ya que hará todo lo que mucho más fácil trabajar con ellos.

A medida que aprenda el programa, es posible que te gusta incluso más que Photoshop y puede reservar Photoshop para los arreglos que sólo se pueden hacer en la galería de filtros.

Capítulo 8:
HDR

HDR es una de esas cosas que se ve muy complicado, pero en realidad no es tan difícil de hacer. Para empezar, usted va a necesitar por lo menos. La forma HDR funciona es utilizar diferentes exposiciones con el fin de combinar y darle la mayor información posible en la imagen como es posible. HDR significa: Alto de imagen de rango dinámico. Eso es lo que hace que la imagen se ve tan nítida y clara, y en algunos casos casi surrealista. Normalmente, en las imágenes normales, el sensor tiene un promedio de la escena, y por lo que tendrá algunas áreas que se encuentran profundamente en la sombra o puede ser subexpuestas. Con HDR, esto no sucede, ya que mediante la combinación de las imágenes, que está recibiendo la exposición adecuada en cada pieza de la escena.

Lo que se hace es tomar la exposición como lo haría normalmente para el sujeto. Habiendo determinado que la exposición adecuada, usted debe ir tanto a una parada por encima y por debajo de una parada que uno. Estos le darán el rango mínimo que usted necesita, tanto para tu sombra y el detalle más destacado. Una vez más, este es el mínimo, y si desea capturar aún más los matices de detalle yo sugeriría ir a dos paradas encima y por debajo de su exposición base.

Después de tener sus imágenes, que va a entrar en Photoshop, y su primer impulso puede ser la apertura de todas estas imágenes que

ha acaba de tomar, pero todo lo que tiene que hacer es ir a Archivo > Automatizar > Combinar para HDR Pro. Cuando seleccione Combinar para HDR Pro, un cuadro de diálogo se abrirá a dónde va a pedir que seleccione los archivos. Seleccione todos los archivos que usted tomó de la escena, y pulsa Aceptar. Dependiendo de si la imagen se establece en 8 bits, 16 bits, o el modo de 32 bits, tendrás algunas opciones diferentes para su edición. Si se establece en 8-bit o 16-bit, vas a ver un buen número de opciones. Si usted es un estudiante visual, sugeriría también buscar algunas imágenes de guía para ir junto con estas instrucciones.

Imágenes de 8 y 16 bits van a mostrar un buen número de secciones de edición en el cuadro de diálogo. La primera es una casilla etiquetada Retire fantasmas. Marque esta casilla si ves que tienes un poco de desenfoque cobarde pasando, que por lo general es causada por el movimiento de la cámara o derrames luz extraña en la noche. El siguiente es el resplandor de borde, que, como parece, controla la cantidad de luz, o halo, que tiene alrededor de su tema. Puede que sea un efecto más o menos de la foto con el control deslizante de radio, así como ajustar el brillo. Siguiente son tus tono y detalle deslizadores, seguido de sliders y curvas que controlan su sombras, reflejos, la vitalidad y la saturación, al igual que con cualquier foto. Ajuste éstos tal como lo haría normalmente, hasta que esté satisfecho con la aparición de la fotografía.

Después de que haya terminado de ajustar la imagen en su estado 8 o 16 bits, convertir el modo de 32 bits utilizando el menú desplegable en la parte superior del cuadro de diálogo. Cuando se utiliza el blanco deslizador punto de vista previa, no verá una gran diferencia al mover el cursor a lo largo. Mientras HDR funciona mejor como un archivo de 32 bits, es difícil para los monitores de

ordenador para mostrar toda esta información, por lo que el control deslizante de punto blanco de vista previa es realmente allí como una guía visual. Salsas y puntos del histograma representan dónde y cómo la información cae dentro de la fotografía.

Una vez que todos estos pasos preliminares se han hecho, es el momento de hacer algo de mapeo de tonos, que es el paso en el que realmente va a sacar el máximo control y la creatividad de su imagen. Si usted está usando Creative Cloud, como en este libro, usted tiene la opción de hacer el mapeo de tonos en RAW de cámara. Sólo asegúrese de que la casilla está marcada si desea esa opción. En versiones anteriores de Photoshop, (o simplemente basada en la preferencia personal) que sólo puede seguir trabajando en el diálogo de HDR. Usted quiere asegurarse de que lo haga la totalidad de su asignación de tono con la imagen en el modo de 32 bits, pero cada vez que esté satisfecho con la imagen, guardarla como una imagen de 8 bits o 16 bits. Al igual que con cualquier trabajo de edición en una foto normal, que va a tomar un poco de juego alrededor con sus deslizadores con el fin de obtener su imagen a exactamente donde desea que sea. También tenga en cuenta que el tiempo que ha guardado una copia maestra de su imagen de 32 bits, puede tonificar trazar una y otra vez con el fin de crear diferentes estéticas de la misma foto.

En el cuadro de diálogo principal de HDR, también hay presets que le darán a sus fotos un aspecto diferente. Mientras que realmente no recomendaría golpear un preset y se está haciendo con él, definitivamente se puede utilizar como punto de partida o para ver lo que podría ser su preferencia estética. Mis consejos personales para HDR se están que desea utilizarlo como una herramienta para la mejora de una foto ya hermosa. El punto de HDR es hacer que las

cosas se ven más reales, y mientras empuja los límites en hiperrealismo puede ser una especie de fresco, que no quieren que se exceda o se verá increíblemente obvio.

Alternativa a hacer real HDR, usted puede hacer algo llamado HDR tonificación. Esto se puede hacer con cualquier PNG normales, JPEG u otro archivo que usted ha disparado, y sólo necesita una. Para abrir el cuadro de diálogo, vaya a Imagen> Ajustes> Tonos HDR, y al hacer clic en él, la imagen irá a una mirada de HDR automático, y entonces usted puede hacer sus ajustes. A pesar de que esto no es cierto HDR, los controles deslizantes funcionan de la misma y se van a hacer en un apuro para la estética. El cuadro de diálogo cuenta con los mismos controles deslizantes exactas como HDR real. Cuando esté satisfecho, haga clic en Aceptar.

No importa que la ruta que elija, HDR es una manera de experimentar con Photoshop, divertirse, y crea sus imágenes destacan.

Capítulo 9:
¿Qué es un objeto inteligente? + Filtros inteligentes + Lote de edición

Objetos inteligentes se pueden crear a través del panel de capas haciendo clic derecho cuando desea crearlos. Un objeto inteligente le permite incorporar cosas como gráficos vectoriales o ilustración en su plano de la imagen. La transformación de algo en un objeto inteligente le permite evitar la pérdida de calidad de imagen. Es más digitalmente Archivo, guardando una copia de la información vinculada a la imagen original. De esa manera, los objetos inteligentes a salvar lo que haces, tanto en la forma en que las capas de preservar lo que haces. Objetos inteligentes son menos de archivos de vectores, de que cuando haces cualquier cambio de tamaño, usted todavía pierde calidad de imagen, pero son definitivamente más archivos de sólo trabajar con píxeles de civil solamente.

Objetos inteligentes también hacen Transformación libre herramientas más archivos guardando todos los píxeles y la transformación, por lo que si es necesario, se puede volver a ella y hacer cambios más adelante. Y si comparte o copiar y pegar un objeto inteligente, cuando se realiza un cambio en una de las versiones de la imagen, usted tiene la opción de hacer el cambio a todos ellos, agilizando así cualquier trabajo puede que tenga que hacer. Objetos inteligentes pueden también estar vinculados, se

pueden compartir a través de la copia, e incluyen filtros inteligentes no destructivos, que se pueden apilar juntos y luego editados individualmente. Nunca he tenido muchos motivos para utilizar un objeto inteligente en el pasado, pero teniendo en cuenta la llegada de filtros inteligentes, así voy a tener que hacer más investigación sobre ellos y darles una oportunidad.

La última cosa que quería mencionar es lo que se llama la edición por lotes. Edición por lotes es exactamente como suena y le permite realizar cambios en muchas imágenes a la vez. Para crear un lote, se le vaya a Ventana > Acción y podrás crear un nuevo lote haciendo clic en el icono de la carpeta en la parte superior del menú desplegable que aparece. El nombre de su lote en la carpeta y luego nombrar la acción por debajo de eso. Que sea descriptiva, y en relación con lo que sea solución que vas a tener que hacer.

Lo que Photoshop hace es expedientes cualquier acción que haces en la pantalla como parte de esa acción por lotes. De esta forma, sólo tienen para llevar a cabo todas las acciones en una sola foto. Presione acción parada cuando haya terminado. Posteriormente, usted será capaz de cargar esa acción y aplicarlo al lote.

Para aplicar la acción, vaya a Archivo > Automatizar > Lote. Seleccione la acción, establecer el origen, y establecer el destino de lotes a ninguno. Hit OK y Photoshop realizará sus ediciones lotes para usted, lo que debería ayudar a ahorrar en el tiempo con las ediciones como desde la misma sesión o en serie.

Conclusión

Como es de esperar aprendido de este artículo, hay una multitud de cosas que se puede hacer en Photoshop, y un montón de maneras de hacer ellos. De hecho, dado que usted está utilizando las herramientas adecuadas para el trabajo y un flujo de trabajo no destructivo, es probable muchas maneras de hacer las mismas tareas como se describe anteriormente. Junto a este libro, yo también os recomiendo hacer la investigación sobre los tipos de arreglos que más utiliza, y averiguar lo que el flujo de trabajo y la combinación de herramientas es el más beneficioso para usted.

Siempre tenga en cuenta la importancia de las capas para preservar una imagen maestra, así como el seguimiento de todos los cambios que se realicen. Etiqueta de todo, y si alguna vez hacer muchos cambios en una sola imagen, poner como ediciones en sus propias carpetas para la organización más fácil.

También hay que tener en cuenta que a pesar de todas las correcciones que se han mencionado en este libro son bastante fáciles de entender, que se basan en los principios de cada uno y puede tomar algún tiempo para dominar. Si usted se encuentra luchando con los movimientos de motricidad fina de algunos arreglos, como lo he hecho en el pasado, podría ser una buena idea invertir en un monitor de escritorio más grande en comparación con un ordenador portátil y una Wacom u otra marca de la tableta para permitir le permite tener un estilo más natural de control. Tabletas, también, requieren de práctica para aprender a usar, pero una vez que lo domines, es muy valiosa y útil.

Y, con cada nueva edición de Photoshop, asegúrese de que se cepilla para arriba en lo que se han hecho cambios y correcciones, como Adobe está trabajando constantemente para mejorar la facilidad de uso de sus productos.

Fotografía del paisaje

10 consejos esenciales para tomar su fotografía de paisaje al siguiente nivel

James Carren

Tabla de contenido:

Introducción

La fotografía de paisajes es un arte difícil que parece engañosamente simple. A menudo, los fotógrafos salen a tomar una imagen, la cual a través de su ojo y la lente se ve exuberante, verde, pastoral, o de otra manera fascinante, y salir preguntan por qué las imágenes son planas, carente de vida, o poco interesante.

En este libro, te daré una multitud de técnicas y consejos para tomar fotografías de paisajes y mejorar lo contrario su habilidad. No importa si usted ha tomado fotos del paisaje antes o no, me siento seguro de que algo aquí le ayudará a pensar en paisajes de una manera nueva.

Uno de los puntos más importantes de este libro - que voy a estar reiterando constantemente - es que usted tiene que entrar en el hábito de ver. Apenas porque usted mira a su alrededor cada día, no significa que se ve. Es una habilidad que debe ser aprendida, sino que se aprende de manera fluida, de manera intuitiva, ya través de mucha práctica. Al ver incluye comprender y darse cuenta de las cosas tales como las condiciones de luz, la composición y la psicología de cómo los colores afectan la sensación y el tono de su imagen. La parte divertida es, que una vez que has aprendido para ver realmente, te darás cuenta de que todo el mundo ve de otra manera. Dos personas diferentes pueden tomar una foto del mismo paisaje en el mismo lugar a la misma hora del día, y estas imágenes, incluso antes de la transformación, se verá completamente diferente.

Aparte de esta habilidad que debe ser perfeccionado, usted también aprenderá cómo manejar su cámara. Para la mayoría de personas, esto puede ser la parte más intimidante acerca de la fotografía. Yo no voy a abrumar con ecuaciones o explicaciones complicadas. Sin embargo, es importante que usted conozca los conceptos básicos de cómo controlar su cámara para que pase menos tiempo arreglando las fotos después de tomarlas. También hay un par de trucos técnicos que pueden ayudar a sus imágenes destacan.

La fotografía de paisajes, como cualquier otra cosa, requiere práctica. Voy a discutir algunas técnicas sencillas para conseguir que en el hábito de tomar fotos cada día. Por último, voy a hablar de post-procesamiento, y cómo puedo usarlo, en combinación con su manera única de ver, manipular lo que ve el visor y se siente.

Capítulo 1:
¿Qué es un paisaje?

Cuando Google busca la palabra paisaje, aquí es la definición que se obtiene: todas las características visibles de un área de campo o de la tierra, a menudo considerados en términos de su atractivo estético.

En términos muy generales, esto también se aplica al arte del paisaje en sí fotografía. En esencia, cualquier imagen de la tierra es un paisaje. En la fotografía contemporánea, sin embargo, hay una multitud de diferentes técnicas y estilos que se pueden calificar como un paisaje. La regla de oro en mi mente es, siempre y cuando se tiene una línea de horizonte, es un paisaje. Incluso con esta regla, sin embargo, hay algunos tipos de fotografías oscilar entre lo que se considera el paisaje y lo que se considera abstracto. Cosas como esta pueden incluir una foto detallada de una flor o un trozo de corteza, o una imagen del cielo o el mar en el que ninguna línea del horizonte se puede ver. Este tipo de imágenes a menudo se pueden incluir en las carteras con el paisaje, a causa de la frontera poco clara entre los géneros.

Dicho esto, vamos a centrarnos en los tipos más comunes de la fotografía de paisaje. En primer lugar, vamos a abordar formato apaisado. Como la mayoría de ustedes saben, esto es cuando la imagen se disparó y / o muestre en horizontal, lo cual tiene sentido debido a la línea del horizonte. La mayoría de las fotografías de paisajes no leer de esta manera, pero no tiene que hacerlo.

Paisajes No todos tienen que ser escenas de ensueño y pastorales, tampoco. Pueden ser dramático y se centran en el clima, como las impresionantes fotografías tomadas de tormentas violentas y tornados. Ellos no tienen que estar desprovisto de edificios, o bien; paisajes están allí para ser tomadas, no importa donde usted vive. En concreto, un paisaje con muchos edificios que se conoce como un paisaje urbano o paisaje urbano.

Si eres un fotógrafo que normalmente disfruta tomando retratos, y esto es una incursión en un nuevo mundo para usted, trate de tomar imágenes de la gente en los paisajes. Con este método, las personas no son el foco, pero pueden proporcionar un buen sentido de la escala o la presencia humana a la imagen. Si lo desea, por ejemplo, de que la población en el paisaje increíblemente minúsculo, puede servir para enfatizar la gran talla de algo natural, ya sea un secuoya gigante o una ola imponente.

Dentro del género de la pintura de paisaje, hay tres categorías principales. Estos se aplican a la fotografía de paisaje también. Son Realismo (o Modernismo), Impresionismo (o pictorialismo), y la abstracción.

El realismo es exactamente lo que suena. Se toma una imagen de lo que está delante de ti, y luego al procesar ella, a hacer que se vea lo más parecido a la realidad posible. Esto incluiría cosas como que coincida con el balance de blancos a cómo se veía fuera, y asegurarse de que el color era lo más cercano a la verdadera, ya que podría conseguirlo. Realmente, siento que este método de rodaje no permite mucho espacio para la expresión más allá de elección de la composición.

Imágenes como éstas traen el grupo modernista f / 64 a la mente. Una lección de historia foto rápida: f / 64 fue un grupo formado por el fotógrafo Alfred Stieglitz, como un contador al movimiento pictorialista, que voy a discutir con la categoría del impresionismo. Una declaración de misión sucinta dada por miembro Edward Weston dice: "La cámara debe ser utilizado para una grabación de la vida, para la prestación de la misma sustancia y la quinta esencia de la cosa misma, ya sea pulido acero o palpitante carne." La razón por la que el grupo estaba llamado f / 64 fue porque a menudo optaron por fotografiar usando ese f / stop, que es el más bajo, y que da más nitidez a una imagen. Si usted decide tomar el enfoque del realismo (o Modernismo) al disparar horizontal, Inténtalo de rodaje en este f / stop.

Impresionismo es la fuerza que se opone al pictorialismo, como la mayoría de los modernistas estaría de acuerdo. Este estilo de paisaje es más sobre la atmósfera o el drama de una imagen; se trata de la emoción y la intención. Dónde Modernismo / Realismo es sobre la captura de una imagen documental que es fiel a la vida, pictorialismo / impresionismo es una más basada en la artesanía, la empresa de arte. Incluso hoy en día, me atrevería a decir que la mayoría de las imágenes de paisajes populares son impresionista. La razón de este tipo de imágenes se tan amado es porque se basan en la atmósfera, así como la artesanía.

El ambiente es todo lo que nos rodea, y si bien es posible que no se dé cuenta que en la vida diaria, tiene un gran impacto en nuestra percepción de una fotografía. El ambiente es tanto literal el peso y la presencia de aire en una fotografía y la impresión que deja en nosotros. El peso me refiero a denota nuestra capacidad espacial para detectar la profundidad, o la presencia de primer plano, plano

medio y fondo. Atmósferas diferentes, como un día claro soleado frente al día con la cobertura de nubes pesadas afectan nuestra capacidad de ver estas diferentes áreas espaciales. Con estas diferencias en la visión, también estamos afectados psicológicamente. Esto, junto con el color, afecta a cómo nos sentimos acerca de una fotografía.

Ambiente en el paisaje siempre tiene un color o sienten a la misma, que puede hacer toda la diferencia para nuestra percepción. Si, por ejemplo, una imagen se compone de tonos rojos y dorados, se puede transmitir una sensación de gloria o poder. Si se inclina más hacia el rojo que el oro, puede sentirse más amenazante. Un, foto contemplativa calma, por el contrario, puede estar compuesta de verduras frescas y azules. Y una imagen que es de mal humor, con un alto contraste de blanco y negro, o que es pesado, con morados oscuros y azules, se puede transmitir una atmósfera turbulenta.

Percepción atmosférica también puede verse afectada por el uso del enfoque selectivo, profundidad de campo, y la composición, todos los cuales voy a discutir, tanto en términos técnicos y estéticos en el Capítulo 5. Por ejemplo, si usted tiene una imagen con un ambiente de niebla pesada, y decide disparar a una profundidad superficial de campo, podría bien crear un lugar aireado, sensación de ensueño, o un estado de ánimo opresiva película de terror, en función de su elección de color. También voy a hablar más de esto en un capítulo posterior.

El segundo atributo del impresionismo / Pictorialsm que lo diferencia de realismo / modernismo es la nave. Por oficio, me refiero al nivel de atención y elección de la técnica que se dedica a la impresión final de la foto. Esto no quiere decir que realistas, fotos

documentales no están bien hechas. Lo único que significa es que son muy directo, mientras pictorialismo permite una mayor libertad de expresión en la impresión. Esto incluye cosas como esquivar y la quema para efectos artísticos, utilizando un papel especial, o utilizando una técnica de impresión proceso alternativo.

El tercer tipo de trabajo paisaje, tan brevemente discutido anteriormente, es abstracta. Abstracción requiere el paisaje visible a reducirse a formas y colores interpretativas. El impacto emocional de la imagen se considera mucho más importante que el contenido real, físico de la imagen. Cómo Stieglitz habría estremecido!

Este tipo de imágenes pueden ser intencionadamente superficial o borrosa, un mecanismo simple, o pueden moverse más hacia el sentimiento de la pintura haciendo que el cielo, el mar, o la hierba llenar todo el marco. Mientras que estas imágenes pueden tener una línea de horizonte, que no están obligados a. Los que no tienen tal puede ser algo desconcertante y, en mi opinión, muy interesante.

Ahora que usted sabe un poco sobre la historia de la fotografía de paisajes y todas sus variedades, vamos a empezar a hacer fotografías!

Capítulo 2: Explicación de los ajustes de la cámara

Este es el capítulo más técnico de este libro. He tratado de hacerlo lo más simple y no intimidante como sea posible.

Aprender a controlar la cámara puede ser difícil de entender al principio, pero con la práctica y una comprensión básica de cómo funciona la cámara, será más fácil para tomar buenas fotografías. No sólo eso, sino que también puede encontrar que su capacidad de tomar constantemente fotos bien expuestas mejora.

Si disparas digital, usted puede preguntarse por qué esto es importante. Si una foto no está expuesto correctamente, puede simplemente borrarlo y volver a intentarlo, ¿no? Mejor aún, puede arreglarlo en Photoshop! Mientras que estas dos afirmaciones son técnicamente cierto, estos no son buenos hábitos para desarrollar. Piense en ello como esto: si te pasas todo el tiempo borrando fotos y jugar sin rumbo con los ajustes para tratar de conseguir el aspecto deseado, sólo obtendrás frustrado. Usted corre el riesgo de perder buena luz, especialmente durante la hora de oro (hablaremos de este término en el siguiente capítulo) e incluso se puede renunciar. Si usted sabe exactamente cómo conseguir lo que quiere, sin embargo, usted pasará más tiempo de tomar buenas fotografías. Esto, a su vez, conduce a las imágenes más deseables sin tanto pensamiento.

Si usted todavía piensa que usted acaba de fijar sus fotos más tarde, usted podría estar sorprendido al encontrar que puede incluso no ser posible. Fotógrafos principiantes a menudo piensan de Photoshop como un cajón de sastre magia de errores. A veces, sin embargo, las fotos son demasiado técnicamente incorrecto para ser salvo. Usted podría pasar horas trabajando sobre un problema que podría haber sido corregido en la toma inicial en unos pocos segundos. Además, después de pasar todas esas horas la corrección, es posible que la foto ahora parece demasiado falso para ser utilizable. La manera más fácil de hacer un buen paisaje es tomar una buena imagen desde el principio, que luego se puede mejorar, en lugar de salvarse, mediante Photoshop.

En primer lugar, usted debe asegurarse de que disparar siempre en formato RAW. Si no disparas con Canon, usted puede tener la opción de disparar en DNG, que también es un formato de archivo RAW. Archivos RAW registran la mayoría de la información, que le permite hacer las modificaciones más eficaces y obtener el máximo provecho de sus imágenes. Además, quiero mencionar que, cuando haya terminado la edición, puede guardar sus imágenes como archivos JPEG, que son pequeñas y bueno para cosas como vistas previas y uso de la web. Sin embargo, nunca se debe guardar como archivos JPEG. Si necesita hacer su posterior edición o impresiones de gran tamaño, usted quiere tener los archivos RAW disponibles para usted debido a su calidad superior. Por lo menos, convertir sus archivos RAW al formato TIF DNG o similares, ambos de los cuales son más pequeños pero aún contener una mayor cantidad de información.

La segunda cosa que quiero discutir es los ajustes automáticos de la cámara. La mayoría de las cámaras de estos días hacen un buen

trabajo consiguiendo una exposición bien, pero el problema, la exposición eso es simplemente "bien" rara vez es lo que realmente quieres. Si usted no está familiarizado con la forma de trabajo de cámaras, yo recomendaría el uso de sus ajustes automáticos como punto de partida, y luego medir para su punto focal. Otro método consiste en metros para un gris medio, y luego ajustar su exposición a algo más apropiado para el sujeto.

A medida que aprenda a controlar su cámara, que serviría a memorizar el común f / paradas y velocidades de obturación. Las cámaras digitales suelen incluir medios pasos, que pueden llegar a ser confuso cuando se trata de averiguar la exposición correcta. Además, aprender lo más que pueda acerca de las exposiciones equivalentes. Estas son las diferentes combinaciones de apertura y la velocidad de obturación que proporcionarán la misma exposición (o cantidad de luz que entra en el objetivo), pero con diferentes profundidades de campo y la cantidad (o falta de ella) de desenfoque de movimiento.

Una vez que hayas experimentado con su cámara y estableció una base de exposiciones equivalentes, podrás utilizar los botones AV y televisión en su cámara. Estos representan apertura y prioridad de obturación, respectivamente, y le permiten establecer el valor de lo que haya seleccionado. La cámara entonces metros el otro valor para darle una exposición adecuada. Usando los botones AV y televisión puede ser un buen punto medio en ser capaz de utilizar ajustes manuales correctamente.

Una buena manera de lograr una imagen con mucho movimiento selectiva implica un trípode y un poco de matemática. Ajuste la cámara y seleccione una velocidad de obturación muy lenta, como f

/ 30, junto con un f / stop para una buena exposición. (A menudo, los metros de la cámara se sobre-compensar para usted, y usted quiere dejar de abajo, o cerca de una a dos paradas - haciendo que el número f / parada más grande - para evitar la sobreexposición). Lo bueno de la fotografía digital es que usted puede poner su cámara en manual para experimentar con esta técnica y ver los resultados de inmediato. También puede ver inmediatamente los resultados de horquillado, que es una técnica que implica diversas exposiciones de la misma imagen. Esto puede ser una buena sesión de práctica si usted está planeando para disparar con poca luz en la película. Usted sólo quiere asegurarse de que la ISO (ASA) de su cámara digital se establece en el mismo ISO como la película que va a utilizar.

Si desea una exposición más tiempo que la cámara lo permite, hay un botón para eso. Bueno, dos en realidad. El ajuste de la bombilla (B) se utiliza pulsando y manteniendo pulsado hasta que haya transcurrido el tiempo de exposición deseado, y luego se suelta. El ajuste del tiempo (T) se utiliza de manera similar, excepto que se presiona una vez para abrir, y luego el obturador permanece abierto hasta que se vuelve a pulsar. Esto puede ser especialmente útil para situaciones en las que no desea estar de pie y mantener pulsado un botón, como por las exposiciones que duran treinta minutos o más.

Para hacer una exposición rápida que congelar el movimiento en la acción, tendrá una velocidad de obturación rápida. Al igual que con cualquier otro tipo de exposición, aunque hay directrices, que tendrá que jugar con su cámara para encontrar la mejor configuración para sus necesidades. Además, el más rápido el movimiento, se necesita el más rápido de su velocidad de obturación a ser el fin de "congelar" la misma.

Quiero advertir sobre el uso de muy altas ISOs. En la fotografía analógica, la ISO es lo que le dice a la cámara la sensibilidad de la película es. Básicamente, más rápida será la velocidad de la película, más sensible es a la luz. El ajuste ISO en una cámara digital opera en el mismo principio. Usted está diciendo a la cámara para adaptarse a una sensibilidad diferente. En las cámaras digitales más recientes, ISOs puede exceder 3200 y todavía producir una muy buena fotografía de calidad. Sin embargo, si usted tiene una cámara de esa edad o está disparando con la película, ISOs más altos pueden resultar en imágenes que cruzan la línea entre la granulosa y ruidoso. Mientras grano obvia puede ser una elección estética consciente, el ruido nunca es. No defecto poniendo encima de su ISO sólo porque es más fácil que averiguar la combinación adecuada de apertura y la velocidad del obturador.

Capítulo 3:
Encontrar Bella Luz y por las que debe disparar en todo tipo de clima

Te diré un secreto: lo único que realmente necesita saber para hacer un buen paisaje es cómo encontrar la luz hermosa. Si usted tiene luz hermosa y un buen ambiente, la foto será magnífico. Usted simplemente tiene que estar mirando a tu alrededor - el ver - en todo momento.

Usted puede trabajar en muchas cualidades diferentes de luz, y ninguno de ellos está equivocado. Algunas personas pueden estar en desacuerdo, citando que la luz al mediodía es terrible para las fotografías, por ejemplo, pero vamos a tratar de que más tarde.

Si usted está recién empezando a disparar paisaje, mi primera sugerencia sería la de hacer uso de la hora de oro. La hora de oro que realmente sucede dos veces al día, por la mañana después de la salida del sol y por la noche justo antes del anochecer. (Hay una razón por la que muchas personas como salida y puesta fotos!) La hora de oro es también mucho más interesante cuando se ve sobre un paisaje. La luz es absolutamente radiante, y porque el sol no está directamente sobre la cabeza, que no arroja sombras duras. Sombras suaves son increíblemente agradable, ya que suavizan el ambiente, y la luz aparece mucho más aún que en otros momentos del día. Todo brilla y se puede ver con gran detalle y claridad.

Mientras tanto amanecer y al atardecer producen un efecto similar, son diferentes el uno del otro. Esta diferencia puede ser apenas perceptible, pero no obstante, es presente. Al amanecer, la luz es más limpio y pálido, con los colores más claros, como los amarillos, rojos, y rosas. Rojos también tienden a ser más fuerte al amanecer. Al ponerse el sol, por el contrario, la luz se desvanece más rápido, y los resultados en púrpuras vibrantes y naranjas ricas. La diferencia es leve, pero si usted sale y disparar a los dos momentos del día, pronto descubrirá que el tiempo que usted prefiera.

Otro tipo de luz que es realmente grande para cualquier fotógrafo es el de un día nublado. Muchas personas no creen esto porque debido a un día nublado carece de las hermosas formaciones de nubes que son tan comunes y amaron en fotos de paisajes. Pero como con la hora de oro, la luz es ideal para la fotografía. Esto se debe a los rayos del sol se dispersen a través de las nubes, lanzando incluso la luz en todo. Su imagen será libre de sombras duras.

Si quieres una foto con esta luz suave e impresionantes nubes, hay dos métodos para lograrlo. La primera es para disparar el propio paisaje a la luz nublado, y luego volver otro día para fotografiar las nubes. Esto, por supuesto, requerirá composición las dos imágenes juntas. O, si el día tiene un cielo perfecto, pero de otro modo sería demasiado brillante, puede utilizar un filtro de densidad neutra para disminuir la cantidad de luz que entra en su lente. Esto no afectará sus sombras, pero ayudará brillo control. Otros filtros, como el rojo, que tiene un menor contraste, pueden ser utilizados para conseguir diferentes efectos, que se discutirán más adelante.

Su tiempo para la fotografía de paisaje no se limita a día Amanecer / Set y nublados, sin embargo. Disparos media mañana todavía es

generalmente permitida por la mayoría de los fotógrafos, pero hay que tener cuidado si usted va para una mirada que requiere luz suave. A medida que el día se acerca el mediodía, sombras crecerán más dura. Esto se debe a que, mientras el sol se hace mayor, las sombras se hacen más cortos y más oscuro. La luz viene directamente desde arriba, y sin nada que difundirla por los lados, las sombras puede mirar negro y poco favorecedora. La tarde avanza, la luz se pone mejor y mejor otra vez, de forma similar a como lo fue en la media mañana. Todavía no es tan buena como la hora de oro, pero es mejor. La razón por la hora de oro es tan agradable es debido a que las sombras son largas, y por lo tanto, cubre más del paisaje, la difusión de la luz. La excepción a esta regla, de nuevo, es un día nublado, lo que le proporcionará siquiera la luz, siempre y cuando la cubierta de nubes permanece.

A pesar de que las sombras son duras y pueden ser poco favorecedor al mediodía, todavía es una hora válida de día para disparar si usted sabe cómo hacer que funcione a tu favor. Si le sucede a gustar las sombras, los utilizan. Mucha gente puede decir que es técnicamente incorrecto, pero eso no significa que no se puede crear un gran, foto dramática. Haga un poco de juego alrededor y hacen que las sombras trabajan para usted. Usted puede hacer esto, por ejemplo, al disparar desde una dirección que les lleva a hacer patrones interesantes en el sujeto, por lo tanto el uso de la luz para crear un paisaje abstracto.

Por otro lado, si usted necesita para disparar al mediodía, porque no tiene otras opciones, tomar ventaja de la sombra para controlar su luz. Usted puede usar sombra natural, o crear el tuyo propio. A menudo, la luz que cae a través de la sombra moteada puede proporcionar interesantes, patrones encantadora, especialmente si

usted está interesado en los estudios de luz y abstracciones. Para crear más uniforme sombra que será una reminiscencia de un día nublado, puede utilizar un paraguas, montado sobre la cámara, para difundir la luz.

Si no eres tan minimalista con sus tiros, también puede optar por llevar las luces, así como sombrillas, siempre y cuando usted tiene una fuente de electricidad. Al colocar una luz al lado de su tema, al igual que en el retrato fotografía, que está creando un relleno para el sujeto. Esta técnica, sin embargo, por lo general sólo puede ser empleado en una pequeña escala, porque la mayoría de nosotros no tenemos los recursos a la luz una gran escena. (Para ello, se necesitaría el presupuesto y el equipo de un set de filmación, o las fotos de Gregory Crewdson.) Esto significa que los sujetos se podía iluminar con esta técnica tendría que ser relativamente pequeño. Esto funcionaría bien, entonces, para fotografiar cosas como flores u otros detalles de la planta.

Noche de disparo es del todo una bestia diferente. Su mayor enemigo cuando se trata de obtener un buen panorama en la noche es una cámara temblorosa. Con cualquier tipo de paisaje, a menos que usted está disparando en un alto f / stop con una velocidad de obturación rápida correspondiente (como se correlaciona con una exposición correcta, por supuesto), tendrá que utilizar un trípode. En un día soleado, probablemente pueda salirse con f / 8 y 60 años de una segunda exposición sin ser demasiado sobreexpuesta, pero yo no lo recomendaría disparar más abierto o más lento de lo que sin un trípode. Así que por supuesto, por la noche, un trípode es esencial. De lo contrario, va a terminar con imágenes que son apenas descifrable, gravemente afectadas por la combinación de poca luz y movimiento de la cámara. Como usted sabe desde el

capítulo anterior, se puede controlar la exposición de una imagen de la noche utilizando el calado nocturno de la cámara (que puede ser un buen punto de partida, pero yo no lo recomendaría parar allí), o mediante el uso de una combinación manual de de la norma ISO apropiada, la velocidad de obturación y la abertura.

Aparte de usar una mayor apertura y / o la velocidad de obturación lenta, otra buena técnica es el uso de la luz que está disponible para usted. Utilice el resplandor de las farolas o ventanas a su ventaja. Disparos detalle es también un buen enfoque. A menudo, las áreas de detalle, como los lados de los edificios, se iluminarán más de toda la fachada. Y cuando te acercas, te estás dejando entrar más luz, lo que, en este caso, es bueno.

Al igual que en el capítulo anterior, quiero advertir contra el impulso de simplemente su ISO cuando se dispara en la noche. Mientras que esto es una solución rápida, el grano puede dejar de ser de grano rápidamente y se convierten en ruido, lo cual es molesto y difícil de eliminar, especialmente en color.

Ahora sabes la forma óptima para disparar en cualquier condición de iluminación. Si eres nuevo en el género del paisaje, o si simplemente necesita un repaso, yo no sugiero que comienzan con la fotografía nocturna. En su lugar, aprender a controlar su cámara en el tipo luz de la hora de oro, a continuación, pasar a técnicas complicadas como aumentan sus habilidades.

Aparte de sólo tipos de luz, también se debe considerar tiroteo en todo tipo de clima. Dependiendo del tipo de tiempo involucrado, puede que tenga que tomar algunas precauciones, especialmente en lo que respecta a la seguridad personal. Sin embargo, si lo que

desea es tratar de tiro bajo la lluvia, ¡adelante! Hay todo tipo de cubiertas de cámara a prueba de agua vendidos por distribuidores acreditados de la fotografía accesorios. Si usted no tiene el dinero para invertir en algo como eso en este momento, una bolsa de plástico transparente trabajará en un apuro. En este caso, yo no recomendaría alojarse fuera demasiado tiempo. Yo sugiero, sin embargo, siempre llevando una cubierta protectora de algún tipo en cualquier condición, en el caso de que comience a la lluvia o la nieve.

Ahora que la mayoría de las cuestiones técnicas se ha discutido, la mayoría de los capítulos restantes se centrará en por qué hacemos las fotos que hacemos y cómo hacer que las imágenes que queremos.Capítulo 4: La importancia de la composición y otros elementos de diseño

Al igual que con cualquier otro arte o concepto de diseño, debe tener en cuenta los elementos y principlsprinciples de diseño de la hora de componer sus imágenes de paisajes. Estas son todas las cosas que usted ya conoce, pero un repaso no puede hacer daño.

Los elementos de diseño son: línea, forma, dirección, color, tamaño, textura y valor. Los principios de diseño son: el equilibrio, la gradación, la repetición, la armonía, el contraste, la dominación, y la unidad. Todos estos aspectos se unen para formar lo que se conoce como una composición. La composición es no sólo lo que el tema de su paisaje es, como un árbol en un campo, sino también la forma en que se dispone. Es el árbol en el campo por sí mismo, o está rodeada por una repetición de otras plantas? ¿Es justo en el medio de la trama, o es a un lado? ¿Parece estar por encima o por debajo de la línea del horizonte se percibe? Todas estas

consideraciones alterará cómo un espectador interpreta su foto. Cuando estás a punto de tomar una foto, pregúntate cuál de estos principios de diseño que está atrayendo.

Uno de los mejores principios para pensar con cualquier composición es la línea. Utilice las líneas naturales y las formas de una escena para guiar el ojo del espectador a través de la imagen. Trate de no dejar líneas en la imagen llevan fuera del plano del cuadro, a menos que sirva para llevar el ojo de forma secuencial a través de la serie en su conjunto. Es mucho más interesante utilizar la línea para desplazarse por la imagen, tal vez conduzca al punto focal o tema principal.

Cuando hablo de una línea en este contexto, puede ser cualquier cosa que está dentro de la escena. Vides, ramas, los ríos y los rizos de espuma en una ola son sólo algunos ejemplos. En estrecha relación con la línea es la forma, que también es algo a tener en cuenta. Si las ramas de un árbol de curva para crear un corazón, eso podría ser algo interesante de ver. Formas también se producen en gran repetición en la naturaleza, tales como las formas de las hojas. Busque pausas interesantes en los patrones, o tal vez en el patrón como una imagen atractiva en su propio derecho.

Cuando hablo de la armonía, lo que quiero decir es cómo fluye la imagen y trabaja en conjunto. Este incorpora todo, desde la lista de elementos y principios antes mencionados. Considere si su paleta de colores es similar o no, si la disposición de su imagen es ponderada o perfectamente equilibrado. Todo esto contribuye a la armonía.

Antes de que pueda romper las reglas de composición, hay que seguirlos para que usted sepa cómo, por qué y cuándo romperlas. La

manera más fácil de comprobar el equilibrio general de su imagen es utilizar la regla de los tercios. Cuando se dispara una imagen, la mayoría de los principiantes pueden sentir la necesidad de poner el derecho sujeto en el centro del marco. Sin embargo, la mayoría de las veces esto severa uniformidad es demasiado equilibrada, y para que el ojo se mueva de forma natural alrededor de la imagen, el sujeto no puede ser el punto muerto. (Hay, por supuesto, excepciones a esta regla. Digamos que tienes un árbol con algunos interesantes, arqueo, ramas retorcidas. Colocar el tronco en el centro y permitir que las ramas fluyan fuera errática puede hacer que la fotografía que acaba descentrada suficiente para que funcione.)

Para ver si su imagen está siguiendo la regla, lleve a su imagen y se divide en tercios horizontal, y luego de nuevo verticalmente. Es realmente fácil de hacer en Photoshop ... sólo tiene que ir a Ver > Guía nueva, y coloque las líneas a intervalos iguales. Si la imagen sigue la regla, se encuentra que los puntos focales (las partes más interesantes y dinámicos de la imagen) caerán a lo largo de un intersecciones de las líneas.

Para jugar con la regla, trate de mover su punto focal hacia un lado extremo, o para la parte superior o inferior. Alternativamente, puede dejar el punto focal donde está, y luego cambiar la cámara hacia arriba o hacia abajo, lo que cambia la posición de la línea del horizonte. Así como una línea del horizonte cambia en la vida real a medida que avanzamos o saltar o subir una colina, se puede crear interés o incluso la profundidad moviendo la línea del horizonte hacia arriba o hacia abajo. Esta técnica es útil para eliminar las partes aburridas de un paisaje ... ¿Quién dice que un paisaje tiene que tener un cielo? ¿Por qué la tierra tiene que ser la parte

principal de la foto, si lo que realmente llama la atención es el cielo? Juega un poco en diferentes situaciones de averiguar lo que funciona mejor.

Sé que he hablado sobre el color y la luz antes, y voy a hacerlo de nuevo en las porciones de edición de este libro, pero creo que es importante tener en cuenta que el poder de ambos no debe ser subestimado. Tanto el color y la luz tienen funciones distintas de lo que son; color y la luz pueden proporcionar el equilibrio, la dirección, la unidad, y la línea para el ojo a seguir. El color y la luz son el poder y suelen hacer la primera impresión, más inmediato en su público. Color saturado denota un estado de ánimo diferente que desaturado y colores más oscuros nos hacen sentir de manera diferente que los ligeros.

También hay varios esquemas útiles de color (reglas de reflexión sobre el color en lugar de colores específicos) que pueden ser utilizados para influir en las emociones de un espectador. Y antes de pensar que usted no puede controlar el color de un paisaje - sí, se puede. Todo lo que necesita es saber lo que usted está buscando, y luego elegir la forma de manipularlo.

Estos son los cuatro tipos principales de los esquemas de color: monocromáticos, complementarios, análogos y de división complementaria.

Contrariamente a la creencia popular, monocromático no significa blanco y negro, aunque un esquema de color monocromático podría ser las variaciones de gris que caen entre el blanco y negro. Significa, simplemente, de un solo color. Si se va a tomar una foto de textura de algo de follaje por ejemplo, que sería una imagen

monocromática. La imagen es de todos los tonos verdes, pero diferentes de verde.

Siguiente es análoga, y todo esto significa es que los colores se encuentran uno al lado del otro en la rueda de color. Una paleta de colores compuesta de verdes y azules y azul-verdes podría ser categorizado como análoga. Un paisaje marino sería una fotografía tal. Un cuadro de púrpura, fucsia, y flores de color rojo también es análogo.

Complementaria podría ser el esquema de color más fácil de encontrar en la naturaleza no adulterada. Complementaria simplemente se refiere a los colores que se oponen entre sí en el círculo cromático. Poinsettias y rosas rojas vienen con una paleta complementaria color natural.

El último y más complicado esquema se divide complementaria. Se trabaja bajo el mismo principio que un esquema complementario. Usted escoge un color, digamos por ejemplo, verde. Ir a través de la rueda de color, su complemento es de color rojo. En lugar de simplemente usando rojo, sin embargo, usted también utilizar los colores adyacentes, que son de color naranja y morado. Los cuatro de estos colores y sus variaciones sería admisible de acuerdo con el esquema.

Ahora que ya sabe cómo detectar estos esquemas, puede tomar decisiones más informadas acerca de los colores prominentes en sus paisajes.

La luz es también una herramienta útil, ya que puede transformar el

estado de ánimo de algo que puede tener los colores de un estado de ánimo contrario. Si se va a ir a un carnaval, por ejemplo, donde todos los colores son alegres, puede elegir a la fotografía en un momento del día que proporcionaría sombra profunda, creando así una sensación más siniestra.

Los elementos y principios del diseño, como se indica anteriormente, son sus herramientas. Sin ellos, usted tiene una instantánea en lugar de una pieza de arte.

Capítulo 5:
No tengas miedo! -
Herramientas y Condiciones
para una fotografía hermosa

Ahora que usted sabe estas técnicas para hacer una fotografía impresionante paisaje, usted probablemente querrá salir y disparar! Después de todo, usted tiene una cámara y trípode. Y si bien esto es todo bien y bueno, hay un par de cosas más que usted necesita antes de empezar.

Cuando salgo a rodar, siempre llevo una pequeña gama de herramientas conmigo, tanto real como fotográfico.

En cuanto a las herramientas fotográficas, además de un trípode, es posible que también considere llevar cosas como pinzas, un reflector, banderas blanco y negro, un medidor de luz, filtros y un paraguas. Usted ya sabe que el paraguas es para difundir la luz, pero los reflectores y banderas puede ser útil para rebotar la luz hacia o lejos de un sujeto. Estos no son tan importantes, aunque, como abrazaderas, un metro, y filtros. Las abrazaderas son sólo bueno tener en caso de que hace viento o si tienen que sostener algo que se mueve y / o pesado. Un medidor de luz es bueno tener de doble control de su entorno y asegurarse de que su cámara está Medición correctamente.

Si usted no puede permitirse un buen medidor de luz (que es

comprensible - son caros!) Tiene dos opciones. O buscar e imprimir una hoja de exposición equivalente, o descargar una aplicación para el teléfono inteligente. Me parece, sin embargo, que la mayoría de las aplicaciones son bastante inexactos. El que yo recomendaría que se llama estenopeica Assist, que cuesta alrededor de dos dólares, ya que es lo suficientemente precisa y no cuesta los cientos o incluso miles de dólares al medidor de luz adecuada sería.

La siguiente herramienta que debe realizar es un conjunto de filtros. Es muy importante contar con al menos un paquete básico de éstos alrededor para tomar en los brotes. Paquetes de filtros (o geles) varían, pero se suelen incluir los colores rojo, verde, amarillo y azul. Un filtro de densidad neutra también es bueno tener. Y si bien se pueden comprar para adaptarse a su objetivo, me parece que es tan fácil de tener a alguien que sostenga una en frente de la lente.

Filtros solucionar una variedad de problemas técnicos por lo que no tendrá que corregir para ellos en Photoshop (aunque, ciertamente, una capa de filtro en Photoshop va a resolver algunos problemas también.) Geles rojos ayudan a fijar bajo contraste y también oscurecer la imagen. Esto puede ayudar a traer a esos cielos nublados molestos. Amarillo oscurece la imagen, verde aclara otras cosas verdes (útil si su follaje está en la sombra y comienza a bloquear hacia arriba), y azul ilumina el cielo y reduce el contraste. Filtros trabajan a través de los colores complementarios, como hemos comentado en el capítulo anterior. Un filtro aligera cualquier color que sea, y oscurece el complemento. Esta es la forma más fácil de recordar lo que cada uno hace. Es por eso que los filtros rojos son tan buenos para el paisaje: se amplifican los greens. Para ver este efecto por sí mismo, probarlo en Photoshop. Filtros de color funcionan mejor en imágenes en blanco y negro.

Los filtros de densidad neutra reducen la cantidad de luz que entra en el objetivo y son generalmente de color grisáceo. Pueden reducir el resplandor de un fondo más brillante, y también puede ser utilizado para el desenfoque de movimiento de una imagen, manteniendo un exposición adecuada. Si nunca mantener cualquier otro filtro en su bolsa, mantenga una roja y una densidad neutral.

Aparte de sus herramientas fotográficas, También recomendaría mantener una pequeña caja de herramientas y botiquín de primeros auxilios.

Además de saber cómo controlar la exposición y cómo componer una buena foto, usted debe estar familiarizado con algunos otros términos fotografía: profundidad de campo y el punto focal.

La profundidad de campo se refiere a qué distancia el ojo puede ver, como en una fotografía, que es importante. A menudo, una foto se conoce como ya sea que tiene una profundidad poco profunda o de profundidad de campo. Para la mayoría de las fotografías de paisajes, tendrá que emplear una gran profundidad de campo, lo que le permite a su espectador a ver a lo lejos en la distancia. Por supuesto, la profundidad de campo puede verse afectada por cosas tales como neblina, la cobertura de nubes y lluvia, pero estos factores en realidad puede producir más de profundidad, dependiendo de donde caen. Profundidad de profundidad de campo se logra mediante el uso de un (fracción o menor) más alto f / parada, como f / 16, f / 32, o superior. Poca profundidad de campo se logra mediante el uso de un (fracción o mayor) menor f / parada, como f / 8, f / 4, o más bajo. Poca profundidad de campo puede ser útil para la interposición de un objeto en primer plano importante en el foco, y dejar que el fondo de la caída de distancia.

Punto focal es sólo un término de lujo para el sujeto, o lo que sea que estés enfocando tu fotografía en. Sin embargo muy lejos de su tema es determinará la longitud focal de su objetivo para ese cuadro. En otras palabras, es lo lejos que amplía o se está al sujeto. Tenga en cuenta que los diferentes lentes tienen diferentes longitudes focales, así que asegúrese de que usted está adecuadamente cerca o lejos del sujeto para lograr el efecto deseado. Su distancia focal también determinará la escala de su objeto en relación con su entorno. En, cuanto más lejos de su centro de coordinación general, cuanto más pequeño el sujeto se ve. Usted puede utilizar este conocimiento para manipular tu foto al hacer las cosas en el marco aparecen pequeño o más grande de lo que realmente son.

Capítulo 6:
el expresarse con paisajes

Con el fin de crear una verdadera impresión expresiva, tiene que haber tomado una fotografía que es técnicamente competente. Muchas personas piensan que una vez que tienen una fotografía hermosa, bien expuesto con una composición sólida, que están por hacer. Mientras que usted puede elegir a parar allí, no es necesario. Hay un mundo de posibilidades más allá de limitarse a tomar una fotografía técnicamente competente, aunque, como he dicho, es un punto de partida esencial.

Para empezar, no se preocupe si la forma de comenzar a fotografiar está caminando alrededor y disparar las cosas que te interesan. Muchos de los grandes carteras comienzan de esta manera. Después de grabar una buena cantidad de imágenes, debe sentarse y mirarlas en su conjunto. Esto le ayudará a identificar los elementos que las imágenes tienen en común. Si decide crear una serie, en lugar de una sola imagen, las cualidades que usted identifique le ayudarán a unificar conscientemente el cuerpo de trabajo a medida que disparar más.

Tome en cuenta todos los componentes que hemos discutido. Lo que es similar en composición, en color, en línea, en el movimiento, en el estado de ánimo o en la atmósfera? La mayor parte de esta selección y agrupación se lleva a cabo sin pensar mucho consciente - solo sabemos automáticamente que las imágenes fluyan juntos. Hay elementos psicológicos subyacentes que guían este proceso de

toma de decisiones.

Hay dos maneras, en el ámbito digital, de ir sobre la agrupación de imágenes. Cualquiera puede hacerlo con Lightroom, con calificaciones, banderas y colecciones rápidas para clasificar y eliminar imágenes. O bien, puede hacerlo de la manera antigua, que es mi método preferido. Imprimir pequeñas pruebas de sus imágenes y colocarlos sobre una mesa o en el suelo, moverlos y agrupar a mano. Después de haber utilizado ambos métodos en el mismo catálogo de imágenes, te puedo decir que es posible que sus opciones difieran dependiendo del método que elija. No es que una forma es mejor que el otro, pero la celebración y mover las imágenes a mano nos hace pensar de manera diferente a la clasificación en un ordenador. Pruebe ambos y ver cuál prefiere. Si estás rodando la película, puede utilizar sus hojas de contacto como referencia, o escanearlos y utilizar uno de los métodos anteriores para hacer su agrupación.

Como usted está agrupando, no sólo se debe tener en cuenta los principios y elementos de diseño, pero las razones conceptuales detrás de lo que está grabando. Otros más que ser bella o dramática, ¿qué dicen sus paisajes? Carteras con una razón detrás de ellos son mucho más unificada de las que son exclusivamente estético. Afortunadamente, en los últimos años, el medio ambiente se ha convertido en un gran problema político, lo que hace la fotografía de paisaje un tema viable con muchos puntos de vista para elegir. Piense por qué ha elegido para fotografiar los lugares que usted hizo. ¿Fue una conexión personal? ¿Es este un lugar que ha sido reclamado por la naturaleza? ¿O es la papelera, que carecen de belleza convencional y hacer una declaración acerca de cómo nos importa (o no nos importa) para la Tierra?

Usted puede pensar que usted no tenía un concepto en mente, para empezar, que acaba de tomar lo que parecía interesante para usted. Si este es el caso, eso está bien, pero no cambia el hecho de que todavía se puede encontrar una razón estas fotos en particular son importantes para usted. Ahí radica su concepto.

Ahora quiero hablar de la determinación de su estética de impresión general. Cuando digo estética de impresión, me refiero a cómo quiere que su imagen final se vea, o no tiene la intención de imprimirlo. Si usted tiene la intención de imprimir, habrá algunas consideraciones adicionales a tener en cuenta.

Si utiliza Lightroom editar, no dude en utilizar su flujo de trabajo de arriba hacia abajo, que es bastante eficiente para todas las ediciones básicas. Si utiliza Photoshop, aun así, recomendaría un enfoque similar con respecto a los conceptos básicos. Coinciden con sus balances de blancos y refinar las exposiciones primero, y luego ajustar su iluminación. A menos que usted tiró todos sus paisajes en la misma luz, el mismo día, los ajustes no serán exactamente lo mismo. Aunque usted debe ed considerar la luz cuando primer tiroteo, quiero señalar que los cambios de iluminación sutiles pueden afectar el estado de ánimo de su foto drásticamente.

A continuación, considere el contraste. ¿Quiere que sus paisajes sean amplio y luminoso, etéreo? ¿O están destinados a estar de mal humor, tenso, de anticipación? Si usted tiró una escena hermosa soleada de un pastizal y los caballos, puede optar por la primera, mientras que si había nubes de tormenta en ese mismo horizonte, usted puede estar inclinado a elegir la segunda. Aunque muchos factores contribuyen a la atmósfera en conjunto, el contraste es uno que puede tener un efecto enorme sólo por sí mismo.

Esto significa que, con el cambio, por lo general, necesita menos de lo que crees que haces. Nuevos fotógrafos de paisaje, con ganas sus imágenes se vean dramática y emocionante, a menudo golpear el contraste de hasta cincuenta o cien por ciento. Resiste la urgencia. Este gran contraste se acaba de hacer una imagen de bloque, y mirar menos dimensiones. (Bloqueo por medios que todos los negros en la imagen consolidan juntos, haciendo que la imagen se vea en bloques y planos). Esto puede ser una mirada si se hace intencionadamente desde el principio, pero desde el punto de paisaje es capturar la belleza y el detalle, realmente no lo recomendaría.

Lo mismo es cierto de saturación que es demasiado alto. En su lugar, se recomienda usar una combinación de los controles deslizantes vibrance y los balance de color. De esta manera, se puede aislar y controlar sólo los colores que desea afectar, en lugar de toda la imagen. Digamos por ejemplo que usted desea que los rojos y los naranjas para estallar un poco más en el cielo. Si el rojo y el naranja son sólo realmente presente en el cielo, seguir adelante y usar los controles deslizantes correspondientes para lograr sus matices deseados. Alternativamente, si una sección de una foto necesita un poco de pop, puede enmascarar todo excepto esa área y aplicar la corrección de color en la parte superior de esa máscara.

Otra herramienta correctiva que es a la vez subestimado y usado en exceso se llama el control deslizante de la claridad. Para aquellos de ustedes que no lo han utilizado, que hace exactamente lo que dice. Se trata básicamente de una agudización y el contraste herramienta glorificado. Ahora, usted no tiene tanto control con el control deslizante de la claridad como me gustaría, así que usarlo con moderación. Yo no hago muchreally como que para el retrato, pero

para el paisaje, se puede dar un poquito de un pop hiperrealista sin ir a la molestia de HDR, que voy a ir más en el próximo capítulo.

Las técnicas y herramientas para la edición mencionada anteriormente son sólo una pequeña muestra de las herramientas de Photoshop y Lightroom proporcionan. Explora ellos, ver tutoriales, tomar talleres, y aumentar su conocimiento. Al igual que con ajustes de la cámara, cuanto más sepa, más el control que tiene, y el más fino y más matizado sus imágenes convertirse.

Si decide hacer impresiones de sus imágenes, hay algunas otras consideraciones a tener en cuenta. Hablando ampliamente acerca de la impresión justificaría un otro libro entero, así que voy a dar algunos consejos básicos.

En primer lugar, tendrás que pensar en qué tipo de papel que desea utilizar, y hay miles para elegir. Desde un punto de vista básico, hay mate, brillo y acabados brillantes. Mate es hermoso, y algunos papeles puede mirar como el terciopelo si se imprime correctamente, pero también tienen una tendencia a bloquear hasta tonalidades más oscuras, y su fotografía puede necesitar ser aligerado considerablemente antes de que usted esté satisfecho con el resultado. Papeles Luster (un acabado similar se llama la perla) están a medio camino entre el mate y brillante, por lo que proporcionan suficiente brillo para evitar el bloqueo en las sombras sin que golpear en la cabeza con textura brillante y suave. Por último, está brillante, que es probablemente seleccionado los más popularmente en la impresión comercial. La gente le gusta porque los colores y la textura realmente muestran, y por supuesto, que brilla.

Ahora que usted sabe (o se le ha refrescado) en las técnicas básicas de edición de Photoshop, vamos a hablar de algunas de las técnicas más avanzadas que se pueden elegir para emplear.

Una vez tuve un profesor que dice que cada gran fotógrafo tiene un panorama. Esto parece ser cierto, como me he encontrado muy pocas excepciones. Panorama es algo que todo buen fotógrafo de paisajes debe aprender. De hecho, aunque he visto panoramas utilizados en otros tipos de trabajo conceptual, es más popular dentro del género de los paisajes. Esta es la razón muy evidente y bueno. Si usted va a disparar un paisaje, por qué no una vista completa de la misma?

Hacer un panorama es muy simple ahora con un plugin de Photoshop, aunque puede que le resulte impresionante en cuenta que los primeros panoramas fueron hechas totalmente a mano en un cuarto oscuro. La mayoría de nosotros hoy en día no tienen ese tipo de paciencia, aunque aún puede optar por probar si usted quisiera.

Aquí está una descripción rápida de cómo crear un panorama en Photoshop. En primer lugar, por supuesto, usted tiene que tener sus imágenes. Una manera fácil de explicar cómo se deben tomar estas imágenes se incluye con el iPhone. Cuando usted va a crear un panorama con el teléfono, el software le indica que debe mantener su nivel de teléfono con una línea recta que se muestra en la pantalla. Cuando fabricas sus imágenes usando una cámara réflex digital, el concepto es el mismo. Para que el software panorámica costura para que funcione correctamente, las imágenes que utilice deben seguir la misma línea del horizonte tanto como sea posible. Por lo tanto, yo no recomendaría intentar mano sostener la cámara.

Póngalo en su punto de partida y disparar varias imágenes, y luego girar el trípode un poco. Usted quiere asegurarse de que parte de la información en la primera imagen también está incluido en el segundo. De esta manera, el programa sabrá que es donde la imagen tiene la intención de fusionarse. Es importante tomar varios de la misma imagen para que pueda elegir el ajuste perfecto. Más que eso, los más imágenes que utiliza para crear un panorama, más detallada será. Siga haciendo esto hasta que haya pasado en un círculo completo. Esto puede ser evidente, pero asegúrese de que todas las imágenes son tomadas en el mismo formato (horizontal o vertical).

A continuación, usted va a importar sus imágenes en Photoshop y abrir el cuadro de diálogo de panorama. Los comandos están Archivo > Automatizar > Photomerge. Después de seleccionar las imágenes y pulsa OK, usted tendrá la opción de probar diferentes tipos de panorama para ver lo que se ve mejor. Si ninguno de ellos lo hacen, eso es cuando usted sabe que tiene que seguir su línea de horizonte con más precisión. Además, tenga en cuenta que si usted está utilizando una gran cantidad de archivos de gran tamaño para componer su panorama, puede tomar mucho tiempo para coser juntos. También he tenido la caída del programa, así que asegúrate de que su equipo tiene suficiente poder de procesamiento para manejar esta función.

Otra técnica popular, tanto recientemente y en el género del paisaje, es HDR. HDR significa imágenes de alto rango dinámico, y, esencialmente, se extrae una gama más amplia de la información, lo que hace la foto para mirar más fieles a la realidad. Si exagerado, HDR puede mirar fácilmente hiperreal o incluso falsos. Yo sugeriría a continuación, utilizar sólo HDR cuando es para el beneficio

general de la imagen. HDR es especialmente bueno para esas imágenes molestos que no acaba de exponer correctamente. Un ejemplo: supongamos que tiene una escena en el fondo es un día soleado, y el primer plano de mediados de a-es en la sombra. Lo que luego se puede hacer es tomar una foto para cada uno, y combinar los dos en HDR para hacer la foto entera expuesta correctamente.

Otro método para HDR es tomar varias exposiciones diferentes de la misma escena y unirlos. Es mucho el mismo concepto que el panorama - los más exposiciones que realice, más detallada el resultado. Básicamente, lo que estás haciendo es poner entre corchetes. Hacer una imagen con la exposición adecuada para la escena (o parte de la escena, si usted tiene algo así como la situación mencionada anteriormente), entonces horquillar medio de una parada a continuación, una parada más adelante, una parada y medio más adelante, etc. Haga lo mismo en la dirección opuesta.

Para combinar las imágenes, de nuevo ir a Archivo > Automatizar > Combinar en HDR Pro. A continuación, será llevado a un cuadro de diálogo que le permitirá ajustar su sombras, reflejos, y la saturación, como con no-HDR fotos. También puede controlar otros factores más específicos como resplandor borde y gamma. También hay una variedad de presets puede desplazarse a través de, para obtener la imagen en general, cómo lo quieres.

Se trata de dos maneras específicas para controlar la calidad y el estilo de su paisaje. Mi método favorito, que, siento, logra el paisaje más de aspecto natural que aún oposición, es haciendo la mayor parte de su edición en Camera RAW. Camera RAW es un regalo del cielo, y se puede tirar de una gran cantidad de información de una foto, ya que está destinado específicamente para los archivos RAW.

Usted puede encontrar, como hago a menudo, que un sencillo de edición en la cámara RAW trae suficientemente lejos de una imagen para que sea una belleza absoluta. Si no, mediante el uso de objetos inteligentes en conjunto con Camera RAW, puede editar fácilmente la misma imagen dos veces, una vez para la sombra, y una vez para aspectos más destacados, y luego aplicar una máscara de capa para hacer la exposición global apropiado. Esta técnica le dará una imagen mirando todavía dinámico, pero más realista que HDR.

No hay manera incorrecta de elegir para procesar sus imágenes. Aunque considero panorama, trabajando en HDR, y trabajando en Camera RAW si realmente quiere que sus imágenes se destaquen.

Capítulo 7:
Cada fotógrafo tiene una panorámica ... Y Otros Pensamientos

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Capítulo 8:
No dé para arriba (y no hacer excusas)

Al hacer mi investigación para este libro, he leído un montón de comentarios y instructionson otras publicaciones. Una de las críticas que realmente me molestó fue una en la que un lector dijo que un libro era inútil porque la persona simplemente no tenía tiempo para fotografiar durante cualquiera de los tiempos sugeridos de días.

Como se discutió en el capítulo 3, hay ciertas condiciones de luz que se consideran óptimas para fotografiar un paisaje. Estas son las horas doradas del día, alrededor de amanecer y justo antes de la puesta del sol, cuando, como su nombre indica, el día se convierte un color dorado. Ahora, como se mencionó antes, nadie está diciendo que tienes que disparar durante estos momentos del día, o que si usted no elige, su paisaje está no va a ser bueno. Pero si el motivo de no disparar a estas horas del día se debe a que "no tiene tiempo", puede que tenga que pensar un poco más profundo.

¿No tienes tiempo, ya que son legítimamente demasiado ocupado, o porque no le importa? Cuando algo es importante para usted (como la fotografía, obviamente, es, o usted no estaría leyendo esto) usted debe hacer tiempo para que sea la mejor que puede ser.

En cuanto a la hora de oro, utilice este precioso tiempo a su ventaja. Usted va a desarrollar un sentido, a medida que cambian las

estaciones, de los tiempos aproximados que se produce. Si no lo hace, siempre se puede mirar hacia arriba las veces el día anterior, en preparación. Si usted no puede disparar a la noche hora de oro debido al trabajo u otras responsabilidades, planificar para disparar al amanecer. Es comprensible que no quiere levantarse antes del amanecer cada día de la semana, pero la elección de hacerlo un día a la semana es un buen comienzo. Incluso si es el único día de la semana se llega a captar que la calidad de la luz, todavía estás a ti mismo dando la oportunidad de hacerlo. Y al igual que con cualquier otro hábito o rutina, es posible que a medida que pasa el tiempo, te despertarás con tiempo suficiente para disparar sobre una base diaria.

Sin embargo, si usted tiene un trabajo en el que está en el trabajo en este momento, tal vez enfocar su energía en el rodaje durante la hora de oro antes del anochecer. Dispara antes de ir a trabajar si tiene un turno de noche, o hacer arreglos para que se rompe en todo ese tiempo. Tal vez posponer ir a casa del trabajo de cinco o diez minutos para disparar en la luz dorada. Todo es cuestión de encontrar pequeños nichos de tiempo para disparar, en vez de hacer que cada sesión en una producción planificada. Nunca se sabe lo que verás cuando estás haciendo el más mundano de las tareas diarias.

La manera más fácil de conseguir en el hábito de ver, y de disparar con regularidad, es llevar una cámara a todas partes. Esto no significa que tenga que llevar una gran DSLR todas partes; que podría ser un punto de bolsillo y disparar, una cámara de película desechable, o incluso su teléfono. De hecho, dado que todo el mundo posee un teléfono inteligente ahora (o por lo menos un teléfono capaz de tomar fotos) la excusa de "no tengo una cámara"

ahora es obsoleto.

Usted puede pensar que usted necesita una cámara grande, elegante para tomar buenas imágenes, pero eso no es cierto. Algunas de las imágenes más interesantes vienen de Polaroids, Instagram y cámaras estenopeicas. Usted puede ser sorprendido por lo que puede llegar a utilizar una cámara no réflex digital. E incluso si la imagen resultante no es exactamente lo que está buscando, es mejor tener un registro del lugar y la hora de estar sin él. De esta manera, usted puede volver al lugar en un momento diferente (o el mismo, si quieres un aspecto similar y mejor calidad) y re-shoot. Este tipo de "disparos de prueba" son realmente muy bueno para hacer - que pueden ayudar a ver composición o iluminación que no se dio cuenta por primera vez.

Yo realmente disfrutar de Instagram como una herramienta, porque cuando se publique una imagen, usted tiene la opción de iniciar sesión en tu mapa. Esto puede ser muy útil, especialmente si usted ha estado explorando, de modo que usted puede utilizar su teléfono para reubicarse en otro momento. Si decide ir a la ruta analógica, llevar un pequeño cuaderno con usted para que usted puede grabar lo que disparó, donde estaba, la hora del día, y los ajustes. Incluso con Instagram, esto puede llegar a ser una práctica útil, pero realmente depende de la preferencia personal y técnicos está al fotografiar paisajes.

Creo firmemente que usted debe tratar de disparar a todos los días, sobre todo cuando estás empezando. Sin embargo, una gran cantidad de fotógrafos confundir esto para lo que significa que usted debe tirar mucho cada día. Esto no es cierto, y de hecho, creo que debería limitarse a una pequeña cantidad cada día. (Si disparas

analógico, usted entiende que esto es en parte para conservar los materiales). Ya sea digital o analógico, sin embargo, el tiro menos fotos significa que se están centrando más en la calidad, en lugar de la cantidad. Si tiene que gastar tiempo pensando en tu luz y la composición de su lugar de simplemente sacando fotos, pronto a desarrollar un conocimiento inherente de lo que se ve bien y lo que no. La proporción de buenas fotografías en lugar de sólo los utilizables subirán también.

La fotografía de paisajes es un arte difícil. No importa qué, no te rindas. Sólo porque parece fácil, no significa que es. Sea paciente con usted mismo y darse tiempo para aprender. Utilice las técnicas descritas anteriormente para entrar en el hábito de ver. Experimente con analógico y digital, de bajo contraste y alto contraste, blanco frente al color y negro. Si usted no recibe un disparo de la primera vez, intente una y otra vez. Muchas de las mejores fotografías que parecen ser espontánea en realidad tomó varios intentos, o incluso componer varias fotos, para lograr el aspecto deseado.

Conclusión

Después de haber llegado a la final de este pequeño libro, usted debe estar bien en su camino a convertirse en un tribunal competente, si no es prolífica, fotógrafo de paisajes. Siento que la parte más importante de este libro tenía que ver con ayudar a entender la forma de ver, y por qué usted ver la forma de hacer. Técnica se puede enseñar, y está en constante evolución. Requiere autoeducación constante para mantener el ritmo. Pero ojo por el contenido, el significado y composición no se puede enseñar en cualquier otra forma que la experiencia constante.

Para llegar a ser un gran fotógrafo de paisajes, primero debe tener una pasión por la tierra, y el impulso de mirar a su alrededor constantemente. Encuentra lo que te interesa y fotografiarlo. Constantemente preguntarse por qué usted está interesado en los paisajes que realice. ¿Cuál es la razón detrás de ellos? Lo que te lleva a hacer ellos, y les procesar la forma de hacer? Esta es la carne, el alma de su cartera: es todo acerca de ti.

Ahora, sabiendo cómo controlar su cámara le dará el tiempo para centrarse más en por qué y lo que hacen, en lugar de la forma. Saber qué momentos del día producen qué tipo de luz que le da la capacidad de elegir cuando se quiere tirar para el logro de sus mejores imágenes.

Con la práctica, podrás ser más conscientes, incluso inconscientemente, por lo que la escena que estás componiendo cuando se mira a través de la lente, así como lo que funciona y por

qué funciona.

Si se encuentra con un atasco, ahora sabe algunas maneras de resolver el problema, así como las herramientas esenciales para llevar siempre con usted en un rodaje.

El procesamiento de imágenes ahora debe ser un juego de niños. Hacer trabajo de Photoshop para usted.

Por encima de todo, seguir buscando, seguir viendo y seguir disparando hermosos paisajes.

PAISAJE FOTOGRAFÍA

La guía definitiva para la fotografía del paisaje en la noche

James Carren

Para más libros de este autor, por favor visite:
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Tabla de contenido:

Introducción

Me gustaría aclarar esto diciendo que, si bien soy un fotógrafo profesional, yo no soy un fotógrafo de paisajes. Tengo un amor particular por la fotografía nocturna, sin embargo, y no tienen experiencia con ella. En este libro, voy a cubrir la diferencia entre Astrofotografía y Fotografía de la noche. La atención se centrará principalmente fotografía de la noche, ya que no necesita un equipo muy específico para ser realmente exitoso en astrofotografía.

Quiero empezar por sólo dar una generalidad abajo de consejos para fotografiar en situaciones de poca luz. En esta sección voy a hablar de cosas como la selección de los ajustes de ISO y de la cámara adecuada, así como por qué es importante tener y hacer uso de un trípode.

A continuación, vamos a abordar la diferencia entre la astrofotografía y fotografía de la noche. La principal diferencia es que la astrofotografía se centra sólo en las formaciones de estrellas y planetas, mientras que la fotografía nocturna incorpora el paisaje circundante o paisaje urbano, así como las personas en algunos casos.

¿Sabía usted que la calidad de su fotografía de la noche puede ser afectada por algo tan simple como dónde te encuentras en la tierra? Si bien puede no ser capaz de alterar este factor en particular, voy a hablar de algunas maneras que usted puede afectar a obtener el máximo provecho de su exposición. Esto incluye cosas como el uso de los ajustes y filtros de cámara específicas para mejorar su

exposición.

El engranaje es necesario utilizar no es absolutamente necesario; si usted no puede conseguir sus manos en todo, que no se preocupara. Todavía hay maneras de hacer su trabajo de tiro para usted. Esta sección es simplemente una colección de equipo que usted debe tener y el equipo que podría ser beneficioso tener.

Tanto si estás fotografiando noche o astrofotografía, usted realmente tiene que planificar para estos tipos de brotes. Voy a explicar cómo las diferentes épocas del año y hasta la noche puede afectar el resultado de su rodaje.

En concreto, hay diferentes técnicas que puede utilizar para obtener un aspecto diferente de su fotografía de la noche. Hay una técnica para hacer punto de estrellas y para hacer senderos de estrellas. Te voy a enseñar cómo hacer las dos cosas.

Por último, es posible que la impresión de que las fotos de paisajes están exentos de necesitar retoques. Voy a explicar cómo retoque paisaje difiere del retoque que más comúnmente pensamos, y por qué lo necesito.

Por lo tanto, vamos a estar listos para adentrarse en el maravilloso mundo de la noche y la astrofotografía. ¿Debemos?

Consejos y trucos para fotografiar con poca luz

Antes de entrar a la derecha en la fotografía nocturna y astrofotografía y sus diferencias, quiero hablar un poco acerca de la

habilidad que es fotografía con poca luz. Si usted nunca ha hecho ninguna fotografía de la noche antes, es posible que desee comenzar con al menos un poco de luz y su forma de trabajo a la misma.

Algunos factores que usted necesita saber es que: su cámara requerirá un ISO más rápido de lo habitual, y que usted necesitará ya sea una menor velocidad de obturación o una abertura más amplia, y en algunos casos ambos. Usted también debe hacer uso de un trípode en situaciones de poca luz, ya sea en interiores o al aire libre, y que sin duda necesita un trípode en plena oscuridad.

Así que, ¿qué es lo que necesitan sus ajustes de la cámara para que parezca? Bueno, para uno, podría sugerir que la primera vez que llega a su ubicación, usted hace una lectura del medidor del espacio en general y del objeto que es el gris medio. El gris medio le permitirá obtener una exposición precisa en comparación con la dosificación fuera de su tema, que puede ser demasiado claro, (o en este caso probablemente oscuro) para una exposición correcta. Si usted no tiene acceso a un metro de nivel profesional (son muy caros), entonces usted tiene una de dos opciones, y personalmente he encontrado tanto a ser muy exitoso. Tu también puedes:

- Ajuste la cámara en el modo de programa y deja que te dará una exposición precisa, que luego se puede ajustar (tomar una lectura tanto para la escena en su conjunto y para el gris medio, para ver qué va a funcionar lo mejor)

- Tome una lectura del medidor con la aplicación del agujerito Assist. Yo creo que esta aplicación cuesta entre $ 1-2. Sin embargo, yo recomendaría pagar porque es la única aplicación de medición que proporciona resultados consistentemente precisos.

Incluso si usted ha utilizado el modo de programa para obtener una exposición correcta, es posible que tenga que ajustar para una apertura más amplia o una exposición más prolongada, dependiendo de sus preferencias. Y aún así también tiene que determinar el correcto ISO para la situación. ISO determina la sensibilidad de su sensor de la cámara es a la luz, y la configuración ISO también afecta a la cantidad de ruido que vas a tener presente en sus imágenes. Naturalmente, todos esperamos fotografía de la noche a ser un poco más granulada de lo que normalmente nos gustaría tener, pero vamos a hablar de algunas formas de contrarrestar esto. No puedo contar el número de veces que he visto fotógrafos pasan completamente por la borda con la ISO, y los fabricantes de cámaras ciertamente no están ayudando a ese problema. Nuevos réflex digitales suben a ISOs Me estremezco al pensar siquiera, a pesar de que la tecnología se desarrolla el grano se está poniendo más suave y más suave. Aun así, hay que pensar en el hecho de que un aumento de la ISO va a provocar un aumento del ruido, y no importa lo bueno que la tecnología, tanto grano que se convierte en una distracción de la imagen real nunca es una buena cosa. Así que mantenga sus caballos y se resisten a esas ganas de sacarse la ISO todo el camino hasta 6400 o más. Suponiendo que la mayoría de la gente se disparan en un rango entre 400 y 800, y eso es bueno y suave, que no queremos ir demasiadas paradas más allá de eso. Encuentra tu exposición correcta, comience en la ISO lo normal, y encontrar el más bajo que funciona bien. Esto puede tardar algunos experimentos, disparos de prueba, y un montón de ajustes.

Se dará cuenta, incluso si se utiliza un programa como punto de partida, que la cámara se va a seleccionar automáticamente exposiciones más largas. Con menos luz, la cámara va a compensar por dejar entrar más luz más tiempo. Tenga en cuenta que si decide

seguir con una larga exposición, usted comenzará a ser más susceptibles a la vibración de la cámara, la falta de definición general y estelas de luz. Alrededor de 1/30 de segundo, tendrá que dejar de handholding y utilizar su trípode. (Algunas personas son bestias y pueden asidero hasta medio segundo, pero a menos que esté realmente firme mano yo no lo recomendaría, especialmente en condiciones de poca luz, cuando usted ya está luchando una batalla. Si no quieren eso, estabilizar el uso de un trípode y encontrar un equilibrio con su exposición e ISO. Por desgracia, dependiendo de la situación, es posible que tenga que sacrificar el grano de la falta de definición y viceversa.

Otra forma de reducir el ruido es disparar en blanco y negro. Porque usted no tiene colores diferentes con los que lidiar, usted no tiene que preocuparse por la fundición de color. Usted también tiene la capacidad de limpiar el grano blanco y negro, siempre y cuando no sea en cantidades razonables.

Antes de empezar, estar dispuesto a tomar algunas fotos de prueba, hacer ajustes y tomar las decisiones y sacrificios que piensas trabajo mejor para su estética elegida.

Astrofotografía y Fotografía de la noche

Astrofotografía es donde está el foco de la imagen de las estrellas o planetas. Usted podría estar pensando que es necesario un telescopio para esto, y mientras que usted puede usar uno, también puede hacer uso de un teleobjetivo o incluso un gran angular. Experimente para averiguar lo que quiere, aunque mi preferencia personal es con el teleobjetivo. Usted también no tiene que preocuparse por el tiempo de exposición, ya se está trabajando con el cielo, pero con el fin de obtener el punto estrellas, se necesita un dispositivo de seguimiento para estar en sintonía con la cámara. Esto hace que la cámara se mueva con las estrellas durante el tiempo que usted fija su exposición, que puede ser tan corto como unos segundos o hasta un par de horas.

Fotografía nocturna también puede conllevar estrellas, aunque no tiene por qué. Con el fin de fotografía de la noche, tiene que ser un paisaje de algún tipo. Así que usted puede elegir una composición del paisaje y del cielo de la noche, o tal vez sólo paisaje urbano si no puede ver las estrellas. Dependiendo de lo oscuro que es en realidad, también hay que tomar la decisión de si desea que sus estrellas para estar en el foco o el paisaje. Uno u otro va a estar fuera de foco, porque si usted utiliza un rastreador, la cámara sigue a las estrellas, borrando el paisaje inmóvil, y si no lo hace, la cámara borra las estrellas mientras que el paisaje es agudo y quebradizo. Si realmente necesita tanto para ser fuerte, entonces usted tendrá que usar un tiempo de exposición más corto, lo que puede dar lugar a una imagen que es demasiado oscuro. Como he

dicho en el consejo anterior, todo se trata de encontrar ese punto dulce, la combinación perfecta.

También puede optar por hacer un paisaje urbano sin estrellas, sin embargo, no creo que esto significa que no hay otros factores que lidiar. En este caso, usted va a tener trato con mucha más contaminación lumínica que en lugares rurales. Mientras Sin duda recomiendo el uso de un filtro en cualquier caso (voy a hablar de eso específicamente en la punta en el engranaje) que sin duda lo necesita en un entorno urbano. Se va a cortar eso y hacer que los detalles más nítidos. Usted también necesitará utilizar software de edición, que tiene su propia sección.

Cómo oscuro ¿Tiene que ser?

Bueno, la verdad, tiene que ser tan oscuro como lo puede conseguir, aunque por supuesto esto va a variar dependiendo de la zona y la época del año. Si usted está pensando en hacer astrofotografía, que sin duda tiene que planificar con antelación porque su ubicación geográfica va a determinar qué estrellas usted será capaz de ver, así como la claridad con.

Si usted no es muy grande en la astrología, entonces es probable que no sabe el posicionamiento actual de los planetas y las estrellas. Por suerte, hay un montón de aplicaciones para elegir que le dará una buena idea de dónde está todo. Incluso hay una aplicación que le dirá qué constelación que estás mirando, si usted está interesado en eso, o creo que sería útil para su trabajo.

Aparte de la determinación de los planetas y las constelaciones se

pueden ver, también hay que ver cómo contaminado la atmósfera es de donde usted vive. Esto también va a afectar a la claridad luz y la oscuridad, por lo que es más difícil conseguir un buen tiro limpio. Basta con mirar hacia arriba "mapa de la contaminación lumínica", y que debería llevarle a lightpollutionmap.info. Una vez allí, asegúrese de que el cuadro que refleja la información para 2015 se selecciona, y el tipo en su ubicación en el cuadro de búsqueda arriba del mapa. Como se puede ver incluso desde el punto de vista zoom hacia fuera, las zonas que están alrededor de las grandes ciudades son más en el naranja y el rojo. Se trata de zonas que van a ser mucho más difícil de fotografiar, especialmente si su enfoque es planetaria. Si su objetivo es hacer un paisaje urbano nocturno, entonces usted está listo para ir, pero por lo demás se debe utilizar el mapa para seleccionar una zona rural, o limpiador, tal como se refleja en verdes y azules en el mapa. Para la mayoría de nosotros, parece que lo mejor que vamos a conseguir es un verde brillante a verde azulado, aunque si usted tiene la oportunidad de ir a una parte deshabitada de la montaña o una llanura, más poder para usted.

Ya sea que usted eligió para rodar urbana o rural, que todo depende de lo que usted necesita. Sólo sé que las estrellas y los planetas son iguales a las zonas rurales para obtener mejores resultados, de lo contrario la luz y bruma interferirán con la luz de las estrellas.

El engranaje

Si usted no tiene todo el equipo en esta lista, no se preocupe. Esto sólo le dará algunas ideas para los tipos de cosas que usted necesita, pero se puede hacer que funcione muy mínimamente. Sin embargo, si usted planea continuar con este tipo de trabajo, es posible que desee considerar invertir en algunos de los siguientes equipos.

- Una cámara. Eso es, por supuesto, la base que no se puede prescindir. Dispara lo que quieras, de Nikon a Canon al Olimpo, es sólo muy importante que usted se sienta cómodo con su cámara, ya que vas a utilizar en la oscuridad.

- Varios lentes. Ahora, si usted va más para astrofotografía, entonces el teleobjetivo podría ser la opción obvia, mientras que con la fotografía nocturna, en general, es posible que desee un gran angular para poder capturar más del paisaje. Ángulos amplios también son mejores si quieres ser capaz de obtener una exposición más larga, y por lo tanto, la estrella se arrastra. Si tiene tanto yo sugeriría traer ambos.

- Un trípode muy resistente, como un Manfrotto podría ser una buena opción, especialmente si usted está pensando en hacer exposiciones prolongadas. Usted no quiere nada débil o frágil que podría se vuelen más de una repentina ráfaga de viento. De todos modos, esto es sólo una buena práctica general para cualquier fotógrafo, paisaje o no.

- Un disparador, en caso de que no tiene ganas de pie detrás de su cámara todo el tiempo, aunque

puedes hacerlo si tienes que hacerlo.

- Las tarjetas SD de repuesto, baterías, limpiador de lentes, y una cubierta de todo tiempo, porque nunca se sabe. No hay nada peor que conducir para siempre a un lugar y luego encontrar que usted no tiene lo que necesita o se han quedado sin espacio, pero no puede borrar nada. Y tampoco quiero volver a correr el riesgo de que la cámara se dañe a causa de tiempo imprevisto. Trato de llevar siempre una cubierta de todo tipo de clima. Sin embargo, si usted no tiene uno, siempre se puede usar una bolsa de plástico transparente sobre su lente. Va a ser un poco más difícil de conseguir el tiro, pero en caso de necesidad, se puede hacer.

- Los filtros LPR. LPR significa Reducción de la Contaminación Lumínica, y que va a ayudar con ese resplandor naranja molestos que parece impregnar la noche donde quiera que vaya en estos días. Se va a estallar cosas más en el foco y que sea mucho más fácil de editar más tarde.

- Yo también siempre, siempre, siempre traen un conjunto de herramientas de emergencia. Nunca se sabe lo que va a pasar en el campo y siempre es mejor estar preparado. Kit de herramientas de cada persona es un poco diferente, pero la mía siempre incluye cosas como: cinta, tijeras, imperdibles, un destornillador, un cuaderno, una moneda para aflojar los montajes de trípode molestos desde el fondo de la cámara, y un mini botiquín de primeros auxilios. Puede haber algunas otras cosas que usted puede pensar, pero eso es un kit básico.

Planificar y redactar el Shoot

Al igual que antes de nada, disparar con éxito, vas a tener que hacer un poco de planificación. Yo diría, sin embargo, que la cantidad de planificación que tiene que hacer, sobre todo en lo que respecta a la astrofotografía, es a la altura de un lanzamiento de la manera.

Lo primero es lo primero, tiene que hacer una lista de pre-lanzamiento que va a involucrar a los pasos en la planificación y todo el equipo que usted necesita, así como un "día de" la lista, donde se comprueba que tienes todo de su equipo. Incluso me atrevería a ir tan lejos como para tener una "durante el rodaje" lista de control, de modo que usted pueda asegurarse de que está haciendo todo correctamente para tener su turno tiroteo como tú quieres.

Aquí es sólo un ejemplo de cómo iría a mi lista de verificación:

- Escoja una ubicación. Si usted no sabe a dónde quiere ir, mirar el mapa la contaminación lumínica y el tipo en su ciudad natal. Observe lo que la contaminación lumínica se parece, y si es necesario (probablemente) mira zonas rurales circundantes. Una vez que encuentre un área que te gusta, ver hasta qué punto se trata de su ubicación actual y buscar la manera de llegar allí. Planificar en consecuencia para que pueda llegar antes del anochecer u oscuro para la configuración. Si usted tiene el tiempo y dinero para la gasolina, sugeriría ir a su ubicación antes del día de su lanzamiento para tener una

idea de lo que es posible que desee que se vea como.

- Compruebe la previsión del tiempo, y tratar de no planear demasiado lejos, ya que la exactitud de las previsiones disminuirá. La última cosa que quieres hacer es tener que lidiar con la nieve o la lluvia mientras que también trabaja en la oscuridad.

- Haga una lista de todos los equipos es absolutamente necesario, y asegurarse de que tiene todo (además de las copias de seguridad y que todo está completamente cargada). Yo sugeriría hacer esto por lo menos la noche anterior a la sesión, si no más antes. Mantener una lista de verificación física en su bolsa de la cámara probablemente no es una mala idea tampoco. Comience con lo esencial, a continuación, con los accesorios que usted podría querer.

- Haga una lista de todas las cosas que hay que hacer dentro de la sesión. Configuración, lugares si hay más de uno.

- Conozca su equipo. No sólo se necesita tenerlo lleno, pero hay que asegurarse de que todo está limpio y cargado. No hay nada peor que las lentes sucias, que simplemente va a crear más trabajo en post para usted después. También debe saber que su trípode y lente así, porque incluso si usted piensa en la creación de la luz, que va a estar trabajando en la oscuridad, lo que significa que va a trabajar por el tacto. Con el fin de centrarse bien en cosas como la luna, o las estrellas o planetas, hay que centrarse en el infinito.

Entonces, ¿cómo usted se centra en el infinito? Por lo general, la mayoría de las nuevas cámaras tienen una marca de infinito sobre

ellos e incluso se centran más allá del infinito. Para obtener su cámara para centrarse en el infinito, se puede cubrir el barril hasta la marca y bloquearlo. Si su cámara no tiene un signo de infinito, hay que encontrarlo. En general, para ello, a convertir su anillo de enfoque hasta el final a la derecha o la izquierda, dependiendo de la marca de su cámara. Si la cámara se detiene en el infinito, entonces eso debe ser bueno. Si se va más allá de él, entonces usted podría tener que tirar de nuevo en el foco. Haced esto en la luz del día para que pueda ver lo que estás haciendo.

Si está nervioso acerca de si usted encontró el infinito, hay algunas maneras de comprobar. Sólo se centran en un objeto lejano y deje que su enfoque automático de la cámara, luego bloquearla. O bien, puede activar la visualización en vivo, hacer zoom en el objeto o fuente de luz, y gire el anillo hasta que esté perfectamente enfocado. Si usted hace esto a la luz en lugar de en la oscuridad se centra en una fuente de luz, es posible que tenga que hacer algunos ajustes menores en la noche debido a que la atención se desplazará ligeramente.

Vamos a hablar de la composición. En general, las mismas reglas se aplican a la composición de la noche como lo hacen para diurna composición. Usted quiere pensar en cosas como:

- Equilibrar
- La tensión dinámica
- La regla de los tercios
- Las líneas principales
- Líneas de Horizon
- Forma

- Textura
- Y sí, incluso el color, ya que el color se puede todavía existente en la fotografía nocturna, aunque es más difícil de capturar y equilibrio.

Pero, por supuesto, la fotografía nocturna también conlleva su propio conjunto de desafíos, y hay cosas específicas que usted tenga que pensar. Usted tiene que pensar en el hecho de que usted tiene a la luz el paisaje en frente de usted, a menos que desee para crear una especie de silueta en el primer plano de la imagen. Usted siempre puede optar por dejar la oscuridad primer plano, pero entonces el cielo va a terminar siendo su principal objetivo. Si el primer plano es oscuro, lo quieres hacer una forma interesante que ayuda a guiar el enfoque de su tema principal, no sólo quiere mucha oscuridad distracción. Que sea importante e interesante. Deja que añadir a la imagen.

Luz pintura es también una opción que hay que romper la oscuridad. Traiga linternas y algunos amigos con usted para llegar a formas interesantes y experimentar con velocidades de obturación lentas para ver lo que más te guste. Recuerde que la pintura de luz no tiene por qué ser sólo líneas desordenadas o remolinos; en realidad se puede hacer que las imágenes legítimos si usted tiene suficiente gente para ayudar y que ha practicado el camino tiene que mover en la formación de antemano.

Otra opción es el uso de las fuentes de luz existentes a la luz de la escena. Por supuesto si su atención se centra en la astrofotografía, entonces usted no quiere la luz extraña que viene adentro en detrimento de las estrellas. Pero si su objetivo es la escena antes de que, a continuación, utilizar a su ventaja. Para evitar tener un

primer plano que es completamente oscuro, puede encender para arriba usted mismo con flashes o linternas, o puede utilizar la luna como su luz. La manera de hacerlo es asegurarse de que la luna está en el horizonte, detrás de ti, y no demasiado brillante.

Si usted tiene una gran cantidad de luz extraña viniendo en que absolutamente no desea, también puede utilizar un filtro de densidad neutra para cancelar algunos de eso.

Y, por supuesto, lo más importante sobre el rodaje noche y astrofotografía es asegurarse de que la luna y las estrellas están en el brillo y la posición que usted necesita que sean. Depende de lo que quieras, es necesario considerar el tiempo de la noche o temprano por la mañana, y también la época del año, además de su ubicación. Lo que quiere va a depender de lo que las estrellas se puede ver, y qué estrellas se puede ver va a afectar a los resultados que va a obtener. Por ejemplo, su posición de la cámara va a afectar a lo que las estrellas se ven como en su foto, así como el aspecto de la luz. Y algunas estrellas y los planetas van a darle diferentes senderos de formas y colores diferentes. Mi sugerencia sería hacer una investigación usando diferentes aplicaciones de estrellas y la astronomía saber lo que puedes encontrar en qué momento del año en que área del planeta. Hacer un montón de pre-planificación y ser muy preparado. Conozca sus ángulos, conocer su paisaje, y sabe lo que tiene que hacer para conseguir lo que quieres. Por supuesto, esto va a tomar un poco de experimentación en la noche, una vez que estás allí, en conjunto con la planificación. Sé preparados, pero también ser flexible.

Conseguir Rastros de la estrella

Como ya habrán imaginado, senderos de estrellas se producen cuando el fondo es estacionario pero las estrellas son, por supuesto, todavía va a estar en movimiento. Esto significa que la cámara está todavía y no se ha puesto un rastreador en él para cambiar con el movimiento de las estrellas. Rastros de la estrella también van a requerir un tiempo de exposición mucho más que puntuales estrellas también. Por supuesto, usted va a tener que experimentar y tomar algunas exposiciones de prueba antes de poder obtener una gran imagen. Debido a que su apertura debe permanecer muy abierta (entre 2,8 y menor si la cámara se cae a él) su imagen podría ser muy sobreexpuesta. Pero la cosa es, a fin de obtener el rastro de la estrella, la exposición tiene que permanecer abierta durante mucho tiempo con el fin de captar el movimiento.

Con digital, a diferencia de la película, lo que vas a tener que hacer es tomar una gran cantidad de diferentes exposiciones (a diferentes velocidades de obturación) para tener todo como debe ser, y luego combinarlo post, algo así como HDR. Creo que también se puede utilizar la función HDR en Photoshop para combinar con éxito las imágenes. Usted quiere asegurarse de que su trípode es muy constante para esto, y si es susceptible de caerse, asegúrese de que no va a, y que es lo que las líneas de nivel todo perfectamente. Aunque algunas de sus exposiciones van a ser más corto (para obtener la exposición correcta para el cielo, punto de estrellas, y el paisaje en sí) recordar que corta es relativo a la oscuridad. Sus exposiciones "cortas" todavía van a ser varios segundos ... me imagino a los 15 segundos por lo menos. También debe saber, como

he mencionado antes brevemente, que una lente gran angular va a ofrecerle la posibilidad de tener una exposición más larga que un teleobjetivo. Esto es porque su distancia focal de su lente es más largo cuando no el zoom.

También puede utilizar esta técnica incluso si quieres sólo estrellas de punto, y si usted quiere traer en el fondo. Algunos fotógrafos son muy firme en el hecho de que ellos creen que Photoshop es alguna forma de "hacer trampa." Solía sentir de esta manera también, pero desde entonces he descubierto que la composición es la mejor manera de conseguir ciertas imágenes, y eso es sólo la forma en que es con este género, a menos que haya elegido para trabajar en la película, pero eso sólo abre toda una otra serie de problemas técnicos y consideraciones. Mírelo de esta manera: ". Engaño", siempre y cuando usted está haciendo todo lo técnicamente con soltura, no pienses en ello como Basta con pensar en ello como un medio para un fin: la forma de obtener la imagen exacta que desea.

Diferentes tipos de estrellas también se va a dar diferentes tipos de senderos. Algunos son recta como estrellas fugaces, y algunas estrellas le dará pistas concéntricas. Simplemente tome su tiempo, hacer su investigación, y el experimento.

Conseguir Point Estrellas

Obtención de puntos de estrellas va a implicar una técnica casi opuesta a la utilizada para obtener rastros de la estrella. Usted va a querer emplear el uso de un rastreador de estrellas para esto, que por supuesto significa que, si se utiliza una sola exposición de su imagen final, el primer plano o el paisaje va a ser borrosa. Alternativamente, usted puede optar por combinar varias imágenes separadas que crear una imagen final crujiente.

Así que, ¿cómo determinar lo que el tiempo de exposición que vas a necesitar sólo para estrellas de puntos y nada más? Bueno, el tiempo de exposición es, obviamente, va a ser relativamente corto para una toma nocturna. Por más corto, me refiero a menos de medio minuto. Durante la investigación de este tema, me encontré con una ecuación muy cool que le ayuda a determinar su tiempo de exposición para punto de estrellas. Me gustaría dar crédito a que Andrea Minoia, que es un fotógrafo de paisajes increíbles, y cuyos artículos me han ayudado mucho en mi viaje a dominar este género en particular. La ecuación es:

ET = N / (CF * FL)

ET = tiempo de exposición

N = detalles de la imagen

CF = factor de recorte (que depende de su objetivo)

FL = longitud focal (creo que el que su objetivo se fija en).

Si no conoce el factor de recorte para sus lentes mirar hacia arriba antes de hacer esta ecuación. Minoia también ofrece una clave útil para la producción de la serie para su detalle de la imagen. N 400 que no da pistas en una impresión grande, mientras que N 600 que no da pistas en un formato pequeño.

Luego tenemos que determinar su ISO.

ISO = (6,000 * f ˆ 2) / ET

F = el f / stop, y la hora ET = la exposición, por supuesto.

Así que una vez que haya determinado la primera ecuación, sólo tiene que enchufar en su f elegido / parada para determinar la ISO que usted necesita. Yo sugeriría el cálculo de la ET por cualquier distancia focal que usted elija (suponiendo que primero tienen que descubrió y marcado en el barril, debido a que describo arriba. También sugeriría averiguar varios ISOs para que estés preparado si decide cambiarlo . Usted sabe que quiere algunas aberturas amplias

para trabajar, así que realmente no ir más arriba que f / 4. A menos que tenga una muy buena memoria, me gustaría sugerir fuertemente anotando ambas ecuaciones y sus respuestas para referencia supuesto. , usted tendrá que usar una linterna para mirar hacia arriba, pero al menos está ahí si lo necesita. No importa si usted está capturando rastros de la estrella, estrellas de punto, o simplemente un paisaje nocturno, uno de los mayores problemas que tendrá que lidiar con el ruido será. Me gustaría reiterar que usted debe tratar de mantener su ISO tan bajo como le sea posible sin dejar de obtener una buena exposición.

Edición

Si quieres pasar a ser un fotógrafo de paisaje en particular con experiencia, entonces usted sabe que el paisaje requiere su propia marca especial de retoque. Vas a tener que hacer cosas similares que lo haría para un retrato en realidad, pero por razones diferentes.

Con mi proceso, no importa si necesito compuestas varias imágenes juntas, me gusta hacer algunas ediciones lotes en Lightroom antes que nada. Por supuesto, usted necesita estar seguro de que no corrige cada exposición a ser el mismo, especialmente si usted planea poner a través de HDR o de composición de forma manual. Corrija sus exposiciones y su balance de blancos, así como todos los cambios similares que pueden necesitar ser hecho dentro de las sombras o luces. Haga las correcciones de colada color, y decidir si quieres que tus imágenes para ser en color o blanco y negro.

Después de todo lo que se hace, subir todas las imágenes que se quedo con imagen compuesta de uno a (o, supongo, sólo el cielo o el paisaje de una imagen). Dependiendo de lo que necesita, es posible que tenga que hacer cada uno por separado, y luego hacerlo de nuevo para la técnica MFNR voy a discutir pronto. Debido a que esto podría ser de 10 o más (y si usted está disparando en RAW o una res altos TIF como debe ser, van a ser enormes archivos) sólo funcionan en una imagen a la vez y sólo abre lo que necesita. Sea cual sea HDR o composición que tiene que hacer debe hacer el próximo, porque tienes que ejecutarlo a través del programa, lo que redundará en una buena capa de partida.

Se podría pensar que haya terminado, y que estaría cerca de la derecha, pero no del todo todavía. A continuación, usted tiene que hacer frente a cualquier ruido que podría haber pasando en la imagen, y con parte de un compuesto nocturno RAW podría ser bastante. Entonces, ¿cómo usted va sobre esto? Para lo primero, que no ha terminado debe afilar o agregar el control deslizante de la claridad. Afilado añade aún más ruido que ya existe, y si usted se centró su lente al infinito correctamente (siempre vuelva a comprobar antes de disparar), entonces la nitidez y la claridad no debería ser un problema en absoluto, aunque sé que algunas personas no lo usan por razones estéticas . Por supuesto, si usted quiere hacer de este su estética cuando haya terminado, vaya por delante, pero para obtener la imagen más alta calidad que realmente desea eliminar la mayor cantidad de ruido real como sea posible. Siempre se puede añadir el aspecto de que la textura de nuevo con el filtro de ruido más tarde.

Ahora, si usted ha elegido para editar sus fotos para ser en blanco y negro, usted encontrará que es mucho más fácil de limpiar el ruido, ya que no tiene ningún color repulsivo arroja que lidiar. Vamos a hablar de algunas técnicas para la limpieza de ese ruido.

En primer lugar, si usted tiene su reducción de ruido en la cámara encendida esto debería ayudar un poco. Si usted no tiene esto en su cámara por cualquier motivo, me permito sugerir la eliminación de todo el ruido posible en Camera RAW. Para poder hacer esto, usted tendrá que volver a abrir la imagen en Camera RAW. Con el fin de hacer eso, presione la tecla de mayúsculas cuando la imagen se abre inicialmente en RAW para transformarlo en un objeto inteligente. Después de todo su composición se hace, todo lo que tienes que hacer es clic en la miniatura para usted volver a RAW. Si usted se

olvidó de preparar su imagen como un archivo RAW, o usted está leyendo esto mientras edita, siempre se puede ir a Capa > objeto inteligente > Convertir en objeto inteligente. Una vez en RAW, vaya a la tercera icono de sobre en el área de trabajo a la derecha, detalle. Evite el cuadro de diálogo superior que agudizar su imagen y añadir más ruido. En su lugar, hacer uso de los reguladores de reducción de ruido. Tenga en cuenta sin embargo, que aun cuando se utiliza el deslizador detalle de color en el diálogo de reducción de ruido, se va a añadir ruido de nuevo, así que no sea demasiado pesado entregado con él. RAW, como siempre, se va a dar la mejor edición en Photoshop, ya que accede a toda la información de la imagen. TIF es casi tan bueno, pero no del todo.

Ahora, ¿qué pasa si el cielo se necesita un poco de nitidez? Usted puede hacer que sea más fácil porque tienes más luz que viene del cielo, pero me gustaría sugerir el uso de una máscara de capa para que no más de afilar áreas granuladas.

Ahora, con el fin de obtener la imagen clara y nítida que necesita, lo que tienes que alinear sus imágenes usando alineación automática. Esto también puede ser increíblemente útil con cualquier movimiento de la cámara que puede haber experimentado. Para acceder alineación automática, vaya a seleccionar > todas las capas, y luego a editar > auto alinear todas las capas. Un cuadro de diálogo aparecerá, solicitando que elegir el tipo de proyección (o alineación) que usted necesita. Cuando se trabaja con estrellas, asegúrese de hacer este paso antes de hacer MFNR.

También hay varios plugins que puede utilizar si usted encuentra que es necesario. Una técnica que no requiere un plugin es MFNR o

Reducción Multi Frame ruido. Para esta técnica, tendrá que haber tomado varias exposiciones de la misma imagen, todo lo que hicieron por su composición o HDR. A diferencia de eso, todos ellos pueden estar en la misma exposición, sólo tiene múltiplos. Para ello, las fotos deben de nuevo para prepararse como objetos inteligentes. A continuación, volver a capa > objetos inteligentes > Modo de pila y elegir la mediana en el menú. La foto debe a la vez convertido más nítida y menos ruidoso. Me parece que me encanta usar esta técnica en cualquier situación de poca luz.

Después de que has hecho el cielo, repita los pasos anteriores para la parte del paisaje de la imagen si, y cuando, sea necesario. Tengo que decir, esta técnica es absolutamente precioso y me encanta, y lo utilizan de forma obsesiva. Es probable que nunca usa filtro > ruido > mediana de nuevo.

Conclusión

Como se puede ver en los capítulos anteriores, paisajes nocturnos y astrofotografía son a la vez mucho más difícil que hacer que el paisaje típico. Pero es de esperar, la lectura de este artículo ha ayudado a romper hacia abajo y hacer que el sujeto menos desalentador, al igual que hacer la investigación para lo hizo por mí.

Como dije en la introducción, me siento como este género de fotografía requiere apenas tanto esfuerzo, planificación, y en algunos casos, el trabajo en equipo para conseguir hacer como cualquier alta moda disparar. Su planificación va a ser todo para ti, sobre todo porque el resultado de su imagen es tan dependiente de la época del año (y por asociación, las posiciones de los planetas y las estrellas).

Usted no sólo debe hacer una amplia investigación sobre la ubicación que desea fotografiar, pero usted debe prepararse para el rodaje con mucha antelación y llegar a ser tan familiarizado con todo su equipo si no está ya. Para que tu técnica correcta ya es bastante difícil de lograr sin complicar con algunas frustraciones que usted podría ya haber aliviado. Recuerde que debe resolver cualquier ecuaciones de antemano y escribirlas, luego llegar a su ubicación antes del anochecer para tener todo configurado. Básicamente, hacer todo lo posible para hacer las cosas más fácil para ti.

Si usted es meticuloso en todos sus pasos, su vida también será

mucho más fácil cuando llegas a la parte de postproducción del proceso. Confía en mí, usted llega a pensar en las funciones de procesamiento por lotes de Lightroom y de Photoshop como su mejor amigo. El flujo de trabajo incluí funciona mejor para mí, pero probarlo y ver qué orden prefiere hacer las cosas.

Así que ahora el misterio del cielo nocturno es un poco más de revelado. Tiro feliz, y puede que tenga nocturnos gloriosos.

FOTOGRAFÍA DIGITAL MAESTRÍA

9 Consejos para Dominar aspectos técnicos como ISO, exposición, medición y la velocidad de obturación

James Carren

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Introducción

Como ya comentamos en mi libro "La fotografía de la exposición," la exposición es probablemente el elemento técnico más importante de toda la fotografía. Digo esto porque la exposición es lo que una fotografía es físicamente. Por supuesto, también hay que prestar atención a cosas como su composición, su intención, y su puesto de trabajo. Pero sin una buena exposición, todo eso es un punto discutible. Si no puede ver lo que una fotografía es de, o si la exposición es tan malo que distrae de lo contrario sería una fotografía competente y conmovedora, entonces usted ha fracasado. Siendo técnicamente competente es sólo la mitad del proceso, pero me parece que es muy importante dominar antes de poder hacer frente a los grandes temas de sus fotografías.

En la era digital, demasiadas personas erróneamente categorizar a sí mismos como los fotógrafos simplemente porque tienen una réflex digital y puede disparar en automático. Si bien esto sin duda puede ser una puerta de entrada al mundo de la fotografía, como lo fue para mí, esto no te hace un fotógrafo. Entonces, ¿cómo se empieza a convertirse en un fotógrafo? Bueno, usted debe dominar su cámara, y entender sus funciones, para que usted está en control completo de los resultados. Eso es lo que este libro se trata.

Voy a cubrir algunos aspectos más avanzados de la exposición, entre ellos algunos de la ciencia y las matemáticas detrás de ella, así como las técnicas de medición y de horquillado. Voy a explicar cómo la exposición puede ser diferente cuando se trabaja con diferentes tipos de película, en oposición a la digital. A

continuación hablaremos de los modos de disparo, que le pueden ayudar a ser un mejor fotógrafo, y su forma de trabajo a tiro completamente manual. Las diferentes condiciones de iluminación son, evidentemente, claves, así, ya que tendrás que saber cómo controlar su exposición en interiores, al aire libre, y en muchas clases de día. Por último, voy a hablar sobre el proceso de edición, y mi programa de edición favorito, que es Camera RAW. Desde estaremos hablando acerca de la exposición de la película, también hay que hablar de la edición de la exposición. Incluso si usted no es un fotógrafo de cine, (como supongo la mayoría de ustedes no lo son), sigo pensando que el aprendizaje sobre lo original es beneficioso. Yo quiero que esto sea así redondeada ya que puede ser de su longitud.

Consejo 1:
Captura tanto como sea posible en la cámara

No importa qué, si usted es un fotógrafo experimentado o nuevo en esto, me siento como capturar tanto como sea posible en la cámara es una buena práctica. Entonces, ¿qué es exactamente lo que quiero decir cuando digo que usted debe capturar todo en la cámara? Básicamente significa, no dependen tanto de la edición. Demasiadas veces, escucho clientes (e incluso otros fotógrafos), dicen algo en la línea de: "Me gusta esta foto, pero los aspectos más destacados están sopladas hacia fuera. Voy a arreglarlo en el puesto. "O," No me gusta la posición de su cuerpo, ¿puedes arreglarlo en el post? "

Ahora, la primera declaración, mientras que lo hace me hacen rodar mis ojos, es por lo menos un poco razonable. Sí, si usted tiene una foto que me gusta que es ligeramente técnicamente errónea, por todos los medios, arreglarlo. Pero si usted sabe que usted mal estado esa foto y usted tiene la oportunidad de rodar de nuevo más correctamente, hágalo. No se limite a lo mira y se asientan, y creo que se puede arreglar después. Porque si bien es posible que sienta que va a guardar un poco de tiempo en este momento, en el largo plazo que acaba de hacer mucho más trabajo para ti. La fijación de un problema es siempre mucho más difícil y requiere mucho tiempo de lo que anticipamos, sobre todo cuando se podría haber simplemente impedido.

No utilice el trabajo de post como una excusa para los malos fotos.

Si no se disparó correctamente, hacerlo de nuevo.

¿Qué pasa con esa segunda afirmación? "No me gusta la posición de su cuerpo, ¿puedes arreglarlo en el post?" Si bien es posible poner la cabeza de otra persona en un cuerpo diferente en Photoshop y hacer pequeños ajustes en la posición del cuerpo por capas de dos o tres imágenes diferentes, no es posible cambiar todo. Por ejemplo, si usted tiene una foto de alguien que es estacionaria cuando lo que realmente quería era para ellos para estar saltando, puede intentar empalmar su torso en diferentes piernas, pero más a menudo que no, el resultado sólo se ve inconexa y un poco poco como el monstruo de Frankenstein. He tenido clientes piden esto mismo antes, y nadie está muy satisfecho con el resultado.

Cualquier cosa que sea técnica, cualquier cosa que usted tiene control sobre, usted debe tratar de cuidar mientras la cámara se encuentra todavía en la mano. Sea consciente y en control de las decisiones que tome como fotógrafo, y guardar el trabajo puesto por cosas que no puedes cambiar, como una mancha aquí o allí, o una sombra que necesita un poco de pop de la luz. Este libro es todo acerca de familiarizarse con su cámara de manera que usted no se siente la necesidad de compensar la falta de habilidades técnicas. Si sus habilidades técnicas son fuertes, entonces tienes una buena base para empezar a explorar lo que realmente quieres en la fotografía. Usted se sentirá orgulloso y se ahorrará una gran cantidad de trabajo innecesario cuando sus imágenes sólo necesitan retoques menores.

A mucha gente le encanta usar Photoshop para combinar varias fotos y crear lo que se llama un compuesto. Esto es diferente del uso de Photoshop para compensar las pobres habilidades. La mayoría de

las veces, al hacer un compuesto, usted tiene que saber exactamente qué es lo que necesita antes de tiempo. Por ejemplo, si usted sabe que una escena que necesita para disparar va a ser con retroiluminación, lo que a menudo hace que el primer plano más brillante y la forma de fondo demasiado oscura, entonces usted sabe que usted tendrá que tomar dos fotos separadas. Esto asegurará que usted obtenga una exposición adecuada para ambas áreas, y una vez compuesta, usted puede tener una buena composición. Ese es un ejemplo de una razón para usar Photoshop para más de ediciones simplemente básicos.

Composición también puede ser grande para el surrealismo o imágenes de otro mundo. Combine a su gusto, pero recuerda que esas fotos que la combinación tiene que ser sólido, para empezar, o usted tendrá que pasar un montón de tiempo extra fijación de ellos antes de poder combinarlos.

El punto aquí es que la captura de las cosas en la cámara es una conservación de la energía. Le da tiempo para hacer más trabajo, y mejor trabajo. También reduce la cantidad de tiempo que pasa delante del ordenador, si lo haces completo retoque moda, o de composición, o no.

Consejo 2:
Mastering ISO

Me siento como un montón de gente por lo general hay que olvidar que en realidad hay tres partes en la exposición. Por supuesto, hay apertura y velocidad de obturación, pero también hay ISO. ISO, que también se conoce como ASA en algunos círculos, controla la sensibilidad de la cámara a la luz. Con la película, usted controla ISO mediante la selección de la ISO de la película que desea usar de antemano, y luego ajustando la cámara como tal, y con la fotografía digital, que es controlado por un mando que normalmente se encuentra en la parte superior de la cámara.

Hay velocidades de película lenta y velocidades rápidas de cine, ser lento indicado por números más pequeños, tales como 100 y 200. 400 es generalmente aceptado como un buen punto de partida, ya que su velocidad está justo en el centro del espectro. Cine en general sólo llega hasta 1600, pero las cámaras digitales recientes subir mucho más alto. En las situaciones más oscuras, las velocidades más rápidas de cine permiten entrar más luz, sin embargo, cuanto mayor sea el valor ISO, más grano que tendrá presente en su imagen.

En la película tradicional, el grano es que las partículas sobrantes de plata que quedan tras el proceso de desarrollo. Crean un patrón punteado sobre la imagen. Los más "puntos" que tiene, cuanto más cerca están juntos, lo que crea una alta resolución, grano bajo, imagen suave. Esto es lo que quieres. Ahora, cuando usted tiene una

gran cantidad de grano en la imagen (como en el se puede ver los puntos individuales a través de la imagen), su imagen es resolución mucho más baja. Si bien este aspecto puede ser utilizado con fines estéticos para hacer una imagen tenga un aspecto áspero y duro, si hay demasiado grano, que puede llegar a ser muy molesto. Si usted elige utilizar grano de alta en las imágenes, es necesario tener una buena razón estética para hacerlo, y también hay que asegurarse de que sabe cuando usted ha golpeado el punto de demasiado grano. Básicamente, si el grano está llegando al punto de oscurecer los detalles de su fotografía, entonces usted tiene demasiado.

Si alguna vez no sabes por dónde empezar, yo diría que 400 es un buen lugar seguro. Es lo suficientemente rápido para obtener detalles en las sombras profundas, pero también funcionará bien con un día soleado y relativamente brillante. Si todavía encuentra que su película está saliendo sobreexpuesta, puede intentar una o dos cosas. En lugar de cambiar la velocidad de su película, mantenga la misma película, pero dígale a su cámara que la ISO es en realidad menor de lo que es. (Déjelo en 300 o 200). Esto permitirá que menos luz a través del sensor. También puede desarrollar bajo su película para reducir el contraste (o un poco más de desarrollar para más contraste).

El grano es ligeramente diferente cuando se trata de digital. Por un lado, está más comúnmente conocida como ruido, y en lugar de estar formada por partículas de plata, está formada por píxeles. Sin embargo, el concepto funciona de la misma manera. Cuantos más píxeles por pulgada o ppp, mayor será la resolución. Para impresión digital típico, el ppi es de entre 240 ~ 300 ppi. Ya se trate de película o digital, se pierde resolución al recortar una imagen. Como tal, siempre es mejor conseguir exactamente el cuadro que

desea en la cámara. No sólo el cultivo destruir resolución de la imagen, pero puede alterar la relación de aspecto si no se hace de forma proporcional. Esto puede resultar en imágenes de forma cobardes.

Puede resolución o tamaño siempre más baja si es necesario, pero siempre se debe guardar una copia de base de una imagen que es una alta resolución y tamaño. Si no guarda una copia de base y se baja la resolución a 72 ppp (que es estándar para el uso de Internet), usted nunca será capaz de imprimir esa imagen. Idealmente, usted querrá aferrarse a su archivo RAW original, y si se trata de una exploración de la película, asegúrese de que es un TIF. Estos son los mejores para imprimir desde ya que tienen la mayoría de la información en el archivo. JPEG se utilizan comúnmente en los sitios web y para su presentación a concursos, así que yo sugeriría que tiene una copia de cada uno. Si alguna vez tiene que hacer cambios, tienes tu RAW para trabajar, o al menos una TIF.

Asegúrese de que sus imágenes son siempre una buena calidad de la ISO sobre. Experimente con combinaciones de ISO y de exposición para encontrar la estética que funciona mejor para su proyecto.

Consejo 3:
La exposición Mastering

La exposición es, en mi opinión, el aspecto técnico más importante de la fotografía, y hay que dominar antes de poder pasar a tomar buenas composiciones o fotografías que realmente hablan a su público. La exposición, literalmente, es su imagen. Su definición es la cantidad de luz que permiten a afectar a su superficie fotográfica, y la cantidad de tiempo que usted lo permita. Los elementos de la cámara que le permiten controlar su exposición son ISO, velocidad de obturación y la abertura. Cada uno juega un papel diferente en la forma en que su exposición resulta. ISO, como ya hemos comentado, controla la velocidad a la que la cámara es sensible a la luz. Controla la velocidad de obturación cuánto tiempo usted permite que la luz en para, y los controles de apertura la cantidad de luz en realidad proviene en la cámara.

Vamos a empezar con la apertura. Si siempre has sido confundido acerca de qué camino tomar con todos esos números en su cámara en cualquier situación dada, no se preocupe. Usted no está solo, y es, probablemente, en gran parte debido al hecho de que usted no entiende cómo funciona la apertura. En primer lugar, la apertura se hace en fracciones, (a pesar de que los números no se escriben como fracciones de la cámara). Es por eso, ya que el número se hace más pequeño, la abertura se ensancha. Después de todo, ½ es mucho mayor que 1/16. Por lo tanto, f / 2 es mucho mayor que f / 16 y permite la entrada de mucha más luz.

Ahora, usted puede estar pensando, "Hay tantos números en mi cámara, ¿cómo voy alguna vez iba a memorizar todos ellos? En el pasado, probablemente quince años las empresas de cámaras han comenzado también incluyendo paradas medio de las cámaras. Si bien esto puede ser útil para algunas personas, me parece que es sólo otra fuente de confusión para los nuevos fotógrafos en su intento de llegar a conocer a sus cámaras. Lo mejor que puedes hacer por ti mismo es memorizar la norma f / paradas, que son normalmente de la siguiente manera, a pesar de la escala puede subir o bajar una parada o dos veces más:

- f / 2
- f / 2.8
- f / 4
- f / 5.6
- f / 8
- f / 11
- f / 16
- f / 22
- f / 32
- f / 64

La más arriba en los números van, menor es la abertura, y por lo tanto, más profunda es la profundidad de campo. Cuanto menor sea el número, menor es la profundidad de campo y la más luz que estás dejando entrar. Usted podría preguntarse, ¿cuál es la profundidad de campo? Esencialmente, es hasta qué punto en la foto se puede ver. Si lo que está en foco está principalmente en el primer plano de una imagen y el fondo es todo un borrón, entonces usted tiene una profundidad de campo, mientras que profunda

profundidad de campo puede permitirá ver por millas. Poca profundidad de campo se utiliza principalmente en tomas macro, en las que quieren tener menos ancho a su imagen y centrarse en un detalle específico. Poca profundidad de campo también se puede utilizar en conjunción con una velocidad de obturación de largo con el fin de crear un surrealista, efecto de sueño. No hay que confundir una profundidad de campo con lo que permite que todo sea fuera de foco, sin embargo. Para que una fotografía sea buena y útil, es necesario tener al menos una cosa en foco para su audiencia a concentrarse. Después de todo, la profundidad de campo se define como la cantidad de espacio entre un punto en una foto que está en el foco y el siguiente.

Si lo hace quiere cada cosa en su foto para ser fuerte, entonces usted debería considerar el uso de una gran profundidad de campo. Por supuesto, dependiendo de las condiciones que está trabajando en el, esto puede requerir que usted tenga una velocidad de obturación muy largo, sobre todo si vas todo el camino hasta la f infame / 64. Profundidades de profundidad de campo se utilizan normalmente en el trabajo periodístico y en los paisajes, ya que el punto de un paisaje es ver tan lejos y amplia como sea posible.

Una pequeña nota al margen de f / 64: es también el nombre de un famoso grupo de fotógrafos, que creía (y estoy parafraseando) que una fotografía debe diferenciarse de otras artes como la pintura con el fin de ser reconocido como un arte en su propio derecho. Pensaron que la fotografía era un animal completamente diferente, y querían que cada imagen tomada a sonar fiel a la vida y ser lo más objetivo posible. Por supuesto, esto luego cuestiona cómo algo puede ser objetivo cuando se hace específicamente a través de los ojos de una persona. Pero, en esencia, que querían que sus fotos

para capturar la vida y la realidad. Como tal, querían que todo sea muy fuerte y definido, y eran famosos por el rodaje de f / 64 casi exclusivamente.

El siguiente paso es la velocidad de obturación, y esta función determina cuánto tiempo usted permite que la cantidad de luz que ha elegido en su lente. Velocidad de obturación también trabaja sobre la base de las fracciones, pero a diferencia de f / paradas, eso se entiende generalmente más fácilmente. Velocidades de obturación estándar son:

- 30 segundos
- 15 segundos
- 8 segundos
- 4 segundos
- 2 segundos
- 1 segundo
- ½ segundo
- ¼
- 1/8
- 01/15
- 01.30
- 1/60
- 1/125
- 1/250
- 1/500
- 1/1000
- 1/2000
- 1/4000

Usted debe recordar, incluso si sólo sabes lo básico, que cada cambio en f / stop y cada cambio en la velocidad de obturación es exactamente una parada de la diferencia de la luz. Así, si se ajusta la velocidad de obturación para ir más rápido, eso significa que está dejando en una parada menos luz de lo que eran antes, así que tienes que abrir su apertura de una parada para compensar. Estos se llaman exposiciones equivalentes. También hay algunos métodos más avanzados de la exposición el dominio que voy a estar cubriendo en mi siguiente consejo.

Consejo 4: horquillado, Medición y Régimen de Zonas de Ansel Adams

Horquillado

Bracketing es un método utilizado para asegurar que usted obtiene la exposición adecuada en cualquier imagen que se tome. Para empezar, usted querrá metros, y si usted no tiene o no puede permitirse el lujo de un metro, (ya que pueden resultar muy costosas), entonces me parece la forma más fácil de metro es utilizar ya sea de apertura o prioridad de obturación , que es una función presente tanto en analógico y cámaras digitales. Una vez que decida una entrada sobre la base de lo que quieres, la cámara decide la otra, dándole una exposición adecuada ... por lo general. Pero a veces, tal vez enfocado la cámara en algo muy oscuro o muy ligero, lo cual puede resultar en más o subexposición. ¿Qué hacer en este caso? Lo que quiere utilizar el horquillado. Así que no se elimine la imagen inicial, incluso si es un poco apagado. Sólo ajustar la cámara en la dirección que usted piensa que tiene que ir, por una parada. Dispara a esa foto y hacerlo de nuevo, si usted siente la necesidad. También puede ajustar en la otra dirección también. De esta manera, usted tiene más para elegir más tarde, porque las cosas pueden parecer muy diferentes en una pantalla de ordenador que lo hacen en la pequeña parte posterior de la cámara. Si usted está disparando analógica, horquillado proporciona una red

de seguridad para que usted pueda elegir en caso de que calculó su exposición incorrecta.

Bracketing es también una muy buena técnica para cuando estás rodando una escena que tiene más de una condición prevalente iluminación, tales como un área de extrema sombra y un área de resalte extremo. Si la diferencia es realmente extrema, puede ser difícil para su cámara para encontrar una mediana de exposición que funciona bien para ambos. En última instancia, un área que va a salir mal expuesta. Para solucionar este problema, lo que puede hacer es metros de una condición, disparar correctamente, entonces metros para el otro y disparar correctamente. Luego, en el post, es combinar las dos imágenes para tener una escena global correctamente expuesta. Con el fin de conseguir que se alinean en la mayor medida posible, usted querrá hacer uso de un trípode así que las cosas no se mueven.

Una versión extrema de esta técnica se conoce comúnmente como HDR, o High Dynamic Range Imaging, donde intenta captar la mayor cantidad de la gama de la luz como sea posible. Luego de tomar las imágenes y combinar todos ellos por una imagen que a veces puede parecer muy surrealista. En este caso, es posible que desee ir hasta cuatro o cinco paradas en cualquier dirección para obtener la mayor gama posible. Entonces, la capacidad HDR de Photoshop combinará todos ellos y se puede ajustar desde allí.

Medida

Las cámaras digitales tienen un buen número de modos de medición para elegir, y en este apartado, me voy a romper los que están

disponibles con cámaras Canon, porque eso es lo que suele disparar cuando se trabaja digitalmente. Los modos son más o menos lo mismo en una Nikon, aunque pueden tener diferentes nombres.

- La medición puntual: Este es el modo más centrado, y tienden a usarlo mucho porque de mis habilidades aprendidas a través del sistema de zonas. Este modo que se centra en en una porción muy pequeña de la imagen, que se representa por un punto en su visor. Si está utilizando los principios del sistema de zona, entonces deberías usar este modo para centrarse en su gris medio.

- Medición parcial: de medición puntual igual, este modo se centra en un área pequeña de la estructura, sin embargo, es casi el doble de la superficie utilizada en la medición puntual. La cámara entonces promedios la luz que se encuentra en esta zona para que dure la exposición. También me parece que esto puede ser útil para la dosificación de gris medio, si usted tiene un área más grande de la misma.

- media ponderada del centro: Esto no es un modo de que realmente me sugerir el uso, ya que toma la totalidad de la imagen en cuenta, ignorando por completo el enfoque. Se pondera fuertemente hacia el centro, no importa donde su enfoque es. También me parece que un promedio de una exposición no funciona realmente bien a menos que la luz (y colores de los objetos) es bastante uniforme a través de la totalidad del campo.

- evaluativos: promedios de toda la trama, como centro ponderado, pero está más fuertemente ponderados hacia el punto de enfoque.

En general, me parece que me gusta usar punto y parcial dosificar al máximo, porque tiene el mayor control sobre donde su enfoque es. Además, hay que recordar que la exposición no necesariamente funciona como foco. Con el foco, desea que el área que es fuerte para que sea su principal punto de atención. Sin embargo, con la exposición, no siempre quiere metros para su tema principal. En su lugar, desea metros de gris medio, que se va a dar una exposición adecuada para sus medios tonos, luces y sombras. Si usted metros de una zona que está muy oscuro, obtendrá una imagen sobreexpuesta, porque la cámara se confunde y sobrecompensa. Lo contrario es cierto para una imagen subexpuesta. Asunto realmente no tiene nada que ver con eso aquí; es todo sobre el juego de la luz y la oscuridad.

El principio de gris medio proviene de la utilización de Régimen de Zonas de Ansel Adams, donde se divide todos los colores usted podría posiblemente tener en diez zonas. Zona de cinco es que perfecta gris medio, con las zonas más bajas de ser más oscuro, y las zonas más altas conseguir más ligero. Cada zona es una diferencia de parada que el anterior. Si usted hace uso de una tarjeta gris, mientras que la medición, tendrás una oportunidad bastante decente de conseguir la exposición correcta.

Tip 5:
Modos de disparo

Además de auto completo, hay cuatro modos de disparo para elegir en la mayoría de las cámaras DSLR estándar. Ellos son: el modo de programa, o P, prioridad de apertura, o A, Prioridad de obturación, o T, y el manual completo. Cada uno tiene sus propias ventajas y razones o situaciones en las que podría ser útil. Si usted nunca ha tomado ventaja de cualquiera de estos modos antes o estado muy seguro de lo que hacen, aquí está su guía.

Modo de programa

Modo de programa es algo que yo describiría como algo así como un medio de auto. La cámara todavía figura la exposición automática para una escena en particular, y le da la combinación de velocidad de obturación y la abertura se siente es el más apropiado. Lo que puede hacer con el modo de programa, a continuación, es elegir una combinación diferente de la velocidad de obturación y la abertura que todavía se va a dar una exposición idéntica. De esta manera, se obtiene la exposición que usted necesita, y también puede todavía conseguir la velocidad de obturación o la abertura prefiere sin tener que hacer un montón de complicadas matemáticas. Siento que esta característica también es grande cuando se trata de aprender exposiciones equivalentes, ya que esto es exactamente lo que es para. Las situaciones en las que pueda necesitar esta modalidad son: si usted es un bastante nuevo fotógrafo y usted todavía necesita un poco de ayuda cuando se trata

de averiguar la exposición, si quieres aprender exposiciones equivalentes, o si encuentra profundidad de campo o de obturación la velocidad no es la que desea y necesita una solución rápida.

Prioridad de apertura

Prioridad de apertura es exactamente lo que suena ... hace la apertura de la prioridad. En mi mente, y la prioridad de obturador son como el paso entre el programa y el manual. Prioridad de Apertura y Prioridad de obturador no tienen la mano tanto como programa lo hace, pero todavía le dan un poco de ayuda. Desde la apertura es la prioridad aquí, este modo le permite auto-seleccionar su apertura. Así que es bueno si usted sabe qué estilo de la profundidad de campo que le gustaría. A continuación, ajuste automático de la velocidad de obturación a lo que tiene que ser para que la apertura para espigar una exposición correcta para las condiciones.

Prioridad de obturador

Prioridad de obturador hace exactamente lo mismo como prioridad de apertura, excepto que hace obturador lo más importante. Esto es bueno para cosas como eventos deportivos, donde se sabe que no importa qué, usted necesita una velocidad de obturación rápida. Esto también podría ser bueno para cuando usted sabe que usted quiere hacer una larga exposición. Si usted utiliza apertura o prioridad de obturación más es realmente depende de las preferencias personales. Me suelen utilizar prioridad de apertura porque me importa más acerca de la profundidad de campo. Sin embargo, lo que realmente depende de estética personal, así como

las necesidades individuales de cada fotografía que realice.

Modo manual

El modo manual le da control total y absoluto sobre su cámara, y eso significa que usted necesita tener un muy fuerte idea de lo que estás haciendo. Si está trabajando exclusivamente en el manual, significa que tienes una buena base en la forma de apertura, velocidad de obturación, y el trabajo de la ISO. También conoce sus exposiciones equivalentes y puede adaptarse rápidamente cuando sea necesario.

El uso de estos modos se basa parcialmente en el nivel de experiencia, y parcialmente en comodidad. No hay refrán que incluso si usted es un fotógrafo avanzado que no se puede usar algo que no sea manual. Sin embargo, usted debe nunca, nunca usar auto completo después de los primeros meses de rodaje. Utilice estos otros modos como herramientas de aprendizaje a su forma de trabajo manual, como una manera de realmente conocer a su cámara.

Consejo 6:
Exposición Para Cine

Siento la necesidad de incluir una sección sobre la exposición de la película, corto aunque puede ser, porque hay fotógrafos que están experimentando con, o por lo menos curiosos sobre el proceso de la película. Película Aprender puede ser particularmente difícil para los fotógrafos que han crecido en la era digital y que están acostumbrados a la gratificación instantánea de una imagen en un monitor y el gasto bajo. Yo sé que yo era en un principio opuesto al aprendizaje película porque yo no sabía lo que me podía enseñar. Poco sabía yo, que me enseñó mucho sobre cómo ser meticuloso con su trabajo, y me enseñó cómo conseguir una exposición correcta nueve de cada diez veces.

Parte de la razón por la que los principiantes encuentran película tan frustrante es debido al hecho de que la película en blanco y negro y la función película de color diferente. En esencia, la película de color es menos sensible a la luz, por naturaleza, así que si eres un poco menos o más, usted será capaz de llevar la información de vuelta con más facilidad que lo haría con blanco que estaba apagado y negro. Sin embargo, ese poco de facilidad viene a un precio que en blanco y negro no tiene: se llega a tratar con tintes de color, y con cada tipo de película en color, difieren.

Ahora, con el fin de saber lo que la velocidad de una película es (lo sensible que es a la luz) nos fijamos en la ISO. Los números más bajos indican película menos sensible, lo que significa que necesita

más luz, y los números más altos indican película más sensible, que necesita menos luz. Sin embargo, los nuevos fotógrafos de cine a menudo puede ser frustrado porque su exposición no es exactamente lo que esperaban que fuera. Mientras que esto puede ser debido a una mala interpretación de la combinación correcta de apertura y la velocidad de obturación, también puede ser debido a la ISO de la película que se utiliza es ligeramente mayor o menor que señalar en el paquete. Puede variar hasta 200 puntos, y diferentes marcas puede variar diferentes cantidades. Si usted está disparando constantemente un tipo de cine y te das cuenta de que incluso con exposiciones correctas, está saliendo constantemente debajo o sobreexpuestas, intente engañar a su cámara. La forma de hacer esto es establecer ISO de la cámara a la velocidad que usted piensa que la película es en realidad. Así que si tienes una película ISO 100 que es consistentemente subexpuestas, intente fijándolo en 300 y ver si sale correctamente. Esto hace que la cámara creo que la película es más sensible de lo que es, dejando más luz en el sensor y hacer una exposición correcta.

Recuerde que incluso si usted averiguar la ISO correcta para un tipo de película, no va a ser universal para diferentes empresas, que tendrán una fórmula diferente para su película. Se necesita mucho de ensayo y error, pero una vez que lo consigue abajo, usted debe ser bueno para ir.

Consejo 7:
Cómo fotografiar en distintas condiciones de luz

Este libro es todo acerca de la exposición, y, obviamente, diferentes condiciones van a llamar para diferentes exposiciones, o de lo contrario todo el mundo podía ser un fotógrafo. Esta sección debe darle una mejor idea de cómo fotografiar en condiciones diferentes, ya sea en interiores o al aire libre, con poca luz o durante el día. Vamos a empezar con las condiciones que son óptimas para tomar imágenes, y entonces podemos pasar a situaciones que son un poco más complicado.

Todo el mundo que no es un fotógrafo siempre asume que las mejores condiciones para disparar en son días soleados. Y mientras que usted puede hacer este trabajo estética para ti (mira Urban Outfitters con todo su flama del sol) no es óptima para conseguir consistentemente buenas fotos durante una sesión. Más bien, usted quiere una situación en la que la luz es más uniforme en todo el avión. Por esto, me encanta los días nublados, ya que el sol se filtra a través de las nubes, creando realmente agradable, incluso la luz. También es fácil para sus súbditos porque la luz no es dura en sus rostros, y no es demasiado caliente. Los días nublados se utilizan regularmente en la fotografía de moda para conseguir incluso la luz y buenos colores, y luego los cielos azules brillantes son photoshopped después del hecho.

Ahora, si lo que tienes que disparar a una hora del día que no es

ideal, como el mediodía, o una mañana particularmente brillante, es bueno para encontrar un poco de sombra. Cosas como árboles o incluso voladizos edificio puede ser bueno para la difusión de disco, las sombras duras. Cuando usted tira en luz dura, se arriesga, sombras oscuras que no va a crear o de control, y de luz muy, muy brillante que sopla destacados. No sólo lo que sugiero encontrar y hacer uso de la sombra, pero también recomiendo que te traigas reflectores y un paraguas de rebote para ayudar aún más a dirigir la luz.

Sundown y el amanecer son preciosas también. Cada uno de ellos crean un tipo muy diferente de la luz porque el sol está saliendo de una parte diferente del cielo, (yo diría, por ejemplo, que el amanecer tiene una calidad mucho más suave que la puesta del sol, que es más rica y más entonado joya), pero las condiciones son similares en que ellos crean, incluso, la luz ambiente a su alrededor. Además, en ninguna de estas situaciones es el sol al máximo, por lo que hay menos entrecerrar los ojos pasando. Amanecer y atardecer son tanto conocidos como la hora de oro, y que realmente son ideales. Sólo tienes que estar dispuesto a levantarse temprano, o prepárate para disparar rápidamente antes de perder la luz. Por lo general, tiene alrededor de media hora en cualquier situación en la que la luz permanece aún y encantador.

¿Qué pasa con otras condiciones de luz que aún son estéticamente válido, pero son mucho más difíciles de rodar en? Condiciones yo clasificaría aquí serían: iluminación de fondo, la noche, y la fotografía de interiores.

Ahora, no me malinterpreten. Iluminación de fondo puede ser, y es, absolutamente encantador cuando se hace correctamente, pero

puede ser una técnica difícil de dominar porque es muy fácil para el fondo para llegar a ser abrumadora y totalmente apagar las luces. El truco es que usted tiene que dirigir la cámara para enfocar, y medidor de, la cara del sujeto, a diferencia de medición fuera de la luz de fondo. Si usted metros fuera de la luz de fondo, entonces la cámara compensar en exceso y su imagen será subexpuesta. A veces, no importa lo que hagas, la dosificación puede ser muy difícil, y puede que tenga que tomar dos exposiciones separadas y superponerlos para conseguir uno bueno, la exposición sólida. La práctica es clave con esta técnica.

¿Qué pasa con la fotografía nocturna? Esto es realmente difícil porque mucha gente piensa que usted puede subir el ISO y ya está bueno para ir. Si bien es cierto que usted necesita para tomar su cámara más sensible a la luz, que no quiere simplemente configurarlo en 3200 o 6400 y disparar. Sus imágenes más que probable que salga muy granulada y lavada a buscar, y eso no es una buena estética. Entonces que puedes hacer? En primer lugar, ya que no va a haber mucha menos luz que entra en el sensor, no poner el ISO más alto de lo normal, pero comenzar a una razonable 800 o 1200 y su forma de trabajo a partir de ahí. Para minimizar el movimiento, que ya va a estar presente, poner tu cámara en un trípode antes de comenzar a disparar. Decida si desea o no utilizar un flash de montaje o si quieres probar una muy larga exposición. Ambos van a darle un aspecto muy diferente, por lo que si no está seguro de lo que quiere, yo sugeriría probar ambos. Con el flash, es posible que desee utilizar el flash de la cámara junto con el flash montado como un flash de relleno para evitar la mirada lavada la de flash de la cámara produce normalmente. Tomará un poco de experimentación para hacerlo bien, dependiendo de lo oscuro que es, lo que usted está tratando de fotografiar, y el método que usted elija para hacerlo.

Fotografía de interiores tiene gran parte de las mismas reglas que la fotografía nocturna. No necesariamente tiene que preocuparse por un alto ISO menos que esté trabajando en una situación de iluminación baja, pero yo todavía duda recomiendo el uso de un trípode y un flash. El trípode es bueno para situaciones de interior, ya que es posible que se le trata con el movimiento de otras personas a su alrededor como usted está tratando de disparar, como en una fiesta o reunión. El uso de un flash puede ser bueno para compensar la luz ambiente circundante, sobre todo si esa luz es de la variedad fluorescente. También puede utilizar un rebote y / o reflectores interiores en caso necesario.

Recuerde que ninguna de las situaciones mencionadas aquí son situaciones ideales de estudio, sino más bien, mis consejos para en los brotes de ubicación. Tratar de disparar al aire libre con natural, incluso la luz es siempre mi ir ay mejor apuesta, pero hacer uso de estos consejos, incluso cuando usted no está en condiciones de iluminación ideales. Ellos le ayudarán a hacer la foto más halagador en general.

Consejo 8:
Edición en RAW de cámara

Su archivo RAW es lo que me gusta pensar como una especie de negativo digital. Si usted tiene RAW de cámara y sólo ha estado cerrando hacia fuera para trabajar en principal de Photoshop, que has estado haciendo todo mal. Créeme, me tomó un tiempo para averiguar también. Pero la razón por la que debería estar editando en RAW es que el archivo contiene más información en las altas luces y las sombras que cualquier otro formato de archivo.

Esto es grande porque ambos son áreas problemáticas para muchos fotógrafos, nuevos y viejos. En Camera RAW, puede guardar una imagen que de otro modo sería insalvable. Tire hacia arriba de la mayor cantidad de información posible en RAW y guárdela como un maestro, del mismo modo que escanear una película inicial, antes de hacer ajustes menores en el programa principal de Photoshop.

Consejo 9:
Edición de Cine para la exposición

Yo había estado escaneando película durante años antes de que mi profesor me indicó que lo hacía completamente equivocado. Aprendí sobre Imacons, y yo había estado trabajando con el software Flextight todo como si fuera Photoshop. No es de extrañar que se confundió ... el primer profesor que me había enseñado a escanear no se había ido a fondo, y un montón de los controles parecía lo mismo. Yo tenía la impresión de que se suponía que hacer que la imagen se vea cómo quería su producto terminado a mirar. Así que me estaba empujando mis mejores momentos, perder detalle, haciéndolos demasiado oscuro. Mi otra profesora encantadora me corrigió, diciendo que en realidad, el resultado final de una buena exploración se ve muy plana y aburrida. El propósito de un análisis es como la de un archivo RAW ... para tener la mejor línea de base con la mayor información posible en el archivo. Con el fin de hacer esto, usted quiere asegurarse de que usted puede ver cada detalle, cada bit de información en la fotografía. Eso a menudo significa apisonar sombras que desea ser profunda o destaca quieres ser brillante para el bien de ser capaz de ver lo que está pasando allí. El resultado final es a menudo muy gris, pero recuerda que esto es sólo un punto de partida; usted va a tomar la exploración terminó en Photoshop más tarde y hacer que se vea estéticamente cómo quieres que lo haga. Asegúrese de hacer esos cambios en una copia de la imagen para que tenga una copia maestra si alguna vez decide alterar completamente su estética.

Usted también querrá asegurarse de que usted está escaneando al más alto ppi posible que el escáner y el ordenador puede manejar. Esto ayudará a darle la información más nítidas más clara posible. Como siempre, usted querrá guardar una copia 300 ppi imprimir, y una versión de 72 ppp para la web, pero asegúrese de que su copia maestra es muy grande.

No importa qué tipo de escáner que tenga, se trata de dos reglas que desea seguir. Si, como yo, que ahora sólo se tiene acceso a un escáner plano, también asegurarse de que se establece en el modo profesional para obtener la imagen de calidad más alta posible.

Conclusión

Esperemos que, con la conclusión de este breve libro, usted tiene una mejor idea de lo que la exposición es y lo que significa que la calidad general de su foto. Usted sabe que la exposición es la misma cosa que crea la imagen. Usted sabe que una tríada de apertura, velocidad de obturación y la ISO crea que la exposición. Usted entiende grano y usted sabe cómo capturar una exposición general sólida en la cámara para empezar.

Si comete un pequeño error, ya sabes cómo solucionarlo en RAW o en un escáner. Lo más importante, técnicamente, sobre una fotografía, es conseguir la mayor información de lo que pueda.

En el caso de la película, es mejor sobreexponer que a subexponer, porque la exposición excesiva significa que por lo menos la información que fue capturado en la película y está presente para ser quemado. Sin embargo, con la fotografía digital es todo lo contrario, porque es mucho más fácil de levantar la información de entre las sombras de lo que es para que vuelva en si se apagó.

Si se presta atención a la artesanía de sus fotos de principio a fin, obtendrá la mayor información posible, lo que resulta en una rica, imagen de alta calidad.

MODA FOTOGRAFÍA

8 Consejos de fotografía de moda práctica para sus modelos para brillar

James Carren

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Tabla de contenido:

Introducción

La fotografía de moda es uno de mis géneros favoritos, y también uno de los más complejos. Creo que es único, ya que requiere la ayuda de un equipo talentoso de personas con el fin de llevarlo a cabo. La moda no es algo que se puede hacer solo. También es un género que está increíblemente intenso trabajo, desde la concepción hasta el final. Si usted tiene un buen ojo para la moda, y usted nunca ha hecho un lanzamiento de la manera antes, entonces usted está probablemente muy enamorado de la idea. Sé que era. Si usted es un fotógrafo de moda con experiencia, entonces usted sabe lo satisfactoria, y cómo trabajar intensiva una sesión de este tipo puede ser.

Mi objetivo con este libro es explicar cada paso en el proceso de una sesión fotográfica de moda, y de este modo ayudar a tirar de su primero con menos tirones de lo que de otro modo habría tenido. (Confía en mí, no importa lo bien preparado esté, siempre habrá problemas. Es simplemente la naturaleza de la bestia). Si eres un fotógrafo experimentado, entonces mi objetivo es tal vez le dará una nueva idea o dos sobre cómo hacer las cosas.

En primer lugar, quiero romper y explorar los diferentes tipos de fotografía de moda. No hay manera de cubrir a todos, pero al dar una visión general, espero ser capaz de darle algunas ideas de algo que usted puede ser que desee explorar. Quién sabe, puede encontrar su nicho de estética, o usted puede encontrar algo con lo que para ampliar su cartera.

En segundo lugar, quiero explicar la diferencia entre el retrato y la fotografía de moda. Mientras ellos se superponen, son sin duda dos géneros completamente distintos. Creo que eso es importante dejar en claro, porque usted debe asegurarse de que su intención es un lanzamiento de la manera antes de empezar.

Un enorme trozo del libro va a estar centrado en cómo hacer que su carrera disparar sin problemas y con éxito. Desde el principio, usted tiene que estar totalmente invertido y claro en lo que quiere lograr. Esto es muy importante porque va a trabajar con tantas otras personas, y que desea estar en la misma página y aparecen juntos y profesional, incluso si usted no necesariamente se siente de esa manera. Voy a presentarles a los miembros que debe tener en su equipo, y digo paso a paso cómo mantenerlos informados. Yo también voy a hablar un poco sobre la foto etiqueta de rodaje, que se aplica tanto a usted ya su equipo, así como los modelos que usted trabaja.

Habrá una sección sobre el rodaje de la ubicación y en el estudio. Voy a ir a través de la forma en que se diferencian y cómo configurar y preparar para cada uno. Te sugiero una lista de artículos que usted puede necesitar en cualquier situación, y hablo de algunos estilos de iluminación mencionados en la sección dedicada a la fotografía de moda estética.

Todo el mundo sabe que vivo hoy retoque es un tema muy amplio y controvertido cuando se trata del mundo de la moda. Quiero referirme a un poco de la política de la cuestión, porque siento que es importante que cada fotógrafo de moda llegar a un acuerdo con su posición sobre el tema, y qué casos se sienten retoque es apropiado. Se discutirán las técnicas de retoque básicos, así como

algunas de las técnicas más avanzadas para cosas como el suavizado de piel, depilación, brillo y adelgazamiento de un modelo.

Su cartera es lo que muestran el mundo, y ya sea en línea, en forma impresa, o ambos, es la forma de hacer oír su voz y el empleo de la tierra. La organización es muy importante porque usted quiere que fluya bien y sea impresionante en salida y la llegada. Usted quiere dejar a su cliente o miembro del jurado con una impresión duradera y fuerte. Si bien la diversidad en una cartera es importante en algunos aspectos, también quiere que su estética a permanecer unida y fuerte, y usted no quiere venir realmente fuera como un aprendiz de todo, porque eso no es interesante o único.

Y por último, quiero dejar con una pequeña sección en la impresión de la moda, que es muy diferente de impresión para los géneros de arte. No es un estándar de la industria, y mientras que no necesariamente tiene que cumplir con él para una cartera, que tiende a hacer que, sin duda, claro que tiene la intención de que el concepto de una publicación de moda. Gráficos también son increíblemente importante cuando se trata de moda, porque al final del día, la moda es un subconjunto del mundo de la publicidad.

En general, espero que este libro es una buena exposición al mundo de la fotografía de moda y que le ayuda en su viaje para hacer fotografías en este género.

Cuál es la diferencia entre Retrato y fotografía de la moda?

En mi carrera como fotógrafo, a menudo me encuentro que las personas están confundidas acerca de las diferencias entre el retrato y la fotografía de moda. Antes de empezar en los tipos de la fotografía de moda y cómo hacer para ser el fotógrafo de moda de éxito, siento que debemos definir la diferencia para que pueda asegurarse de lo que estamos tratando de lograr.

La razón de que el retrato y la fotografía de moda a menudo se confunden es porque ambos dependen en gran medida el uso de personas. Sin embargo, debe quedar claro de inmediato que el retrato es acerca de la personalidad de la identidad de la modelo, mientras que la moda es una campaña de marketing glamour. Mientras que el aspecto de la persona en la campaña de moda importa desde la perspectiva de lo que está siendo proyectada, la identidad y la personalidad de la persona no es el foco. La persona simplemente está ahí para ser vehículo para la ropa o los accesorios.

Con el retrato, los fotógrafos disparan las personas que son de todos los ámbitos de la vida. En general, ellos no tratan de cambiar a la persona incluso si la imagen se plantea. Para un modelo de moda, la imagen es todo acerca de convertirse en el modelo de lo que es la línea de moda. La niña podría convertirse en alguien que nunca ha estado antes en su vida. En esencia, el modelo de la moda es una actriz o actor, mientras que la modelo del retrato es todo acerca de

la captura de ese momento de la verdad.

Ahora, eso no quiere decir que usted no quiere que los modelos de moda con actitud, ya que es sin duda una necesidad. Sobre todo en la alta costura, el modelo debe estar dispuesto a asumir un personaje exagerado, y tener la confianza para llevarse miradas menudo ridículas.

La fotografía de moda es a menudo muy de vanguardia y puede ser visto como obra de arte también. Todo es cuestión de empujar los límites y haciendo la hermosa ridículo. También hay esta idea errónea de que la fotografía de moda tiene que ser hueca y superficial, pero en verdad, una gran cantidad de la fotografía de moda también cae en el ámbito de la fotografía conceptual. Con la moda, usted tiene la licencia para decir lo que sea que usted necesita decir. La ropa siguen siendo el elemento principal, pero a menudo pueden proporcionar elegante máscara de declaración política o personal. Esto es lo que hace la fotografía de moda tan importante. Es parte de nuestra vida cotidiana, ya que realmente es simplemente hermoso publicidad. Pero ¿qué se puede también anunciar junto con la ropa

Tipos de Fotografía de la moda y estilos

Ahora que tiene la definición de la fotografía de moda, es probable que sea un poco más fácil de identificar. Sin embargo, es importante tener en cuenta que hay miles y miles de estilos fotógrafo de moda puede tener. Entonces, ¿cuál es la diferencia entre una fotografía de moda tipo y un estilo de fotografía de moda? Esto es lo que voy a definir para usted aquí. Un tipo de fotografía de moda se cae en la línea de cosas como: estilo de vida, belleza, editorial, (que también tiene un subconjunto de la alta costura) y la publicidad en línea recta. Estos son los cinco géneros principales que se centrará en.

El estilo es diferente del tipo en el que es única para cada fotógrafo. Un fotógrafo puede ser un fotógrafo de la belleza que es feliz y brillante, o pueden ser de mal humor y la oscuridad. Es todo depende de las preferencias personales. Así que vamos a empezar a hablar de los diferentes tipos.

Estilo de vida

Tengo que decir, el estilo de vida tiende a ser mi estilo menos favorito de la fotografía de moda. Estilo de vida también tiende a ser el único tipo de fotografía que tiene un estilo coherente: feliz y demasiado alegre. Es generalmente comercializado hacia las adolescentes y verá en revistas como Teen Vogue y Elle Girl. Así que lo que define el estilo de vida la fotografía? Bueno, a menudo verás los y las adolescentes felices y sonrientes, con la participación

en alguna actividad planteada. Podrían estar en la playa, acampar, en un partido de fútbol, jugando con un perro, o cualquier otra diversión y actividad concebible sin preocupaciones. Es ligero, y con frecuencia no tiene pensamiento conceptual detrás de él aparte de lo que se ve directamente delante de ti. Además, tiende a pegarse con colores brillantes y mucha luz.

Recientemente, empresas como Urban Outfitters y Aerie han tratado de redefinir el estilo de vida de la fotografía. Todavía quedan con jóvenes adolescentes, pero en lugar de que todo es luz y burbujeante y demasiado brillante, se han ido con el sol empapado look bohemio. Este estilo es muy popular en Instagram y Tumblr, y luego verás un montón de pelo largo y rubio, campos de flores o de los campos de trigo, y las fugas de luz.

Belleza

La belleza es el estilo que para mí, monta más de cerca la línea entre el retrato y la fotografía de moda. La belleza es normalmente y técnicamente del retrato. Sin embargo, aún en el ámbito de la fotografía de moda, porque el retrato no es acerca de la personalidad de la persona que se sienta por ella. En cambio, el foco principal de la belleza de la mujer va a ser o bien el cabello, el maquillaje o accesorios. De esta manera, la belleza es una campaña publicitaria elevada. También es consistentemente suave a diferencia de los retratos, que sirven para capturar las imperfecciones.

Editorial

Así, al igual que un descargo de responsabilidad, editorial puede ser un anuncio y un anuncio puede ser una editorial. En ese caso, ¿cuál es la diferencia entre los dos? Editoriales son lo que ves en las revistas de gama alta, mientras que los anuncios se comercializan hacia un público específico para un producto específico. Mientras editorial puede anunciar algo tal como un diseñador de moda famoso o una marca de joyería de lujo, se trata de la técnica, el nerviosismo y la visión del fotógrafo y director creativo. Iluminación será mucho más oscuro y temperamental, y usted también puede tener una declaración artística o política detrás de la imagen. Piense Prada frente Target.

Un editorial también puede ser la visión artística específica de un fotógrafo particular. Tienen un concepto que quieren disparar, tienen diseñadores que les gustaría usar, y son tan conocidos que preguntan por las revistas para disparar para ellos.

Alta costura

Me gusta pensar en la alta costura como un editorial sobre los esteroides. Alta costura no es necesariamente un anuncio porque la mayoría de la gente nunca sería capaz de pagar esa ropa. En cambio, la ropa se han elevado a un arte puro. Buscar es la forma más exquisita de la fotografía de moda y, a menudo la más ridícula. Es puro concepto, declaración pura y pura fantasía. A menudo puede ser vanguardista e inquietante, y también se encuentra a menudo en las paredes de la galería, así como páginas de la revista.

Publicidad

La publicidad, como he dicho antes, tiene que ver con la orientación y la comercialización a un público muy específico. Mientras que un editorial puede ser la publicidad no siempre tiene que ser, y por lo general, la publicidad es estética mucho más limpio y más sencillo. Es brillante, es bastante, y es limpio, de modo que hay espacio para la copia de publicidad.

Cómo organizar su Shoot

Una de las cosas más importantes que puede hacer en una sesión de moda es ser organizado. La organización es clave para cualquier sesión de fotos, pero siento que alcanza un nuevo nivel de importancia cuando la moda se tratara. Esto se debe a la moda no es definitivamente una industria en la que se puede trabajar en solitario ... que necesita un equipo de otras personas de confianza para ayudarle a llevar apagado. Si usted como el fotógrafo no está preparado, puede mirar muy mal, sobre todo porque si usted es auto-dirigido, entonces usted es el jefe de su equipo. Y si usted no es auto-dirigido, entonces le costará a su jefe y su equipo de una gran cantidad de dinero y tiempo cuando no estás bien preparado.

Para este capítulo, voy a estar trabajando bajo la suposición de que usted está a cargo de su propia sesión y guiará a través de cómo configurar un equipo y estar preparado para cualquier cosa que pueda venir su manera.

En primer lugar en su equipo es a ti mismo: el fotógrafo. También puede tener un ayudante allí, ya sea para ayudar con la configuración del equipo o simplemente ser otro par de ojos en busca de algo funky. Lo que suelen hacer es tener mi asistente se

sienta al lado del monitor (es decir, si usted está tirando atado) y ver como las imágenes surgen en la pantalla. Esto puede ayudar a prevenir un sinnúmero de problemas y salvar a todos los involucrados un montón de tiempo. Haga que el asistente tenga cuidado con los problemas técnicos, como la iluminación que necesita ser ajustado, así como el detalle del pelo y la ropa y la pose de la modelo. Pídales que le digan si una pose parece torpe o si el encuadre necesita ser ajustado en modo alguno. Por supuesto, siempre hay que acercarse y comprobar en sus propias imágenes también, pero con el tiempo, si se utiliza el mismo asistente, se debe desarrollar un repertorio con usted y un buen ojo para el estilo, que es útil.

Después, usted necesita su estilista. Ahora, algunos fotógrafos, como yo, les gusta el estilo de sus propios retoños. Pero si usted no está haciendo usted mismo, tener un estilista es clave para la moda. Usted debe primero tener una discusión con su estilista para que sepan específicamente qué es lo que quieres. Podría ser bueno para mostrarles algunas fotos de inspiración para el estilo que usted está buscando. Uso de plataformas como Tumblr, Instagram, Pinterest y Polyvore son una gran ayuda. Me parece que me gusta Pinterest y Polyvore más como un producto terminado debido a que su diseño final es una reminiscencia de un tablero de estado de ánimo. Después de que su estado de ánimo a bordo ha sido creado, es fácil imprimir y mostrar a los miembros de su equipo para que todos tengan una precisión visual de la meta final.

Después de la elaboración del estado de ánimo bordo, es posible que desee salir de compras con su estilista, aunque de nuevo, si usted ha desarrollado una excelente repoire, entonces probablemente lo pueden hacer solos. Asegúrese de que siempre

asigna un presupuesto y hacer una investigación en torno a su área para ver si hay algunas tiendas vintage o tiendas de disfraces que alquilan vestidos, porque eso es a menudo mucho más barato que la compra pura y simple. También puede buscar en sitios como Rent the Runway, y hacer un viaje a su tienda de ahorro local (Goodwill, Salvation Army o cualquier local) de hallazgos y conceptos básicos baratos pero fresco.

Si usted tiene un diseñador que está trabajando con en el rodaje, me parece que puede ser un cajón de sastre que les permite en el set, así que es realmente justo arriba de las preferencias personales y la necesidad. Si estás haciendo disparos básicas de productos, puede que no desee allí, pero si tienen una estética específica que ellos quieren que usted pueda lograr, sino que también debe participar en la elaboración de tablas de estado de ánimo y la compra de artículos que complementan las suyas. Tenerlos en el set también puede ser muy útil para su estilista, especialmente con respecto a cómo las prendas deben sentar.

Después, usted necesita un estilista y maquilladora o MUA. Ambos miembros del equipo deben permanecer en el set para la totalidad de la sesión. Si bien es responsabilidad del fotógrafo y del asistente para asegurarse de cabello y maquillaje estancia en el lugar, el peluquero y el MUA deberían ser capaces de hacer retoques en cualquier momento. Si usted va a estar trabajando con un estilo de pelo o maquillajes especialmente elaborada, asegúrese de que usted les envía materiales de referencia. Esto les da una clara visual, así como la posibilidad de practicar el estilo de antemano y asegurarse de que tienen todos los materiales apropiados.

Este es el mínimo absoluto que necesitas para un equipo de manera

exitosa, aunque yo también sugieren que tiene una costurera en el set. Esto no es necesario si usted está trabajando con un diseñador de moda con experiencia.

Pasemos a hablar de modelos. La fotografía de moda es todo acerca de la imagen que desea la ropa o accesorios para proyectar. Es importante que consulte a su diseñador (o usted mismo, ya sea el caso), qué tipo de imagen que está buscando, porque eso realmente va a informar el tipo de modelo que elija. Siempre existe el tipo de modelo tradicional, a la que se puede contratar desde cualquier agencia de reservas local. Basta con mirar para ver lo que las agencias que tiene disponible en su ciudad. Usted podría estar buscando modelos alternativos, o también es posible utilizar los amigos si tienen la experiencia. Como a encontrar los modelos que te gusta, usted debe tener un libro con todas sus estadísticas (altura, peso, color de pelo, tatuajes, dispuestos a teñir el pelo, dispuestos a estar desnudo) y la información de contacto actual, así como las tasas. De esa manera, cuando usted tiene un lanzamiento que sube, tiene referencias que usted puede mostrar a su cliente si no saben exactamente lo que quieren, y no está luchando por obtener un número de teléfono.

Si usted va a trabajar con modelos profesionales, que van a estar seguros en aparecer, pero usted también tendrá que pagar ellos. Definitivamente usted debería llegar a un presupuesto de lo que puede pagar. Si usted no tiene el dinero para pagar un modelo, entonces es posible que tenga que trabajar con personas que no son profesionales. Esto está perfectamente bien, pero podría tomar un poco más de tiempo para conseguir lo que desea. En cualquier caso, siempre se debe compensar sus modelos y su equipo de alguna manera por su tiempo y esfuerzo, incluso si lo único que puedes

hacer es darles de comer o ellos comprar café.

Si hay una cosa que he aprendido al no trabajar con modelos profesionales, es que usted debe tener varias copias de seguridad. Los modelos son conocidos por ser tarde y para cancelar en el último minuto. Asegúrese de que está en constante comunicación con su modelo primario y también con las copias de seguridad. También podría pensar en la creación de instancias de un tiempo de llamada que en realidad es anterior al comienzo de la sesión. De esta manera, usted se da un margen de maniobra para que cada uno llegar a tiempo.

Trate de obtener sus modelos en el pelo y el maquillaje que usted y su asistente está configurando para el rodaje. Esto ahorra tiempo a todos y cada uno tiende a estar listo en la misma época. Y usted nunca quiere enviarlos a pelo y el maquillaje de la manera que va a fotografiar. Si lo hace, corre el riesgo de manchar la prenda, que sólo crea más trabajo para usted en el puesto.

Ahora, vamos a hablar kits de herramientas. Siempre, siempre, siempre quiere tener una caja de herramientas con usted en cualquier rodaje. Si usted piensa que podría necesitar, es probable que el segundo no lo tienen. Kit de herramientas de cada persona varía un poco en base a las necesidades de una sesión y cuáles son sus hábitos son. Junto con cosas como un martillo, clavos y un destornillador, usted querrá empacar cosas como: película de emergencia, cinta adhesiva, cinta de moda, plantillas, chuletas de pollo (inserciones de mama) una aguja e hilo, gancho y los ojos, y un pequeño botiquín de primeros auxilios. Yo sugeriría hacerte una lista de todo lo que piensa que podría necesitar y asegurarse de que tienes todo al menos la noche anterior. Esto también es una buena

idea para entrar en con su equipo de cámara.

Por último, con el fin de conseguir que su rodaje va bien, tendrá que desarrollar una buena relación de trabajo con sus modelos, lo que debería hacer que se sientan a gusto con usted. Usted todavía quiere mantener un comportamiento profesional, pero ser amable, alentador, explicativa y firme es siempre una gran ayuda. El modelo puede hacer que algunas personas se sienten muy incómodos porque sienten que pueden hacer el ridículo de sí mismos, así que es importante que usted también esté dispuesto a hacerte parecer una tontería. No tenga miedo de mostrar una pose si tienen dificultades. Si sienten que lo que están haciendo es en la parte superior y no entiendo por qué tiene que ser tan exagerado, simplemente explicarles que se tiene que traducir en cámara por el bien del concepto. Incluso podría ayudar para que puedan ver un muy buen tiro, que construirá su confianza. También me parece que hablar con sus modelos antes de una sesión de ayuda a construir la confianza ... que están más dispuestos a escuchar a usted si sienten que usted se sienta cómodo para estar alrededor, sino también en el control. Baja la música durante un rodaje es también una buena idea; que ayuda a que el modelo de entrar en una zona especialmente si la música se respira el tipo de humor que usted está tratando de capturar.

Con todos estos consejos en su lugar, usted debe estar bien en su manera de tener un exitoso lanzamiento y suave. Sólo asegúrese de estar en comunicación abierta y completa con todos los miembros de su equipo, y ser muy clara y firme sobre lo que quiere durante todas las etapas del proceso. Si eres como yo, entonces haciendo listas de control va a ser enorme para usted. Ellos le ayudan a mantenerse organizado y asegúrese de que no se le olvide nada.

Incluso puede guardar una plantilla en Word e imprimirlo antes de cada sesión, de modo que usted tiene una lista de control estandarizada con usted como usted se prepara.

El rodaje de la ubicación

Tengo que decir que mi método favorito absoluto de tiro está filmando en el lugar. Es muy bueno porque te saca del estudio, en el sol, o en un interior realmente genial. Si usted ha decidido que le gustaría rodar en exteriores para una sesión de moda, usted debe hacer planes para ir a la búsqueda de localizaciones. Al hacer su tablero del estado de ánimo, no sólo incluir Moda y maquillaje se ve que le gustaría. También incluya imágenes de la clase de ambiente que vamos a ir y el tipo de lugar que te gustaría que disparar. Hacer una investigación alrededor de su área para una ubicación similar, pero estar preparado para conducir a ella también. Esto es parte de por qué usted quiere asegurarse de que está así preparado para su lanzamiento como se puede ser. Una vez que te vas de ubicación, si te has dejado nada atrás y luego sólo tienes que ir sin ella.

Id también vosotros búsqueda de localizaciones para asegurarse de que una posible ubicación es absolutamente lo que quiere, o se puede hacer de esa manera. La última cosa que quiere es contar con imágenes de otra persona a la ubicación, y luego llegar y encontrar que no es lo que estás buscando. Siempre tome el tiempo para familiarizarse con la disposición de la tierra, o el diseño del edificio que está utilizando. ¿Quieres saber donde se está disparando y una idea de lo que el resultado final se verá así.

Si el lugar que desea fotografiar es propiedad privada de alguien,

siempre hay que ponerse en contacto con ellos y les pregunta si está bien para rodar allí. Algunos lugares públicos que le permiten reservar tiempo requerirán una cuota o un permiso de algún tipo. Cuando se toma sin permiso se corre el riesgo de que le pregunten a salir antes de que esté terminado, o peor, lo que podría estar en problemas legales.

Ahora que tenemos la etiqueta fuera del camino, vamos a hablar de cómo aprovechar la luz natural cuando estás rodando fuera. Siempre tratar de disparar durante una hora del día que tiene la más agradable e incluso la luz. Esta sería la hora de oro, o justo cuando el sol está subiendo o bajando. Usted nunca, nunca quieres disparar en el medio del día, porque es cuando las sombras son largas y duras. Si tienes que disparar en el momento, usted debe buscar sombra abierta, tal como viene de un árbol o el voladizo del edificio. Trate de usar junto con reflectores para equilibrar la luz. Mucha gente tiene la idea errónea de que la mejor luz para la moda es brillante sol. Ahora, si usted está haciendo un pedazo de vida en la que desea una gran cantidad de fugas de luz, entonces el sol brillante que llega a su fotografía es probablemente algo que usted desea. Sin embargo, para la mayoría de los otros estilos, la mejor luz que podría tener es en realidad el de un día nublado. Si es necesario que usted tiene el cielo en el tiro, siempre se puede disparar un bonito cielo azul en un día y Photoshop en puesto.

Si desea utilizar las luces en la ubicación con el fin de controlar totalmente lo que parece, usted puede conseguir un generador en el que para tapar sus luces. Estos pueden ser ordenados en alquiler en cualquiera de sus tiendas de fotografía locales.

Disparos en Studio

Disparos en el estudio es el más complejo de configuración se puede elegir. Sin embargo, no para hacer una imagen muy limpia que es bueno para la copia de publicidad. En vez de ir a través de configuraciones de iluminación, que creo que la lectura sin contacto visual puede ser muy confuso, sólo quiero hablar con usted acerca de los tipos de luces y modificadores de luz que usaría en la moda.

Vamos a empezar con las luces. Luces calientes son lo empecé disparar con, pero por lo general son de tungsteno, que puede tener un poco de un tinte verde a la misma. También son relativamente baratos, pero como su nombre indica, muy caliente, por lo que usted sólo desea usar durante períodos cortos de tiempo. También son grandes porque, a diferencia de Monolights y paquetes de energía, que le permiten ver lo que la luz se verá así con precisión antes de tomar la fotografía.

Monolights son una luz de todo en uno que tipo de funciona como una fuente de alimentación, pero es mucho más portátil y conveniente, aunque no tan poderoso.

Entonces usted tiene los paquetes de energía, que son una luz estroboscópica, no una luz continua. Grupo hidráulico se pueden ajustar a diferentes cantidades de energía, de modo que usted puede controlar lo brillante que es. Además, permite controlar el tiempo que el flash se apaga. Y fuentes de alimentación pueden soportar más de una luz, por lo que puede hacer una configuración de dos o tres luz fuera de un paquete de energía, según el modelo que usted tiene. Sólo como referencia, siempre he utilizado productos Profoto y encontrar a ser de muy alta calidad.

A continuación tenemos modificadores de luz. Modificadores de luz

son algo que se utiliza para controlar la forma en que la luz cae sobre el sujeto. Esto incluye cosas como sombrillas, cajas de luz tradicionales, octoboxes y cajas de tiras. También puede utilizar un paraguas parabólico, sin embargo, me parece que la mayoría de las veces no es realmente necesario, y se puede hacer tanto con un paraguas viejo y simple. Ahora, también hay platos de belleza, que, como su nombre indica, se utilizan comúnmente para la belleza y la moda disparos. Así que ¿qué hacen todas estas cosas? En esencia, son difusores de luz que hacen que la luz más uniforme y agradable a través del campo. Paraguas, cuando se colocan sobre la cabeza del sujeto desplazado hacia la luz rebote lado sobre la cara. Softboxes, octoboxes y cajas de tiras funcionan mucho lo mismo que la cobertura de nubes en un día nublado. Ellos hacen la luz mucho más uniforme y suave a través del área que cubren. Prefiero octoboxes porque son más redondos y más grande en forma, a pesar de la iluminación de tira puede ser bueno para resaltar cosas como joyas. Hablando de eso, si usted está haciendo una sesión de joyas, es posible que desee hacer uso de un modificador llamado aditamento, que es un aparato en forma de cono pequeño que se estampará sobre una luz con el fin de reducir y limitar en un pequeño área. Platos de belleza también son difusores de luz, pero la mirada es mucho más dura, que es bueno para llevar a cabo los pómulos altos en sesiones fotográficas. Se ven especialmente bien cuando el modelo está usando una gran cantidad de maquillaje. Debido a que son más duras, sino que también son buenos para la iluminación de los modelos masculinos, cuya estructura ósea puede tomar más contraste.

Configuraciones de iluminación, lo que he encontrado, son en gran medida descubrí por experimentación. Por supuesto, usted quiere recordar que la cara es importante, y necesita ser iluminado por una luz principal y una luz de pelo. También puede optar por utilizar

una luz telón de fondo también, aunque en realidad sólo depende de lo complejo que quieres conseguir y cuánto equipo que tiene a su disposición.

Antes de comenzar a disparar, siempre es una buena idea para hacer un par de fotos de prueba. Haga que su modelo de pie sobre los mismos lugares que será para la mayoría de los disparos, y asegúrese de que su luz de pelo, luz principal, y la luz telón de fondo son todos a una altura y distancia apropiada. A continuación, configure las luces adicionales que pueda tener para los detalles en la ropa o accesorios. A medida que descubre las técnicas de iluminación que te gusta, me permito sugerir escribirlas en un cuaderno que mantenga exclusivamente para este fin. De esa manera cuando haces brotes similares en el futuro, se puede dar la vuelta fácilmente a través y se refieren a las configuraciones de iluminación que hiciste antes. Si estás rodando la película, también un seguimiento de la velocidad de tipo ISO, y la apertura y la obturación. Esto ayudará a su lanzamiento se ejecute mucho más rápido y sin problemas. Además, escribir las cosas ayuda a recordar que, por lo que con el tiempo usted será capaz de recordar sus configuraciones de iluminación favoritas de la memoria.

Retoque Para Moda

Retoque es, y siempre ha sido necesario a la industria de la moda, y para la industria de la fotografía también. Retoque no es intrínsecamente bueno o malo, sin embargo, se ha ganado una reputación de ser excesivo y perjudicial para la psique de las mujeres jóvenes. Por lo tanto, a principios de este, me gustaría hacer una distinción muy clara entre retoque para hacer una mirada de la foto es el mejor, y el retoque de alterar por completo una

fotografía. Ambos, sin duda, tiene un lugar en el ámbito de la fotografía de moda, es sólo una cuestión de moralidad y ética que determinan la forma en que se utiliza.

Retoque puede ser utilizado como una herramienta para resaltar la belleza natural existente de un modelo. También se puede utilizar para hacer una mirada modelo como una persona completamente diferente. ¿Es ético hacer esto? Por supuesto todo el mundo va a tener su propia opinión, pero creo que en algunos casos puede ser beneficioso. Estos casos incluyen: fotografías de fantasía en el que se hizo el modelo para parecerse a una criatura de otro mundo, y el discurso político sobre el tema de retoque fotos es decir demasiado Photoshopped que hace que los modelos se ven anoréxica como una declaración contra el uso excesivo de retoque. Personalmente, creo que el retoque es ética cuando se utiliza a un extremo en las campañas de marketing de la moda. No sólo hace que el modelo actual se sienten más presión para ser aún más delgado de lo que ya es, pero el mensaje que enviamos a las jóvenes es que la única manera de ser hermoso es estar "a la moda delgada." Esto está dañando inherentemente a niñas que no son naturalmente delgadas, e incluso a las niñas que son, que ellos creen que deberían ser más delgada.

Entonces, ¿cómo podemos utilizar retoque éticamente? Bueno, mi primer consejo que va a ser utilizarlo como una herramienta para mejorar la belleza natural de un modelo. Deshazte de cualquier acné o marcas que no sería halagador a nadie, y eliminar cualquier enrojecimiento o manchas de la piel. Incluso si usted ha decidido seguir adelante con las técnicas de retoque más avanzada, esto es siempre la que desea iniciar. Seguimiento mancha y remoción enrojecimiento con un suavizado de la piel en general. La fotografía

de moda tiende a mirar un poco más brillante que otros tipos de imágenes, así que está bien si lo hace un poco más de lo que normalmente haría en un retrato. Sin embargo, todavía quiere asegurarse de que la piel tiene un poco de textura a la misma, ya que no quiere que su modelo de aspecto de un androide. Yo sugeriría hacer el suavizado utilizando el filtro de paso alto y, a continuación, poner un poco de textura de nuevo con un cepillo en otra capa. Usted también desea utilizar el paso alto para el detalle en sus ojos, pestañas y labios. También asegúrese de que usted nunca suavizar la textura de cabello.

Después de eso, usted quiere hacer cualquier limpieza necesaria para la imagen. Esto incluye cosas como la eliminación suelto o pelos perdidos, limpieza y / o arqueando las cejas, y la garantía de que la ropa no tiene ningun arrugas no deseadas. Si su modelo lleva algo así como una camiseta gráfica, es posible que también desee considerar la sustitución o afilar las letras para que se pueda leer claramente.

Después de este paso, es cuando retoque tiende a ser un poco cuestionable para mí, porque nos metemos en la cara y el cuerpo de adelgazamiento. Ahora, si usted tiene un poco de amor manejar que el modelo o el cliente no es un fan de y quiere que usted pueda meter en, vaya para él. Sin embargo, yo personalmente trazar la línea en completa adelgazamiento o el cuerpo remodelación a menos que tenga una razón artística sólida. Además, el uso de la malla de efectos líquidos puede ser extremadamente difícil hasta que haya tenido mucha práctica, así que si quieres usarlo, yo sugeriría que practica en un disparo de prueba antes de intentar hacer frente a un tiro de otra forma acabada.

Y no importa qué, siempre recuerde usar capas y practicar edición no destructiva. Es bueno tener un antes y un después de la cartera si usted desea conseguir el retoque de puestos de trabajo, además de que siempre es bueno tener una copia maestra original en caso de que tenga que volver a editar.

Cómo organizar su cartera

Después de la creación real de fotografías, siento que la cartera es el siguiente componente más importante para cualquier fotógrafo. Cómo poner su cartera en conjunto está bien va a hacer o deshacer a los clientes o los miembros del jurado. Por desgracia, creo que muchos fotógrafos subestiman el poder de la cartera. De hecho, estoy muy sorprendida consistente en la cantidad de artistas y fotógrafos que conozco que no tienen un sitio web, y que puse todo su trabajo de manera indiscriminada juntos. Esta es una increíble mala práctica de conseguir. En primer lugar, que realmente necesita para tener tanto una cartera de impresión y una presencia en línea. Si usted no puede permitirse un nombre de dominio o en su propio sitio web, usted debe mantener al menos una página de Facebook. Ahora bien, en ese caso, las páginas de Facebook funcionan un poco diferente que los sitios web normales. Debido a la naturaleza de la página de Facebook, es probable que no eliminar el trabajo más antiguo que ya no se aplica a su estética. Sin embargo, con un sitio web tradicional, usted debe ir a través de él cada pocos meses y añadir un nuevo trabajo. A continuación, o bien tienen la opción de borrar el trabajo de edad, o de archivarlo, que es mi elección personal. Me parece que me recuerda de dónde vengo y que mis clientes disfrutan de ver el cambio en mi trabajo.

Teniendo en cuenta el hecho de que vivimos en una era digital, muchas personas sienten que ya no tienen una cartera de impresión. Si bien es completamente válido para tener su trabajo exclusivamente en línea, y de traer a un ordenador portátil o iPod en el que mostrarlo, trabajo fotográfico pierde algo cuando no se

puede ver en un pedazo de papel que en realidad se puede tocar. El papel es tan versátil, y trae en otro elemento táctil a la imagen. Usted tiene la opción de la textura o la suavidad, de brillante o mate, de metal, o cualquier color que usted puede imaginar. También permite que usted pueda mostrar otro conjunto de habilidades, que es el de la impresión. La impresión es una forma de arte que se debe hacer correctamente para poder mostrar una imagen totalmente. Imprimir o lado digital, es importante que a organizar su cartera de tal manera que fluya bien y es impresionante. Además, es posible que desee considerar la posibilidad de su cartera de impresión física mucho más pequeña que su cartera en línea. Esto se debe a que por lo general, cuando un cliente o miembro del jurado mira cartera de impresión, sólo pueden llevar unos diez minutos para hacerlo. Usted no quiere abrumar con demasiadas imágenes que no son lo suficientemente fuertes o lo suficientemente importante para usted. Por lo general, me limito a aproximadamente 21 imágenes. Usted también desea agrupar tus imágenes por conveniencia, ya sea por género si se dispara fotografías singulares, o serie si se dispara en formato. Debido a que se limitan a tan pocas imágenes, Usted puede optar por mostrar sólo una o dos series, o para mostrar las imágenes más fuertes que pueden mantenerse por sí mismas de varias series. Entonces, ¿cómo usted va sobre la organización de una cartera? Uno siempre quiere poner su pie más fuerte hacia adelante, y terminar con el pie más fuerte hacia adelante. Eso no quiere decir que las imágenes de la media de la cartera debe ser débil, pero que sería el "más débil" del grupo, a menos que vayas por orden cronológico de una serie. Ser una persona visual, me parece que la manera más fácil para mí para determinar dónde una imagen debe ir en una cartera es ir adelante y hacer copias de mis seres posibles, (si no estoy seguro de las imágenes que quiero usar, yo 'll reducirlo a unos 25 ó 30 imágenes e ir de allí) y las ponen en el suelo para

reorganizarlas hasta que esté satisfecho con su orden.

Como usted está haciendo esto, usted debe considerar lo que las imágenes que se sienta verdaderamente habla con quién es usted como fotógrafo. No tenga miedo de ser brutal con uno mismo. Si usted se permite colgar en una fotografía debido al valor sentimental que podría mantener para usted, se corre el riesgo de hacer su cartera más débil. Considere el contenido, y qué tipo de declaración que usted está tratando de hacer con sus imágenes. Ten en cuenta también la capacidad técnica de cada imagen. ¿Es buena la exposición? ¿Es demasiado oscura o demasiado aplastado en cualquier lugar? ¿Es equilibrado y dinámico o estático y aburrido? Considere su fotografía desde todos los ángulos; usted sabe lo que significa para usted, pero otras personas pueden ver de manera diferente. Si usted está preocupado acerca de sus puntos no venir a través como usted los desea, tener algunos amigos y compañeros fotógrafos miren y le dará retroalimentación antes de tomar su decisión final. El proceso de edición puede sólo le toma horas o puede tomar semanas, así que asegúrese de darle un montón de tiempo. También sugeriría que no incluye el trabajo que tiene más de tres años. Usted quiere que su cartera para mantenerse actualizado y relevante para lo que eres hoy, no se de donde vienes. Recuerde tomar cualquier crítica constructiva que podría obtener con un grano de sal; si bien es importante escuchar y tomar nota, al final del día la decisión final es suya. Si usted se siente muy fuertemente sobre una imagen, aferrarse a él, incluso si otros no les gusta porque ¿quién sabe? En realidad podría ser la pieza más fuerte y más impresionante.

Antes de cerrar este capítulo, yo también quiero hablar de diversificación de la cartera. Muchos fotógrafos nuevos y no

entrenados creen que cuanto más conjuntos de habilidades que pueda mostrar, mejor. Mientras que usted desea demostrar que usted es técnicamente competente, siento que a nivel de tener su cartera criticado, esta se debe dar. Usted no necesita una sección de retratos y bodas y bebés y el paisaje y la moda. Usted sólo debe centrarse en el género o los géneros que más le apasiona. Si usted tiene un género que te gusta que es más débil que los otros, creo que usted constantemente debe estar trabajando para mejorar el mismo. Sin embargo también se debe jugar con sus puntos fuertes, y si usted sabe por ejemplo, que sus noir fotografías de moda son grandes, y luego trabajar para que sean absolutamente impresionante, en lugar de elegir al azar para incluir el estilo de vida la fotografía de los niños, que puede no ser su punto fuerte. Cualquier persona ve su cartera y luego conectar instantáneamente a usted con su fotografía de moda noir y será más probable que le recuerde a la larga a continuación si usted tiene una cartera muy diversificada. Usted debe pasar su tiempo de aprendizaje para impulsar sus fortalezas a los nuevos límites en lugar de aprender todos los estilos que hay. De esta manera, su voz se convertirá en único y fuerte. Usted puede desarrollar una estética que se le reconoce a. Una vez que han aprendido a desarrollar esta estética, que desea traducir eso a todos sus materiales de marketing. El marketing es especialmente importante para los fotógrafos de moda, porque usted es esencialmente parte de la comunidad de marketing. Sus tarjetas de visita, dejan traseros, folletos, cupones, cartera, y el sitio web todos deben ser unificados y reflexiva de la otra. Si usted tiene una marca fuerte, entonces los diseñadores y modelos que también tienen una marca fuerte y similares serán atraídos a trabajar con usted, con lo que le permite construir su cartera aún más.

Imprimir Para Moda

La industria de la moda está en constante cambio, por lo que hoy es posible imprimir una propagación de la moda, como si se tratara de las bellas artes. Sin embargo, sí quiero hacer una distinción entre el método de impresión tradicional para las bellas artes y la moda. Como usted sabe, la moda es sólo publicidad glamorosa, y así nos encontramos con más fotografía de moda en revistas impresas y en línea en lugar de colgar en una pared de la galería. Como tal, fotografías de moda se imprimen a menudo grandes como los diferenciales. Una foto en particular, se puede imprimir en horizontal de forma que ocupa dos páginas de la revista. Debido a que la imagen sigue sobre una división, nunca realmente quiere tener nada importante sucede en el medio de la fotografía. Echa un vistazo a una revista de moda o estilo de vida que se tienen alrededor de la casa. ¿Qué cosas te das cuenta acerca de la disposición de las fotografías? Por un lado, porque se lee de arriba a abajo, las imágenes suelen ser vertical en maquetar, a menos que ocupan dos páginas. También encontrará que el modelo puede ser empujado a un lado de la estructura con el fin de permitir gráficos y letras. Los colores están en negrita, en contraste con el tipo de letra utilizado.

Debido fotografías de moda se utilizan en gran medida en las revistas, a menudo no tienen bordes alrededor de ellas, como las bellas artes. En cambio, la imagen se extiende completamente a través de toda la página.

Usted también encontrará que la moda la fotografía conceptos giran

en torno a las tendencias o ideas del diseñador actuales. Aunque esto está cambiando, La fotografía de moda tiende a ser en color porque quiere ver el alcance total de la prenda. Cuando se imprime, las imágenes son extra brillante y típicamente saturado.

Incluso si usted no está siendo ofrecido en una revista, es probablemente una buena idea tener sus imágenes de moda imprimen como si fueran de una revista. Esto significa la impresión a través de la totalidad de la página, lo que significa que es posible que tenga que cambiar la configuración en Photoshop o cualquier otro servicio de impresión se utiliza antes de llegar a enviar. Además de experimentar con diferentes papeles brillantes porque no todos son creados iguales. Usted quiere asegurarse de que su imagen se vea profesional y de alta calidad, especialmente si usted está disparando editorial o moda de alta gama. Uno nunca quiere imprimir la moda en papel mate, ya que tamps por los colores y no es una reminiscencia de una página de la revista.

Finalmente, en la fotografía de moda también es importante asegurarse de que sus colores son exactos a la prenda. La última cosa que quieres hacer se siente mal a su cliente porque el color no coincide con el de la prenda real que se están vendiendo.

Conclusión

Mi esperanza es que después de leer este libro en la fotografía de moda, ahora tiene las herramientas que necesita para salir y planificar su propia moda disparar. Ahora ya sabe la diferencia entre la fotografía de moda y el retrato, y que entiende que hay literalmente miles de estilos para que usted pueda elegir. El viaje ahora es para usted para encontrar su voz y su nicho de mercado. No tenga miedo de experimentar y permitir que para cambiar y crecer con el tiempo.

Recuerde que la planificación de una fotografía de moda disparar toma mucho tiempo y esfuerzo. ¡Tienes que ser meticuloso en su presupuesto y su lista de comprobación para asegurarse de que usted puede conseguir todo lo que quieres lograr. Construye un equipo fuerte con un buen asistente, modelos, estilista, estilista, maquilladora y costurera. Si usted es clara y directa desde el principio en lo que quiere, usted será capaz de mantener a su equipo en la misma página y crear un producto excepcional para usted y / o su cliente. A medida que crecen en su talento, más diseñadores y modelos pueden pedir a trabajar con usted, le resultará mucho más fácil pedir que se desea trabajar. La colaboración es un elemento clave de la fotografía de moda.

Usted también sabe las herramientas que necesita para disparar tanto en la ubicación y en el estudio. En cualquier caso usted nunca quiere olvidar su caja de herramientas en caso de cualquier emergencia que pueda surgir. Antes de cualquier sesión de fotos, me permito sugerir que tiene una lista de control conjunto de

herramientas y un equipo de cámara lista general. También puede sugerir a su estilista y maquillaje artistas que hacen lo mismo. De esta manera usted puede estar absolutamente seguro de que todos tengan lo que necesitan y se prepara para el rodaje por delante. Retoque es algo que es a la vez controvertido y necesario. Usted ha aprendido sobre las implicaciones políticas de mucho retoque, lo que significa cuando lo haces, y cuando puede ser utilizado con fines artísticos. Espero que las técnicas que he incluido son útiles y generalmente fácil para que usted pueda recoger. La importancia de una cartera no puede ser socavada, tanto como impresión y entidad en línea. Utilice los consejos que he cerrado para mejorar aún más su cartera, y asegúrese de que usted lo mantiene relevante y bien calificado. Si usted encuentra que una cartera de impresión es muy importante para usted, usted debe encontrar una impresora que usted confía para crear un trabajo de calidad para usted, o aprender a hacer su propia impresión de los más altos estándares. Todo esto combinado debe hacer un fotógrafo de moda excepcional. Ciertamente espero que algo en este libro ha proporcionado una nueva visión o una nueva inspiración para usted. Mantenga un estilo!

CUARTO OSCURO FOTOGRAFÍA

La guía completa para dominar los fundamentos de Fotografía Darkroom

James Carren

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Introducción

Fotografía analógica es un arte moribundo. Cuando estaba en la escuela de arte y primero dijo que yo tendría que tomar una clase de fotografía de la película, me burlé. ¿Cuál era el uso, pensé, cuando toda la industria es digital ahora? Yo no sabía que algunos de los trabajos más especializados y bien remunerados que existen son los de las personas que tienen las habilidades para desarrollar el cine y hacer impresiones de cuarto oscuro. No sólo eso, pero me di cuenta de que, a pesar de los gastos y el duro trabajo necesario, cuarto oscuro era mi forma favorita de hacer una fotografía.

Darkroom es una ciencia y un arte, y que encaje su mente de tal manera que se sienta delante de una pantalla de ordenador nunca, porque se llega a utilizar sus manos y en realidad ver la química reaccionar, ver la imagen aparece ante tus ojos . Hay algo tan único y sagrado que a mí.

Aunque este libro está destinado principalmente para aquellos que nunca han encontrado cuarto oscuro antes y le gustaría aprender las habilidades, espero que en algún lugar de estos consejos un fotógrafo experimentado podría encontrar una forma alternativa de hacer las cosas o una idea que les sirve bien.

Quiero caminar por todo el proceso con usted, y le dará ideas de cómo tener recursos como un cuarto oscuro donde tal vez usted tiene actualmente ninguna. Dios sabe que he estado allí.

Voy a empezar desde el principio: cómo seleccionar tu película y exponer correctamente, cómo abrir un rollo de película, a desarrollar la película, y hacer copias. A continuación voy a explicar cómo terminar copias y escanear la película para su uso digital, porque siento que es importante contar con las dos versiones disponibles para usted. Incluso he incluido una sección sobre dos tipos diferentes de toners para que pueda hacer sus grabados destacan un poco más.

Mi objetivo es abrir el mundo del cine para mi generación, por lo que continúa en su larga tradición.

Un rápido resumen de Cine de Disparos

Disparos película es un poco diferente del rodaje digital, aunque si usted ya tiene una buena base sólida, a continuación, los principios siguen siendo los mismos. De hecho, he encontrado que la mayoría de la gente comienza a convertirse en grandes fotógrafos después de que hayan tenido alguna experiencia en el cuarto oscuro. La razón de esto radica en el hecho de que la fotografía analógica es un proceso mucho más práctico que no proporciona satisfacción inmediata. Por lo tanto, no se puede simplemente mirar una fotografía en un monitor y decir: "Oh, bueno eso es demasiado brillante, déjame disparar de nuevo." Tienes que tener una idea bastante buena de lo que está haciendo desde el principio.

Dado que este libro se centra en la fotografía en blanco y negro, sugeriría pegado con eso. En algunos aspectos, el color es más fácil porque ahora es un nicho tan especializada que usted tiene que enviarlo a conseguirlo desarrollado. Pero también hay que realizar impresiones digitales, y eso no es lo que este libro se centra en.

Hay muchas, muchas marcas de película que puede elegir, y es todo depende de las preferencias personales. Todos ellos llevan a cabo generalmente de la misma manera, pero ya que cada película está hecha por un proceso ligeramente diferente, algunos son más ricos que otros, algunos desarrollan más bien, y algunos son más fáciles de abrir. Inicialmente aprendí Kodak Tri-X película, pero me parece un poco aburrido en la riqueza y difícil de abrir. Me gusta mucho

más Kodak T-Max y Ilford Delta. Nunca vas a saber lo que te gusta hasta que toma la fotografía, así que yo sugeriría la creación de un paquete de muestra poco por sí mismo para probar cosas.

ISO también cambia las cosas. ISO se refiere a la velocidad de su película, o el grado de sensibilidad a la luz que es. Usted probablemente ya sabe de su cámara digital que cuando se tiene establecido el ISO bajo, como 100 o 200, el sensor permite la entrada de mucha menos luz que si lo tiene establecido en 1600. También puede haber notado que las imágenes tomadas a baja ISOs son mucho más suave, lo que significa que tienen menos grano o ruido. ISO es todo depende de una combinación de la preferencia personal y las condiciones de luz; ISO alta es más adecuada en situaciones de poca luz, pero usted todavía necesita para ajustar su exposición en consecuencia. Si usted es un principiante, o incluso si usted simplemente no sabe lo que necesita, comenzará alrededor de 400 ISO. Está justo en el centro del espectro y debe ofrecerle buenas luces y sombras dentro de un espectro decente de luz.

Usted también tiene que ser meticuloso de averiguar las exposiciones correctas para las cosas. Trate de encontrar luz agradable incluso para ejercer en para sus primeros rollos, te dará una buena base. Recuerde que la exposición se compone de ISO, la apertura y la velocidad de obturación. La velocidad del obturador controla la cantidad de movimiento que se ve en una imagen, y los controles de apertura profundidad de campo, que es lo lejos que puede ver en una imagen.

Asimismo, recuerda que, con el cine como en digital, si se concentra en un área de brillo extremo, tu foto será subexponer para compensar y viceversa. Para evitar que en su película, usted debe

centrarse en un área de gris medio para llevar a su lectura, a continuación, tomar la foto. También podría ser una buena idea para tratar de horquillado, que es donde se toma una foto en la exposición que usted cree que debería ser, a continuación, cerrar una parada, y luego una segunda parada y tomar un tiro en ambos. También puede hacer lo mismo va para arriba la escala, aunque me parece que con la película, deteniendo por una o dos paradas suele ser suficiente.

A partir de ahí, ya está listo para salir y disparar.

Prepping Cine Para el Desarrollo

Después de grabar su película, es casi tiempo para desarrollarse. Pero si usted está trabajando con ya sea de 35 mm o 120 mm, primero hay que rebobinar la película. En primer lugar, es importante determinar si usted tiene o no un rebobinado manual o un rebobinado automático. Si usted tiene un rebobinado manual, habrá más probable es que sea una manivela en la parte superior de la cámara. Preste atención a los números de la cámara a medida que disparar, y tener en cuenta si usted está disparando un rollo 24 de exposición o 36 rollo de la exposición. En algunos rollos de película, usted puede ser capaz de obtener más de la cantidad esperada de exposiciones. Esto es perfectamente bien, pero puede ser un problema cuando se trata de almacenamiento de negativos. Una vez que termine su rollo de película, usted debería ser capaz de sentir la tensión en el comunicado de la cámara un poco. Esto significa que ha llegado al final de su rollo de película.

Antes de retroceder, usted debe comprobar el manual de su cámara y ver si hay instrucciones especiales a la hora de rebobinar la película. En algunas cámaras, hay un cierre en la parte inferior de la cámara que usted tiene que liberar con el fin de iniciar el proceso de rebobinado. Esto se puso en su lugar para que no comience accidentalmente para rebobinar la película que está grabando. Si está ahí, liberar el pestillo, y comenzar a viento. Usted debe ser capaz de sentir y oír el clic de cada piñón ya que la película se rebobina, y la presión se sentirá diferente, como llegar a la final. Una vez que los comunicados de presión, es seguro para abrir la

parte posterior de la cámara. No te preocupes si hay un poco de una cola de película que sobresale de la bombona. Si usted ha rebobina lo suficiente, esto sólo debería ser el final de la película, no una exposición real, y que tiene la cola que sobresale en realidad puede hacer que sea más fácil conseguir que la película fuera de la lata después.

Por naturaleza, un rebobinado automático debe comenzar a hacer su trabajo tan pronto como usted ha llegado al final de su película. Si no es así, y se obtiene un par de exposiciones de más, que no es gran cosa. Sin embargo, si usted no quiere que estas exposiciones adicionales, puede comprobar la parte inferior de la cámara para ver si hay un botón empotrado en la parte inferior. Si es así, puede utilizar la punta del lápiz o bolígrafo para presionar y comenzar el rebobinado. Típicamente, rebobinado automático funciona muy bien, pero tuve una instancia, una vez que mi cámara era muy antiguo y por lo que el mecanismo se había roto, causando rebobinado para detener con una decena de exposiciones para el final. Si esto sucede, que en realidad podría ser capaz de escuchar, porque en el caso de mi cámara, se puede oír el motor, y había empezado a sonar débil e incluso detener por completo. Me estúpido, todavía me abrí la parte posterior de la cámara a la luz para ver lo que estaba sucediendo. Yo sugeriría que si usted piensa que esto podría alguna vez ser el caso con la cámara, se toma en un cambio de armario película o un cuarto oscuro antes de abrir la parte posterior.

Después de que haya terminado el rebobinar la película, es el momento de cargarlo en carretes. Preste atención a si usted tiene 35 o 120 mm, porque se necesita una bobina de tamaño diferente para cada uno. Y si le sucede que tiene la película que es un extraño en

el medio tamaño, tenga en cuenta que puede que tenga que tomar un carrete usado de un rollo de película que ya se ha desarrollado y cortarlo por lo que tiene algo para cargarlo en.

Aparte de eso, me voy a centrar el resto de este capítulo y en el capítulo de desarrollo mediante la asunción de 35mm. Hay algunas cosas que vas a necesitar para cargar tu película y que son: un tanque de carga, bobinas, un abrelatas y unas tijeras, así como una sala de carga o una bolsa de cambio de película. El truco con la película de carga es que usted tiene que aprender a hacerlo por el tacto porque la película no puede ser expuesto a la luz o se arruinará por completo (y si incluso un poco de luz se pone debajo de la puerta o en la bolsa, se le tener fugas de luz o la niebla en su película, que se puede arreglar en Photoshop, pero luego no puede hacer una impresión en cuarto oscuro). Para aprender cómo hacerlo mediante el tacto, sugeriría sacrificar un rollo de película en blanco o filtrada para practicar.

También tendrá que decidir qué tipo de carretes desea utilizar; los hay de metal tradicionales y las de plástico. Ambos funcionan de la misma, es simplemente todo depende de las preferencias personales. Encuentro las de plástico más fácil de trabajar. En su carrete, te darás cuenta de dos guías, que pueden o bien ser rectangular o triangular. Esto es lo que hace la película a la pista, y usted va a guiar a su película bajo ellos, sin embargo, hay un truco para él. Vamos a llegar a eso en un minuto.

También debe decidir qué tipo de tanque que desea utilizar. Hay innumerables marcas, pero los dos tengo experiencia con son Paterson y Jobo. Ambos son grandes, pero yo prefiero el Paterson porque el agua se drene mucho más fácil durante el proceso de

enjuague.

Cuando esté listo para abrir tu película, tendrás que diseñar todas sus cosas antes de cerrar la puerta, y ponerlos en un orden donde se puede encontrar de todo. Usted debe tomar el tanque aparte y dejar de lado la varilla, embudo y superior. Sólo una nota demasiado ... incluso si sólo estás desarrollando un solo rollo de película, debe usar la cantidad correcta de carretes para el tanque. Ayuda con el peso y con asegurarse de que usted no recibe demasiada desarrollador saturada en el rollo.

Después de haber cierras la puerta, lo primero que vas a hacer es abrir el rollo de película. Ahora, esto va a ser muy fácil si pasó a dejar un poco de la cola que sobresale. En ese caso, todo lo que tienes que hacer es tirar para sacarlo de la lata, cortó el carrete, y cargarlo en el carrete. Pero si usted no tiene la cola que sobresale entonces llegar a experimentar la alegría de usar el abrelatas para obtener su película a cabo.

No hay manera correcta de hacerlo; se puede abrir desde la parte superior o desde el lado con el labio forrada en fieltro. También puede utilizar cualquier lado del abrelatas lo prefiere, aunque me parece que el extremo afilado funciona mejor para caber debajo de cualquiera de los labios. Las diferentes marcas de la película son en realidad más difícil de abrir que otros, así que sea paciente con usted mismo y darse cuenta de que va a tomar un poco de ensayo y error. Sólo tienes que tener suficiente influencia para hacer estallar la parte superior fuera. Incluso si sólo lo consigue lo suficiente como para deslizar la película, eso es bueno. Eso sí, no rayar la película.

Después de que lo tienes fuera del recipiente, ponga su pulgar contra el carrete adjunto y recortar la cola fuera recta. También recortar el otro extremo, pero no cortar demasiado; usted no desea entrar en sus marcos.

Para cargar la película en el carrete, asegúrese de que las guías estén mirando hacia arriba y apuntando hacia su cuerpo. Guiar el extremo de la película bajo el labio, y comenzar a girar la rueda. Al igual que con rebobinado de la película, usted debería ser capaz de sentir la película va sobre el carrete. Mantenga sus dedos a cada lado como guías adicionales para asegurarse de que la película no salta la pista, que lo más probable es hacer las primeras veces que intente esto. Si continúa para tratar de rodar después de que se abrió la pista, que va bien se caen al suelo o creará lo que se conoce como un beso, donde la película toca a sí mismo y deja una marca.

Después de que usted tiene con éxito la película en el rollo, es el momento de cargar el tanque. Suponiendo que usted está trabajando con una de dos reeler, poner la varilla en el centro del tanque y deslice sus carretes abajo sobre ella. Nunca desarrollarse sin una caña; esto puede causar fugas de luz. Nunca desarrollar con menos carretes que las llamadas de tanques para cualquiera; la cantidad de solución se sobresaturar el rollo de película. Ponga su embudo y atornillarlo con fuerza. Antes de poner la tapa en y abriendo la puerta, gire el tanque boca abajo y agitar para asegurarse de que todo está firmemente en su lugar. La última cosa que quiere es tu película saliendo del tanque antes de que esté completamente desarrollado. Ahora, usted está listo para desarrollar.

Cine Procesamiento de 35 mm y 120 mm para

Para desarrollar 35 mm y 120 mm de la película, el proceso es esencialmente el mismo, la única diferencia será el tipo de carretes utilizados y la cantidad de la química necesaria. . (Se va a variar dependiendo de si usted tiene un tanque de carrete 2, 3 ó 5 Configuración de la química es muy simple, todo lo que tienes que hacer es seguir las instrucciones del fabricante en la parte posterior del paquete Sólo ten mucho cuidado cuando. la compra de sus suministros y tomar en cuenta que hay una diferencia entre los productos químicos de papel y de la película. Sin embargo, si usted desea hacer una impresión más adelante, vas a necesitar tanto.

Yo prefiero la química Sprint porque sé que funciona bien con un montón de tipos de papel y película, y es, en términos generales, hipoalergénico. Tenga en cuenta que si usted elige utilizar una marca diferente de productos químicos, podrían no funcionar bien con ciertos tipos de papel o película. Por ejemplo, he encontrado que Kodak desarrollador papel no jive bien con papel Ilford.

Así que, ¿qué es lo que necesita para desarrollar su película, que es el primer paso en el camino para hacer una impresión?

Necesitará:

- Desarrollador
- baño de paro

- Fijador
- removedor Fix
- flo Fotos
- El acceso a un lavabo / agua corriente. Asegúrese de que el agua que está utilizando es de entre 68-72 grados Fahrenheit. Prefiero 68. El enfriador de agua, más lento es el tiempo de desarrollo, lo cual es bueno para la película.

Para desarrollar su película:

- Mezcle su desarrollador en una proporción 1: 9 con agua. (¿Quieres más agua de la promotora, asegúrese de que no lo consigue al revés).
- Saquen sus otros productos químicos. Utilice grandes vasos y llenarlos.
- Comience con un minuto de pre-enjuague de sólo agua en la película. Recuerde que debe mantener el agua entre 68-72 grados. Toque su tanque en el lavabo para eliminar las burbujas de aire existentes.
- Para su creador, empezar a contar la segunda verter los productos químicos en el tanque. Utilice las instrucciones según el tipo de película. Por ejemplo, es posible que sólo tiene que desarrollar durante cinco minutos, o puede ser que sea 12, en función de desarrollador y la interacción película. Agitar durante los primeros 30 segundos, a continuación, durante 10 segundos de cada minuto de desarrollo. La agitación asegura que los productos químicos están fluyendo alrededor de toda la película, y que los productos químicos no se agotan.
- Tan pronto como el tiempo de desarrollo se encuentra cerca de arriba, comenzar a verter el desarrollador por el fregadero. Tenga en cuenta

que desarrolladores y flo foto puede ser de forma segura vertido por el desagüe, pero todo lo demás tiene que ser almacenados o eliminados en su propio contenedor, que más tarde puede ser llevado por los servicios adecuados.

- Vierta en el baño de paro. Tiempo de parada es de un minuto y medio. Agite durante los primeros 30 segundos, como antes, y toque para eliminar las burbujas de aire. Agite cada diez segundos del minuto restante.

- Luego viene fijador durante 5 minutos. Agitar como antes: constantemente durante los primeros 30 segundos después de diez segundos de cada minuto.

- Un enjuague de agua está al lado, para eliminar el fijador restante de la película. Llenar y vaciar con agua limpia 15 veces.

- removedor Fix viene después de que el agua, durante un minuto. Agite cada diez segundos

- Hacer otra enjuague con agua, esta vez de 30 repeticiones.

- Ahora puede disfrutar de la chimenea de su tanque, vierte en la foto flo, y girar los carretes suavemente durante 15-30 segundos. Volcado de esto, y la película está lista para salir de la bobina y entrar en el armario de secado.

- Algunas personas, como para tomar por completo sus carretes, aparte de eliminar la película, aunque si sólo tire suavemente, que debe estar bien.

- Dejar en el armario de secado por lo menos media hora.

- Si usted no tiene acceso a una cabina de secado, también puede secar la película en una cabina de ducha en seco, ya que es la zona más limpia,

libre de polvo de la casa.

Hacer Contacto Hojas

Aquí están los materiales que vas a tener que hacer una impresión:

- Un paquete de papel RC
- Un paquete de papel de fibra
- Un marco de contactos
- Un mini sitio
- Un caballete impresión ajustable
- La lente correcto para el formato de película
- Un caballete velocidad
- Algunos de cartón o una bolsa de papel vacío
- Filtros de Graduado
- El aire enlatado

Después de que su película esté completamente seco, es el momento para hacer hojas de contacto. En lugar de perder el papel de fibra precioso en hojas de contacto (porque hay que utilizar papel de fibra de tiras reactivas, que explicaré en un minuto) se debe utilizar papel RC o papel recubierto de resina. Papel revestido de resina es muy barato y resbaladiza y no es en modo de archivo, por lo que no se debe utilizar para cualquier producto final. Sin embargo, es bueno para sólo ver lo que tienes en una tira de película.

Para que su hoja de contacto en primer lugar, usted debe elegir un rollo de película. No hay necesidad de tomar los aspectos negativos de la manga. De hecho, si sólo tiene un rollo 24 de la exposición, podrás ser capaz de leer el título de la manga. Ahora usted tiene

que averiguar lo que la exposición de la hoja de contacto debe estar en. Utilizando un pedazo de cartón, papel grueso, o una bolsa de papel fotográfico vacía (la hoja de plástico negro) cubrir todo pero la primera tira. Esto es, por supuesto, después de que usted tiene su película correctamente situado en su papel en el marco de la exposición. Seleccionar un buen f / stop, no demasiado grande o pequeño. F / 11 o 16 es lo mejor. Exponer la primera tira durante 3 segundos. Mueva su tapa hacia abajo y exponer de 6, y así sucesivamente hasta llegar al final de la página.

Ahora usted va a desarrollar la página. Como he dicho antes, yo uso la química Sprint. No importa lo que la química que utiliza, es necesario comprobar las instrucciones del fabricante para el tiempo de desarrollar, detener y corregir. Con Sprint, es dos minutos en desarrollador, 15 segundos en la parada, y un minuto en la solución. Asegúrese de que no se apresure a través de esta parte ... sólo puede ser una tira reactiva hoja de contactos, pero desea asegurarse de que es precisa para que pueda determinar qué fotos sería la mejor para tratar de imprimir.

Después de que usted ha desarrollado su tira de prueba, lo saca a la luz y determinar qué tiempo que necesita para exponer la hoja de contactos para. La exposición es correcta cuando se puede apenas ver las ruedas dentadas alrededor de la imagen. Ahora puede ir a hacer una hoja de contactos. Ahora, incluso si usted tiró todo en el mismo día con el mismo tipo de película, tiene que repetir este proceso para cada hoja de contactos. Ejecute sus hojas a través del secador de papel, o permitir que se seque al aire.

Siguiente usted quiere tomar sus hojas de contacto y mirar a través de ellos para las grandes fotos. Si usted es un principiante en el

cuarto oscuro, es necesario seleccionar las fotos que tienen una bastante buena gama tonal, es decir, un buen detalle en los negros y los aspectos más destacados que no se han apagado. Más tarde, voy a explicar cómo solucionar problemas de este tipo, pero para hacer su vida más fácil, es mejor escoger una foto realmente sólidamente expuesta para su primera impresión.

También me gusta tomar mis hojas de contacto en el cuarto oscuro para que me ayude, por lo que marcar las fotos que desea hacer con un marcador para una fácil referencia.

Realización de una impresión básica

No caiga bajo la idea errónea de que cualquiera que sea la hora de su hoja de contactos era es el momento para la foto. Usted va a imprimir imágenes finales en papel de fibra brillante, por su parte, que reacciona de manera diferente, y cada foto también es diferente. Asegúrese de que su apertura se establece en f / 11 o 16, y poner su primera negativa en el soporte. Con el fin de hacer una buena tira de prueba y de impresión, usted va a necesitar para asegurarse de que está en el enfoque. Para ello, se va a necesitar su mini sitio y una hoja de papel de fibra. Es posible que desee etiquetar el reverso de esta hoja con hoja de enfoque de modo que usted no intenta accidentalmente imprimir en él. Deslice el papel en el caballete de velocidad o el caballete regulable, lo que usted está utilizando. Si estás utilizando un caballete ajustable, entonces usted necesita para ajustar las cuchillas para mantener su papel y luego pegarlas en su lugar. También, caballetes ajustables son mucho más pesados que los caballetes de velocidad por lo que no se mueven como mucho. Si estás utilizando un caballete de velocidad, es posible que desee grabar las partes a su espacio de trabajo.

Deslice su hoja de enfoque en su lugar, y poner su negativa en el soporte de negativos. Tienes que sacarlo de la funda para esto, y siempre es una buena idea que la fumigación y el portador negativo con un poco de aire comprimido primero para eliminar el polvo. Usted podría encontrar que esto es complicado el primer par de veces, y puede que tenga que tocar el violín alrededor de modo que usted no tiene ninguna frontera alrededor de su imagen. Después,

usted necesita para abrir su escenario y desliza el portador negativo en su lugar. Los knobbies plata boca abajo y se enganchan en el escenario para mantenerlo en su lugar. Usted debe ser capaz de sentir que se engancha si es correctamente en su lugar.

Enciende tu luz de enfoque (sin el temporizador, sino que debe permanecer encendido hasta que lo apaga) y ajuste la altura de la lente hacia arriba o hacia abajo hasta que tenga su foto en el tamaño aproximado que desea. Asegúrese de que su apertura está abierto a 2.8 para ayudarle a concentrarse, pero asegúrese de que ajustar de nuevo a un f razonable / 16 o 11 antes de empezar a hacer las tiras reactivas o estarás muy confuso. Globo ocular a llegar bastante cerca agudo, y luego sacar su mini sitio. Coloque la lupa sobre un área donde se concentra la plata (una parte en negro de la imagen) y mirar a través de él. Si tu foto está en el foco, entonces usted debería ser capaz de ver los granos individuales. Si se ven hinchadas o difusa, lo que necesita hacer algunos ajustes. ¿Quieres hacer esta parte sin el uso de un filtro.

Después de que todo está en el foco, deslice el filtro 2 por encima de su negativa. Usted quiere asegurarse de que está en la posición correcta, de lo contrario no le dará cobertura a la totalidad de la impresión. Ahora, usted va a encontrar un área de la foto que tiene un buen ejemplar tonal gama de la foto como un todo. Esa es la sección donde podrás exponer su tira de prueba. Apague la luz y cortar otro trozo de papel de fibra en al menos 5-6 tiras. Ahora, usted va a poner esa franja en la parte que desea, y exponer durante 3 segundos. Exponer la segunda tira de 6, y así sucesivamente, a continuación, desarrollar de la misma manera como lo hizo su hoja de contacto. Sacarlo a la luz, y decidir cuál es la mejor exposición. Esta es la exposición que va a utilizar para la impresión básica.

Ahora, usted va a exponer a toda una hoja de papel. Tenga en cuenta que es posible que desee subir o bajar su filtro para aumentar o disminuir el contraste de la imagen; 2 es sólo un punto de partida.

Parece fácil ¿no? Pero esa impresión básica no puede ser perfecto, y usted puede tener que ver una y otra vez para obtener el filtro y las fronteras justo. A continuación, voy a enseñarle algunas técnicas para hacer realidad tu foto pop.

Esquivando, Burning y otras técnicas

Después de haber hecho una impresión básica que usted es feliz con, eche un vistazo. Incluso si la exposición es perfecto, ¿se ve exactamente cómo usted quiere que estéticamente? Estoy dispuesto a apostar que la respuesta es probablemente no. Ahora tiene que averiguar qué áreas de la fotografía, ya sea que ser más claro o más oscuro. Usted podría estar pensando, ¿cómo puedo hacer esto sin afectar a toda la fotografía? Aquí es donde las técnicas avanzadas de esquivar y la quema entran en juego. Esquivar es una técnica donde usted hace un área de la fotografía aparezca más claro que el original, y la quema es donde puede hacer un área de la fotografía más oscura mirada. Por lo general, usted quiere hacer esto para hacer sus sombras más oscuras o sus aspectos más destacados pop. Vamos a empezar con esquivando. Digamos que usted ha descubierto que su impresión necesita ser expuesta a un f / stop de 8, y un tiempo de exposición de 12 segundos, pero hay un área de la foto que tiene que ser considerablemente más ligero. Usted debe tomar ya sea un pedazo de cartón, o un pedazo de plástico oscuro, y colóquelo sobre el área que necesita ser aclarado. A continuación, exponer su fotografía para la cantidad de tiempo, mientras se mantiene la zona de aligeramiento cubierto. Ahora el truco es, usted también tiene que averiguar cuánto tiempo necesita esa zona a cubierto para. Debido a que es muy poco probable que necesita ser cubierto por la totalidad de los que 12 segundos. Vas a tener que hacer una tira de prueba para esta parte también. Digamos que usted encuentra que el área necesita ser cubierto por tres segundos. Se podría establecer el temporizador de 12 segundos, y cubrir la

zona durante los tres primeros segundos de que la exposición. Si usted acaba de dejar su laico cubierta sobre el área, usted va a terminar con una línea muy incómoda, donde se puede decir que se trató de esquivar. Para evitar esto, usted tiene que moverse constantemente su cobertura durante esos tres segundos de exposición. Estas técnicas son un trabajo muy duro, por lo que se necesitará tiempo para hacerlo bien.

Quemar obras en general, de la misma manera, sin embargo, usted hace su exposición y luego se agrega la cantidad de tiempo que usted piensa las necesidades de la zona. Así que en ese caso, se le exponga su imagen de los 12 segundos y luego añadir por mucho tiempo cree que necesita, que cubre el resto de la imagen. Una vez más, tomará algunas tiras de experimentación y prueba de averiguar ese momento, y usted tiene que mantener su cubierta en movimiento para evitar líneas no deseadas.

También es muy posible que usted tendrá tanto esquiva y ardiente que hay que hacer en la misma imagen, por lo que tendrá que averiguar qué orden hacerlo, y su "baile" (el movimiento de la cubierta) para cada foto separada.

Aparte de la evasión y la tradicional quema, también puede utilizar los objetos de diferentes formas directamente en la parte superior del papel, para agregar un collage como elemento a su trabajo. Estos se llaman fotogramas, y crean un contorno del objeto en la parte superior de cualquier imagen que usted elija. También pueden ser una imagen en su propio derecho.

Viraje

Hay dos tipos de toners comúnmente utilizados para el acabado de impresión en blanco y negro. Por supuesto, usted no tiene el tono de su impresión final, pero puede ayudar para añadir profundidad a las sombras. El selenio y sepia son los dos se encontrará con. Yo diría que con la tendencia actual de los filtros en tonos sepia que usted ya sabe que la sepia va de color marrón oscuro con el oro. El selenio tiene más de un tono azul púrpura a ella.

Si usted elige el tono de sus imágenes, usted debe saber que hay algún beneficio para él. El selenio en particular, actúa como un protector y ayuda a que la imagen más de archivo. Si usted desea hacer esto, todo lo que tienes que hacer es preparar el baño de selenio y moje en. Esto no afectará sus sombras o reflejos en absoluto.

El selenio también es bueno para sólo hacer un poco las sombras más profundo y más rico. También enfría la foto perceptiblemente.

Sepia es un tóner calentamiento, y puede variar desde amarillo muy sutil en los aspectos más destacados de un conjunto de color marrón oscuro.

Experimente con diferentes tiempos para remojar la impresión, y diferentes concentraciones del tóner para obtener resultados diferentes. Etiqueta de la parte posterior de las impresiones y llevar un registro de ellos para referirse de nuevo más tarde.

Preparación final Imprimir

En este punto, las impresiones son probablemente pasando el rato en el baño de agua. Como he dicho en el capítulo sobre la toma de impresiones, lo mejor es dejar que ellos se lavan en agua en movimiento durante 20-30 minutos. A continuación, vamos a ponerlos en una bandeja con papel suficiente fijador removedor para cubrirlos, y durante los próximos 5-10 minutos, es necesario barajar las impresiones a través de la química. Esto quitará cualquier exceso de la química que aún pudieran quedar atrapados en el papel, y el arrastrar mantiene fresco en movimiento la química sobre el papel para que no se agota.

Después de que haya terminado con el removedor de fijador, es el momento de poner las imágenes en el lavado de archivo. Debe dejar las huellas allí durante al menos 20 minutos, aunque puede dejarlos hasta una hora. Yo no recomendaría más que eso, sin embargo, porque de otra manera la emulsión puede comenzar a despegarse del papel.

Al llegar a cabo, tienen que ser squeegeed para eliminar el exceso de agua, de lo contrario nunca vamos a secas, y será más susceptible de acumular marcas. Hacer el frente y la parte posterior, y ser firme pero suave. La última cosa que quiere es extraer una impresión acabada, y créanme, sucede.

Por último, se quiere poner las imágenes en un tendedero. Asegúrese de que están espaciados lo suficiente para no tocar, porque van a permanecer juntos y rasgar. Algunas personas, como

para secar sus imágenes boca arriba para evitar marcas de rack, pero de nuevo, si han sido exprimidas suficiente, esto no debería ser realmente un problema. No me gusta que se seque imágenes boca arriba porque si hay imágenes en el estante de arriba, se obtiene el agua gotea en sus fotos. También puede obtener una gran cantidad de polvo, que es un dolor en el cuello para eliminar.

Deja tus imágenes allí al menos por la noche. Por la mañana van a tener que ser el calor apretó para eliminar el rizado. Si está utilizando una prensa de calor tradicional, usted puede pegar las impresiones directamente en la prensa, aunque si usted está preocupado acerca de la quema siempre puedes colocarlos, apilados, en medio de dos piezas de cartón. Alternativamente, si usted no tiene acceso a una prensa de calor, puede utilizar una plancha seca con cartón sobre la imagen para protegerlo. Me parece que se tarda unos dos minutos para pulsar unos cinco imágenes por completo.

La impresora ya están listos para la estera y enmarcar.

Digitalización y desarrollo digitalmente

Algunas personas les gusta hacer las exploraciones directas de las imágenes que han hecho, y mientras eso está bien y funciona, me parece que la exploración de la película produce una imagen de mejor calidad. Aprendí cómo escanear en un escáner Imacon, pero los que son muy caros y si no ir a la escuela por la fotografía o tienen la suerte extrema para tener acceso a un estudio que tiene uno, usted probablemente tendrá que usar un escáner plano. Eso funciona muy bien, pero si usted va a comprar uno de los tuyos, yo sugeriría una superficie plana Epson que está hecho para la película de modo que usted también consigue el kit de escaneado de película con él. El kit de escaneado de película viene con un 4x5, 120 mm, y el soporte magnético de 35 mm que hace que sea mucho más fácil para mantener la película todavía.

Cada escáner es diferente, así que voy a ofrecer algunas pautas generales para el Imacon y escáneres planos generales.

Lo primero es lo primero, cuando escanee, que deben venir preparados con guantes, aire comprimido, y un paño antiestático. Limpie su área de trabajo y el spray si fuera poco para deshacerse de tanto polvo como sea posible de antemano. Esto conduce a una menor de limpieza en el puesto. Asegúrese de que sus líneas de tira de película con el titular magnetizado, de lo contrario la exploración se apagará. Recorte en puede ser quisquilloso, así que hacerlo de nuevo si el Imacon no quiere cooperar. Entre en el

programa Flextight y abrirlo. La primera cosa que quiero hacer para preparación es apagar la agudización en la imagen. Luego hay que seleccionar el tipo de película que usted tiene y la ISO en el menú desplegable. En este caso, usted quiere asegurarse de que el tipo que seleccione también lee negativo, de lo contrario la máquina piensa que su negativa es algo positivo. A continuación, establezca su ppi a una alta resolución, sobre todo si quieres imprimirlos gran tarde. Tenga cuidado sin embargo; si cambia de formato o tipo de película, la resolución también se restablece a 300, por lo que sólo asegúrese de duplicar comprobar las cosas antes de llegar a escanear. Usted debe ver una vista previa, a continuación, se le pedirá el nombre de su exploración final.

Así que eso es todo lo técnico, pero ¿qué pasa con las ediciones? Muchas personas, cuando por primera vez aprenden a escanear, creen erróneamente que debes editar tu foto para que parezca que desea que el producto terminado. Pero estoy aquí para decirles que esta exploración es como su copia maestra, su archivo RAW, y su trabajo aquí no es para que se vea estéticamente agradable, pero para capturar toda la información de la película como sea posible. A menudo, esto significa apisonar destaca que realmente desea ser más brillante, y el levantamiento de las sombras que desea ser profundo y oscuro. Asegúrese de que puede ver todos los detalles de la imagen, y que está tan cerca de una exposición adecuada de lo posible. En general, una tira de la película va a ser bastante similar en la exposición por lo que debe ser capaz de hacer correcciones generalizadas a toda la tira. Sin embargo, si usted encuentra que usted tiene un caso atípico o que las fotos necesitan algunos ajustes individuales, puede seleccionarlo y sólo editar esa foto.

El resultado final de este proceso se va a ver muy gris y poco

atractiva, pero le prometo que le dará la mejor imagen para editar en Photoshop o Lightroom.

Si usted tiene que usar un escáner plano, sólo asegúrese de que usted tiene una manera de asegurar los negativos si no tiene los soportes de películas, y asegúrese de que se encuentra en el modo Profesional en una razonablemente alta ppi. Yo diría que al menos 600.

Ahora, usted puede traer sus exploraciones en Photoshop y limpiarlos. Si usted no ha hecho copias de cuarto oscuro, sin embargo, yo sugeriría hacer esta parte primera, especialmente si usted planea usar técnicas de cuarto oscuro avanzadas. De esta manera, usted puede experimentar sin gastar papel. Averiguar lo estético que quiere y lo hace en la copia digital. Tome notas de lo que tendría que hacer para conseguir que se corresponden en el cuarto oscuro. Se le hará la vida mucho más fácil.

Conclusión

Tengo la esperanza de que ahora tienen más confianza en el arte del cuarto oscuro de fotografía. Si se trata de una nueva incursión de la marca para usted, espero que usted está más emocionado que abrumado y curiosidad por entrar en un cuarto oscuro. Ahora ya sabes cómo configurar su propio cuarto oscuro, y hacer una fotografía de principio a fin.

Una vez que hayas dominado los fundamentos de cómo desarrollar su película, comienzan a experimentar con el contraste para ver si encuentra un estilo que te guste más. Lo mismo ocurre con las impresiones reales. Una vez que has aprendido cómo hacer una buena impresión básica, sólida, en papel brillante, comienzan a experimentar con la evasión y las técnicas de quema Voy por el capítulo 8. Aprender a expresar plenamente a sí mismo a través de sus grabados y encontrar todas las posibilidades que puedas en las imágenes.

Analógico Aprender puede ser un viaje frustrante y largo, pero si usted es realmente un apasionado o curiosidad por aprenderlo, asegúrese de que se pega con él, porque es muy gratificante. Incluso si usted encuentra que no es lo tuyo, espero que usted por lo menos aprender lo básico. Digo esto porque al hacerlo analógico te hace mucho más meticuloso. Los errores son mucho más difíciles de corregir, así que es mejor hacer las cosas bien, con cada paso que das. Y cuanto más cuidadoso sea, mejor será la calidad de la imagen final será. Incluso si usted vuelve a digital completo, usted encontrará que su trabajo se hace mucho más fuerte después de

aprender algunas habilidades de cuarto oscuro. Esto se debe a que aprender a ser mucho más meticuloso con cada paso que das, y así tener un mejor nivel de calidad para usted mismo. También al final tener menos trabajo que hacer en el puesto.

Con el fin de comenzar su viaje, tome su tiempo, ser paciente con usted mismo, estar dispuesto a experimentar y cometer errores, y divertirse.

BELLEZA FOTOGRAFÍA

8 Consejos prácticos Belleza Pin For Your Modelos de brillar

James Carren

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Introducción

El mundo de la belleza fotografía es ligeramente diferente de la de la moda. La belleza es todo acerca de hacer que alguien parezca la mejor versión de sí mismos. A lo largo de este libro, quiero presentarles a lo que la fotografía la belleza ha sido tradicionalmente, así como lo que tiene el potencial de ser. Belleza también puede ser conceptual, y muy dramática si usted quiere que sea. Puede ser inspirado por la moda, por el maquillaje, por la historia, la cultura, lo que quieras.

Aunque tradicionalmente, los tiros de belleza son disparos a la cabeza, que no necesariamente tienen que ser. Me voy a caminar a través de la forma de hacer una sesión, y cómo asegurarse de obtener exactamente lo que usted necesita y desea. Para lograr esto, usted tiene que ser diligente en hablar con su equipo y sus modelos para asegurarse de que entienden lo que usted necesita.

También ser diligente y tomar su tiempo durante la sesión de fotos, utilizando los métodos que voy a esbozar para usted. Usted tiene que tener miedo de hacerse cargo durante su rodaje, y garantizar la comodidad de su modelo, sobre todo porque la mayoría de los brotes de belleza son comisionados por los sujetos. Usted quiere trabajar para capturar cualquier aspecto que desean ir.

Y, por último, cuando haces tus correos ediciones, asegúrese de lograr una combinación de glamour y belleza natural. A diferencia con la moda, usted todavía desea el sujeto se vea como lo hacen en la vida.

Con eso dicho, vamos a empezar.

Consejo 1:
Belleza vs Moda

Voy a ser honesto, hay muchas similitudes entre el mundo de la moda y la belleza de la fotografía. Sin embargo, no son del mismo género. Vamos a romper hacia abajo y empezar con la moda. La moda es todo acerca de la ropa. Repito, todo sobre la ropa. Claro, usted utiliza modelos hermosas y desea actitud y energía, pero al final del día, usted está tratando de vender ropa, y un cierto estilo de vida. El modelo es una representación, un arquetipo, en realidad no a sí misma. Esto, por supuesto, no significa que la fotografía de moda no puede tener un significado más profundo y ser conceptual.

Entonces, ¿cómo es la belleza diferente? Todavía es glamoroso, siendo elegante. Está siendo muy influenciado por la moda y el estilo. Y de hecho, los editoriales de belleza pueden ser utilizados eficazmente para vender cosas como joyas de alta gama, productos para el cabello y el maquillaje. Sin embargo, la chica es generalmente reconocible para quien es. Por ejemplo, en las revistas, se utilizan modelos de moda para los anuncios de ropa, ya que son los camaleones y se pueden hacer para parecerse a nadie. Pero para cosas como anuncios de maquillaje, ¿alguna vez has notado que las celebridades reconocibles se utilizan a menudo? Todavía se hacen para parecer absolutamente glamorosa y brillante, pero se ven como lo que son. Básicamente, la belleza es una versión de la fantasía de la realidad.

Si usted está haciendo el trabajo encargado por alguien, entonces

las probabilidades son que voy a decir qué estilo o el tema de rodaje que quieren. Es su trabajo para asegurarse de que usted está en la misma página y realmente se puede capturar lo que quieren.

Consejo 2:
Tipos de Fotografía Belleza

En mi mente, hay un montón de diferentes tipos de belleza fotografía. Otras personas pueden categorizar de manera diferente, pero definitivamente creo que caen en el género. Vamos a hablar de ellos.

El primer estilo va a ser la belleza tradicional. Me parece que la mayoría belleza tradicional es tomado de sobre la clavícula a tal vez los hombros. Es realmente se centró en la cara. En el siguiente consejo, voy a hablar de cómo esto no siempre tiene que ser el caso, pero me parece que yo todavía creo que es el más eficaz para el propósito del género. Disparos de belleza no son sólo de lo físico tampoco. Son todo sobre la captura de esa mirada en los ojos, la extensión total de la personalidad.

Se puede elegir entre una iluminación espectacular, cuando la persona sale de la oscuridad para ser descubierto por el espectador, o puede elegir, incluso, la iluminación un poco más plano que creará un brillo favorecedor. Todo esto se va a ser hasta las consideraciones estéticas de sus propias necesidades de cartera o las de su cliente.

Si elige la iluminación dramática y maquillaje estilo vintage, que tienden a poner esto más en la categoría de cine negro de las cosas. Este estilo iluminación era muy famoso en el viejo Hollywood y es algo difícil de hacer, pero merece la pena.

A continuación tienes boudoir, que creo que podría solaparse con la sensibilidad noir si usted o su cliente quería. Boudoir se realiza normalmente para un cónyuge o un amante, pero no debe considerarse como una sesión de desnudo completo. Hay, por supuesto, la desnudez implícita, pero la ropa interior del estilo prefieren debe ser seleccionado. Las mujeres pueden tienden a ser muy consciente de brotes boudoir, por lo que pueden requerir más persuasión, aunque este tipo de imagen es lo que la propia mujer pidió. Boudoir es sexy, sí, pero aún más que eso, es íntimo, y debe ser tratado con la clase y la belleza. El enfoque no debe ser únicamente en el cuerpo. Asegúrese de que, junto con todas las fotos de cuerpo entero, también tienes algunos increíbles de su cara.

Por último, tenemos mi género favorito de la belleza la fotografía, que es la belleza conceptual. Belleza conceptual implica un género específico o la intención detrás de él. A menudo es política, religiosa y / o personal en la naturaleza. Conceptualismo no suele ser algo un cliente va a pedir; recuerde que hay una diferencia entre el concepto y el tema. Así que esta sección es sobre todo para aquellos que buscan ampliar su cartera. A menudo, la belleza conceptual se rodará casi de la misma manera técnica como un retrato de la belleza tradicional, pero la diferencia es que usted va a la captura de una persona que a menudo no es una reminiscencia de la persona que se sienta delante de ti. De hecho, es probable que sea una persona conocida, arquetipo o incluso fábula. Si usted tiene un gran modelo, esa persona debe ser capaz de canalizar algún aspecto de esa personalidad determinada con el fin de hacerlo creíble. Este tipo de belleza retratos también son probablemente va a implicar el uso de una gran cantidad de maquillaje y disfraces específicos.

Consejo 3:
No tiene por qué ser sólo un Headshot

A pesar de que los tiros de belleza tradicionales tienden a estar cerca de la cara, tal vez con un elegante gesto de las manos, esto no necesariamente tiene que ser el único estilo que haces. Consulte de nuevo al capítulo anterior, y darse cuenta de lo amplio que el mundo de la fotografía de belleza en realidad tiene la capacidad de ser. No tenga miedo de dar un paso atrás y traer el busto, o trabajar desde la cintura para arriba, o incluso incorporar una foto de cuerpo entero.

Si decide dar un paso atrás y obtener una foto de cuerpo entero, asegúrese de que su modelo ha vestido apropiadamente para mantener el estilo de glamour que eligieron.

¿Y qué hay posando para la belleza? Se podría pensar que algunas de estas posturas anillo de retratos del anuario de la escuela secundaria, y estaríamos en lo cierto. Esencialmente son lo mismo. Sin embargo, hecho con delicadeza, un retrato de la belleza debe salir mucho más sutil y menos forzada.

Si sólo está disparando su cara, asegúrese de que aparece relajado y cómodo. Sin embargo, cuando una copia de seguridad, usted tiene que tomar todo su cuerpo y su comportamiento en cuenta. Si parece rígida, intente conseguir que ranura alrededor de un poco de

música antes de tomar el tiro, o simplemente conseguir que sacuden a cabo.

Sea que el rodaje de la cara o el busto o de cuerpo completo, que rara vez quiere tener su modelo o cliente frente a la cámara de frente. Sobre todo con las mujeres, esto puede hacer que los hombros aparecen voluminosos. En su lugar, ellos tienen ángulo de su torso y los hombros ligeramente hacia un lado. De esta manera se puede o bien mirar a la cámara de frente, o puede traer una mirada tres cuartos, que es uno de mis favoritos personales. Con el tres cuartos vista, es posible que también desee incorporar un poco de una inclinación de la cabeza, pero no que sea demasiado obvio. Recuerde, la sutileza es la clave. Si opta por realizar y hacer una foto de cuerpo entero, recuerde que el ángulo de las tres cuartas partes también es muy natural adelgazante. El truco para hacer que parezca natural es la de no forzarlos a posar sus manos o la cara de una manera forzada. Tener el soporte de cliente en la posición correcta y luego esperar a que se ajustan de forma natural. Mira cómo sus brazos y manos caen naturalmente cuando no están pensando en ello, y aprender a reconocer lo que una sonrisa natural se parece. Una vez que sepa estas cosas, puede dirigir mejor de ellos, diciéndoles cosas como: "Ponga su brazo hacia atrás lo que tenía." Y que quede claro que la mayoría de los ajustes físicos van a ser pequeño o leve, por lo que su cliente sabe que cuando usted dice que "el paso a la izquierda, una pizca", que significa literalmente la mitad de un paso al costado. Si usted puede permitir a su cliente a caer en lo que parece más natural, entonces usted puede refinar y ajustarla para que se vea profesional. Me parece que esto es clave, especialmente a la belleza. No es sólo acerca del glamour fabricado del disparo; se trata también de la captura de auténtica belleza natural cuando sucede.

Consejo 4:
Modificadores de luz y lentes

Con un poco de rodaje fotográfico, hay dos escuelas de pensamiento: los que creen que es necesario tener un equipo muy específica, a menudo costosos y los que no lo hacen. He visto artículos que defienden ambas partes, y tengo que decir que estoy en el medio de la carretera; Estoy de acuerdo un poco con cada lado.

En primer lugar, quiero decir que, si usted es un buen fotógrafo, entonces usted debería ser capaz de tomar un retrato de la belleza (o cualquier otro tipo de fotografía, de verdad,) con una Coca-Cola puede y tiene que salir interesante y excelente. Así que con eso dicho, no importa si usted tiene acceso a los equipos que quieras o no, usted debe encontrar una manera de hacer que funcione para usted.

Vamos a hablar sobre el equipo que usted debe tener de forma óptima con el fin de ejecutar una belleza rodaje completo soplado. En primer lugar, me gusta el rodaje de la belleza en el estudio en lugar de en el lugar. Mientras que algunos pueden pensar que se trata de un enfoque aburrido, me parece que se produce una imagen más limpia que se puede hacer mucho más con. En segundo lugar, en el mínimo que necesita una luz. La belleza no es algo que normalmente toma utilizando la luz natural o disponible, aunque es posible utilizar configuraciones de iluminación que emulan la apariencia. Por lo general, voy a disparar con dos luces, aunque en

mi última sesión de belleza usé tres; una para la parte delantera de los modelos y dos a los lados detrás. Usted quiere asegurarse de que no importa qué, usted tiene una luz de pelo y una luz de fondo, a pesar de la luz ambiental puede servir como tu luz telón de fondo si es necesario.

Dependiendo del tipo de sesión de belleza que estás haciendo, vas a tener que determinar qué tan dura o blanda desea que la luz sea. Con belleza tradicional, normalmente puede ir con la luz más dura, porque la cara de la modelo también está llevando un montón de maquillaje. Platos de belleza crean un plano, la luz brillante que es muy bueno para poner de relieve la estructura ósea y el maquillaje, y casualmente también funciona bien en los modelos masculinos y las personas con especialmente fuerte estructura ósea.

En mi último lanzamiento, sin embargo, que iba para un aspecto mucho más natural, por lo que he preferido una más suave, más incluso la luz. Los tres configuración de la luz usé fueron modificados por muy grandes cajas de luz, y se controla mediante una luz estroboscópica, no una continua. Continua puede tener sus beneficios, simplemente porque la luz que pinta un cuadro de lo que la exposición final se va a parecer a puerta cerrada. Sin embargo, me parece que personalmente me gusta el brillo que proporciona luz estroboscópica, y con la configuración de iluminación que he descrito anteriormente, las luces y las sombras en la estructura ósea es increíble. Usted también consigue menos sombra en sus cajas de luz son, que es una ventaja.

En conjunto con cajas de luz, también me gusta hacer uso de un reflector en mis sesiones de belleza. Mientras que no necesariamente los necesita para hacer rebotar la luz porque las

cajas de luz deberían estar proporcionando hermosa cobertura, pueden añadir un poco de color en sus aspectos más destacados. Tengo este increíble 5 en 1 reflector que incluye un lado negro, una cara blanca, y tres de sus lados metálicos en oro, plata y bronce. Negro es bueno para traer de vuelta algunos sombra si encuentras el flash sólo un toque demasiado brillante, mientras que el blanco se abrirá un poco de luz en las sombras y los aspectos más destacados de una sesión de estilo noir. Los metálicos son también buenos para aspectos más destacados, y además de proporcionar un poco de luz adicional, sino que también proporcionan ese brillo de cualquier color son. Esto puede ser amplificado con buen gusto en Photoshop o Lightroom para algunos efectos frescos.

En las lentes. Una vez más, la verdad es que creo que usted debería ser capaz de disparar a todo lo bueno con lo que sea que usted tiene disponibles para usted. Sin embargo, yo siempre voy a sugerir que se dispara el retrato con una lente de zoom estándar o en lugar de un gran angular. No voy a decirte exactamente qué características de la lente de usar porque eso es un poco ridículo y cada uno tiene sus propias preferencias. Sin embargo, pensar en ello. Gran angular realmente se hace para captar más la profundidad de campo en un paisaje. El zoom es difícil y rara vez se puede llegar en tan cerca como le gustaría capturar detalles. Es por esto que los objetivos zoom son mejores, pero no necesita una macro a menos que la intención de tomar fotografías de detalles conceptuales del ojo de tu modelo.

Como siempre, jugar con configuraciones de iluminación y el equipo que utilice, y divertirse. Sólo asegúrese de que su intención sigue siendo para capturar el rostro y la belleza interior.

Consejo 5:
Consejos para Shooting

Todo el mundo quiere sus sesiones de fotos para ir realmente bien. Para que esto suceda, es necesario hacer un poco de planificación previa. Es muy importante comunicarse con su equipo y con sus modelos y clientes.

Si usted está disparando para sus propios fines, (como por ejemplo la construcción de su cartera) entonces la visión de la sesión tiene que ver con el logro de lo que quiere para ella. En este caso, toda la responsabilidad de ser caídas claras y concisas sobre usted. Pre-planificación es absolutamente esencial, porque a pesar de que usted puede saber lo que está pasando en su propia cabeza, otros no. Uso de plataformas como Pinterest, Tumblr, e incluso Instagram para buscar y registrar su inspiración es una buena idea, porque entonces usted puede compartir su planificación con los miembros de su equipo, y todo el mundo puede hacer preguntas para aclarar lo que puede ser confuso . En mi tiempo como fotógrafo, he encontrado que la una sesión más conceptual se convierte en la planificación previa y la claridad más se requiere.

Ahora, por otro lado, si usted está tirando para un cliente, la claridad es también muy importante, pero viene desde el otro lado de las cosas. Muchas veces, usted tiene que trabajar muy duro para asegurarse de que el cliente entiende lo que es posible y lo que no lo es. Esto es lamentable, pero es sólo la realidad de trabajar con los clientes. Eso no quiere decir que usted no conseguirá nunca un

cliente legítimamente maravillosa que entiende la fotografía, pero estar preparado para cualquier gama de cosas.

Hay ciertas preguntas que debe hacer a su cliente, con el fin de tener una idea más clara de lo que quieren que su rodaje para que parezca. Lo primero es lo primero, debe conocer el lado comercial de las cosas. Conozca su presupuesto, y saber cuánto puede permitirse el lujo de trabajar con ellos en él sin comprometer usted o sus ganancias. Saber cuántos cambios atuendo que les gustaría, y si usted tiene un estudio, si lo quieren allí o en una ubicación de su elección. Averigüe si ellos también quieren copias físicas de las imágenes acabadas, y si lo hacen, que quede claro que se trata de un cargo adicional, a menos que cuentan con un paquete que incluye.

Después, usted necesita para hablar de concepto. Volviendo a los tipos de belleza fotografía, usted debe preguntar a ellos lo que el estilo que busca en primer lugar. ¿Quieren belleza clásica, la belleza conceptual, o gabinete? Una vez que haya reducido que abajo, averiguar lo estético que les gustaría. Es probable que, si se le encargó, a continuación, que han ya tienen algunas ideas en mente. Pero puede ser difícil de conseguir exactamente lo que quieren expresarse correctamente, a menos que tienen alguna experiencia con las artes o la fotografía. Estética puede ser difícil para algunas personas a diferenciar de un estilo o género. Si tienen problemas, les pedimos que utilice algunos adjetivos para describir qué es lo que están buscando. También puede sentarlos frente a Pinterest y tener a crear una tabla de referencia para usted. Todo esto debe hacerse antes de la sesión, en la preparación para ello.

También pregunte a su cliente para traer su propia ropa y hacer su

propio maquillaje a menos que piense en tener un estilista y / o el maquillaje artista presente. De esa manera, cuando llegan a la sesión, usted estará listo para ir.

El siguiente paso con cualquier cliente es hacer que el ambiente sea lo más cómoda para ellos como sea posible. Usted puede hacer esto mediante la implementación de una variedad de técnicas. Comience con confianza. Si esta es tu primera sesión de pago o su número 300, debe colocar un aire de confianza en lo que haces. Sepa dónde están sus ubicaciones son, tener todo configurado y listo para ir antes de tiempo, y ser amable, cortés y preparado como usted da sentido a su cliente. La mayoría de las personas no están seguras de cómo posar, por lo que tendrán que dirigirlos. No tenga miedo de ir y mostrarles cómo posar, o para ajustar su postura, aunque siempre se debe pedir permiso para hacerlo primero.

Haga su ambiente acogedor también. Proporcionar bebidas y aperitivos, especialmente si hay niños involucrados, y permitir a su cliente para seleccionar un poco de música para jugar durante el rodaje. Esto ayudará a amplificar su estado de ánimo, y hacer la sesión aún más divertido para todos los involucrados.

Por último, nunca se debe permitir a su cliente para tomar decisiones de edición para usted. No puedo creer que esto es algo que tengo que atender, pero, por desgracia, a partir de mi propia experiencia personal, lo es. Si bien puede ser una cosa para mostrar a un cliente de su monitor de la cámara o la pantalla del ordenador con el fin de infundir algo de confianza en sus capacidades, ni se te ocurra simplemente entregar a un cliente su cámara o les permiten recogerlo cuando usted no está buscando. Se trata de un pasivo a la espera de pasar. Por un lado, puede ser que caen y se rompen con

su equipo, y entonces ¿dónde te gustaría ser? Por otra parte, hace unos años, me entregó un cliente mi cámara mientras estaba sentado a su lado para supervisar. Yo quería que ella me diga que enmarca a ella le gustaba hasta el momento. Para mi horror completo, comenzó a borrar las imágenes que no le gustaban, y me dejó con sólo 30 imágenes para trabajar. No estaba contento con el resultado final, y tampoco I. Además, en términos generales, que no quieren borrar nada hasta que lo vea en una pantalla completa, a menos que sea tan encima o por debajo o fuera de foco que usted sabe no será utilizable. Así como lo hace su edición, tenga en cuenta lo que su cliente le ha pedido, pero no permitirles tomar las primeras ediciones. Escoja los que le gustan más, y comparte sus sugerencias, y permitir que se estrechan hacia abajo desde allí.

Consejo 6:
Doble Check, Triple Check

Siento que este es un consejo que incluyo en cada libro o artículo que he escrito en la fotografía, pero es tan importante que no me importa la predicación de nuevo, porque creo que no importa el género, conduce a muy excelentes fotos.

A medida que disparar, lo que necesita para duplicar y triplicar comprobar todo lo que estás haciendo. Puede parecer un poco poco vieja escuela, pero cuanto más se puede conseguir su imagen precisa en la cámara, mejor vas a ser. Es como cualquier otro proceso. Si lo haces cada paso correcto es más probable para conseguir el mejor resultado final que pueda.

Una gran cantidad de fotógrafos de hoy nunca han experimentado el mundo del cine, por lo que no entienden lo que es tener 36 tiros y eso es todo. Mientras que la fotografía digital es una bendición que es mucho más barato y más fácilmente disponibles para todas las personas, la mentalidad de que a menudo acompaña trae un inconveniente. La gente entra en esta mentalidad en los que creen que porque tienen fotos ilimitadas, sólo puede disparar un montón de basura y escoger lo bueno después. También creen que debido a que Photoshop y Lightroom son estas herramientas increíblemente útiles que existen, pueden simplemente "Solucionarlo más tarde." Repito, Photoshop y Lightroom son herramientas para la mejora. No son herramientas Fix it mágicos; están limitados por la calidad inicial de una imagen, y por lo tanto, si su calidad de imagen

comienza comprometida, cualquier cosa que haga es sólo va a empeorar la situación.

Cuando se toma el tiempo para asegurarse de que usted tiene una imagen de base de alta calidad, entonces las posibilidades de cómo se puede empujar esa imagen convertido prácticamente ilimitadas. Y es por eso que digo, doble control y triples comprobar todos los ajustes, y tomo el tiempo para intervenir en realidad atrás y mirar el monitor mientras dispara. Si usted siente que es necesario, llevar un par extra de ojos con usted a la punta que fuera si algo empieza a ir un poco torcidas.

¿Cuáles son algunas cosas que usted puede hacer para asegurar que usted obtiene la imagen de mayor calidad?

- Asegúrese de que usted tiene su tipo de archivo ajustado correctamente. Usted quiere disparar en RAW, también conocido como un archivo CR2 para los usuarios de Canon o un archivo NEF para los usuarios de Nikon. Usted puede tener la tentación de simplemente ajustar la cámara a DNG o TIFF con el fin de ahorrar espacio, pero no lo hace. Mientras que estos formatos de archivo son excelentes para la impresión desde después de haber semi-terminados o terminados sus ediciones, que no contienen toda la información que un archivo CR2. Ahorran espacio, seguro, y es bueno tener una copia, pero de eso se trata. Debe ser una copia, no el archivo maestro.

- En términos de procesamiento de imágenes, sé que algunas personas prefieren Lightroom. Si bien es maravilloso para poder ver todas sus imágenes a la vez, me parece que la calidad de imagen es mucho mejor por el procesamiento en

Capture One o Camera RAW, lo que se hace específicamente para el formato de archivo que desea utilizar. Cualquiera de estos programas son realmente va a mejorar su imagen y tire de la mayoría de la información de ella como sea posible. Usted será sorprendido por la cantidad de sus fotos mejoran.

- Formatos de archivo aparte, también hay que prestar atención a su imagen a medida que disparar. No se limite a configurarlo, conseguir una buena imagen, piensa que está listo, y luego disparar un montón de imágenes muy rápido, sólo para encontrar que usted corta el codo o en la mano o en la parte superior de la cabeza después. Tome una foto de prueba. Tome varias fotos de prueba, y tómese su tiempo. Asegúrese de que la iluminación es exactamente como usted lo quiere, y asegúrese de que, tan bueno como su modelo se ve delante de usted, está en el lugar correcto en el marco. Verificación doble que no ha cortado ninguna de las ramas.

- Si el modelo comienza a sudar quitó el maquillaje o el pelo empieza a ser un poco loco, haga que su MUA y / o estilista en la mano para los retoques. Confía en mí, no quiero tener que pasar horas en Photoshop después retocar fuera cada poco pelo. Puedo garantizar que vas a tener que hacerlo por lo menos un poco, pero sólo hacer las cosas un poco más fácil en ti mismo. Lo mismo ocurre con la correcta aplicación de maquillaje, que se va a hacer defectos menos evidentes y más fáciles de limpiar después. Y después de todo, se trata de una sesión de belleza. El maquillaje es importante.

Si prestas atención y llegar a ser muy detallista con sus retoños, usted encontrará que corren mucho más suavemente y eres capaz

de sacar más provecho de ellos.

Consejo 7:
Comunicar sus necesidades

Siento que este consejo va de la mano con el último. Si usted está en constante control en el estado de las cosas (son sus luces en el lugar correcto, es su modelo en el marco, es que enmarca exactamente cómo lo quieres, es cosas tachuela afilada? Etc ...), entonces usted debe ser también el check-in en su modelo.

Realmente no importa si ese modelo es profesional o simplemente un amigo que accedió a hacer el rodaje y que nunca ha disparado antes. Usted tiene que comunicar sus necesidades, asegurarse de que estén claras, y el registro de entrada periódicamente con sus modelos para asegurarse de que se sientan cómodos y entender lo que necesita de ellos. Al igual que cualquier tipo de trabajo, la comunicación entre jefe y empleado, así como del cliente, tiene que quedar claro.

¿Cuáles son algunas cosas que usted puede hacer para ayudar a que sus objetivos claros? A mi juicio, esto es donde la moda y la belleza de superposición y sugeriría fuertemente haciendo uso de una tabla de estado de ánimo. Esto es especialmente cierto para una sesión de belleza que es conceptual, porque lo que algo significa que usted puede no significar lo mismo a otra persona, por lo que tiene que ser claramente explicado. Sin embargo, un tablero de estado de ánimo también puede ser útil para capturar un cierto estado de ánimo que desea que sus modelos para evocar. Incluso si usted ha dado sus modelos la opción de seleccionar el tipo de estado de

ánimo que quieren para sí mismos, aún así es buena para hacer una tabla de estado de ánimo para asegurarse de que todos estén en la misma página. Hacer esto también es muy útil para su maquilladora y asistente si los tiene, ya que puede ayudar a seleccionar la paleta de colores y le ayudará a cabo de manera más efectiva. Un par de plataformas fáciles en el que para hacer una tabla de estado de ánimo son Pinterest, Polyvore, y Tumblr. Con cualquiera de estos, usted puede compartir con cualquier persona involucrada y también que puedan colaborar con usted.

Sin embargo, la comunicación no debe detenerse ahí, porque eso es sólo considera el trabajo de preparación. Incluso si usted piensa para asegurarse de que todos estén en la misma página, es necesario comprobar en toda la sesión de fotos. Tener una conversación privada con su persona de cabello y maquillaje, y pídales que le muestran sus paletas y las ideas de diseño antes del día de la sesión. De nuevo, el más complicado o conceptual de la sesión es que el este paso más necesario se hace.

Comuníquese con sus modelos continuamente. Si son nuevos en esto, que es muy probable que ellos están nerviosos, y esperan su consuelo y guía en cómo deben ser planteando. Incluso si no está seguro, no actúan como él. Al afirmar su autoridad (en una especie, forma divertida, por supuesto) que ayudan a dar a todo el mundo la confianza, incluido usted, y usted puede guiar a su lanzamiento a la plena realización. Incluso si su modelo es profesional, debe comunicar sus necesidades para asegurarse de que usted consigue plenamente lo que usted necesita para su cartera, así como que conseguir lo que necesitan. Discuta esto con anticipación y pedir lo que necesitan. Por ejemplo, incluso si sólo estás haciendo muy de cerca disparos a la cabeza, si su modelo solicita algunos cuerpos

completos de su cartera, arrojar algo de allí. Lo mismo ocurre con su artista de maquillaje, y siempre asegúrese de dar crédito completo y vincularlos a su sitio.

Asegúrese de que esta comunicación se prolonga durante la duración de su rodaje. No hay nada peor que una sesión de tensas silencio. Lo creas o no, pero parte de su trabajo como fotógrafo es hacer que todos se sientan a gusto y divertirse con él. Una cosa que me gusta hacer a fin de facilitar esto es sólo para conocer a mis modelos antes de la filmación. Podría ser tan simple como sacarlos al café o simplemente sentarse con ellos 20 minutos antes para preguntar acerca de sí mismos y de cómo su día va. Esto ayuda a construir la confianza, familiaridad y facilidad de conversación. De esta manera, durante el rodaje, son más propensos a escuchar a usted cuando usted da sentido, y más probabilidades de hacer preguntas cuando no saben exactamente lo que quieres decir.

Y tener en cuenta que, a menudo, la fotografía tiene que ver con ajustes menores, no los grandes. Así que no nos sentimos como si estuvieras siendo "poco quisquilloso" si usted se encuentra el tener que decir cosas como, "se mueven ligeramente hacia la izquierda", o "cabeza alta, no, no es tan alta, abajo, hay que ir. "correcciones de detalles menores como estos pueden ayudar a hacer o romper su rodaje.

Otro método para comunicar sus necesidades es demostrar físicamente lo que quieres decir. A veces, nos hacemos una idea en la cabeza que se muestra más fácil que explicar. Incluso si usted no puede hacerlo completamente, simplemente decir: "Algo así como esto", y demostrar, a continuación, corregir el modelo, ya que le imitan. Lo más importante, no tengas miedo de hacerte parecer

como un poco de un tonto. Las probabilidades son, su modelo podrían sentir de esa manera, sobre todo cuando son nuevos en esto. (Si son profesionales, es probable que no tenga que demostrar. Después de todo, se obtiene lo que se paga, pero esto no siempre puede ser ayudado, sobre todo cuando alguien le está pagando para hacer una sesión para ellos).

Use cualquier método crees que funcionaría mejor para usted, y no importa qué, siempre mantenga la energía de su rodaje y positivo. La felicidad y el confort en una nueva situación hace que las personas más propensas a escucharte. Que se diviertan durante su rodaje; risa, broma, jugar buena música, ofrecer café o bagels. Y si se le da dirección y su modelo hace un excelente trabajo siguiente, asegúrese de que usted les dice, o incluso les muestra el monitor. Esto aumentará su confianza y mantener el buen impulso.

Consejo 8:
Procesamiento Publicar

Con un poco de rodaje, no va a haber algún tipo de procesamiento post en cuestión. Es bien sabido que la industria de la belleza (y la industria de la moda) son conocidos por esto. Cuando pensamos colectivamente de los anuncios de belleza, pensamos en estos brillantes, imágenes de revistas brillantes que son tan lleno de todo tipo de retoque. Déjame que te cuente un secreto sin embargo. No te excedas.

La razón por la que la belleza la fotografía no se considera técnicamente moda es porque no se trata de ropa, se trata de una versión elevada de la persona en ellos. Claro, puede ser una fantástica versión, otro mundo de esa persona, pero usted querrá asegurarse de que todavía son reconocibles. Esto significa que si usted quiere hacer cualquier cara o el cuerpo de adelgazamiento, lo hace mínimamente. Si se trata de un rodaje conceptual para sus propios fines, no dude en utilizar el procesamiento posterior, según sea necesario para lograr lo que vamos a ir. Sin embargo, lo que principalmente quiero centrar este capítulo sobre son brotes que han sido encargados por personas que quieren que para que se vean glamoroso. Una vez más, permítanme repetir que el objetivo es que se vean como una versión elevada de sí mismos.

Cuando usted va a retocar tu foto, siempre sugiero, por supuesto, que usted hace sus ediciones básicas primero. Cosas como la corrección de balance de blancos, corrección de color, corrección de

la exposición ligera si es necesario, los niveles, recortar si es necesario. Entonces, usted realmente quiere centrarse en la piel porque la mayoría de los tiros de belleza se centran en la cara. La piel debe ser impecable. Mucha gente tiende a pensar erróneamente, sin embargo, que esto significa que todo tiene que ser brillante. Bueno, usted quiere un poco de brillo, pero no va hacer que su niña se parece a un androide. Si lo hace el suavizado de piel, y el zoom al 300%, te encuentras con que la piel se ha conservado ninguna textura, te has ido demasiado lejos. Además, usted desea mantener la nitidez en todos los demás aspectos de la fotografía. Hay un montón de técnicas para hacer esto con, y yo sugeriría hacer algunas investigaciones para encontrar el que más te guste, o que se adapte al proyecto en particular el mejor. Sin embargo, sí quiero decir que mi método favorito es utilizar el filtro de paso alto. Ahora, por lo general, el filtro de paso alto se utiliza para afilar, pero si lo usa en combinación con el modo de fusión de superposición y se invierte, es causa hermosa suavidad en la piel. La mejor parte de esto es que se puede utilizar el regulador de opacidad en el modo de mezcla para ajustar la cantidad que desea que afecte la piel. Por supuesto, usted quiere hacer esto de una manera no destructiva. Crear una segunda capa con el fin de hacer el suavizado en la cima de. Si te equivocas, puedes borrar y empezar de nuevo.

Antes de entrar en el alisado, asegúrese de que su piel está preparada correctamente. Use una capa de ajuste de color por primera vez en el fin de eliminar cualquier enrojecimiento y atenuar manchas. Esto hará que la piel mucho más fácil para suavizar y quitar manchas de. A continuación, crear una nueva capa por encima de eso, y el uso de la herramienta de sanación lugar para quitar las imperfecciones. Para hacerlo con eficacia, debe hacer zoom en al menos un 300% y el uso de la más pequeña,

cepillo suave necesario para el tamaño de la mancha.

Ahora, podemos entrar en el alisado. Crear una copia de la imagen original con todas las correcciones aplicadas. Entonces, usted va a establecer esa copia para superponer modo de mezcla, lo que hará que se vea realmente demasiado contrastado y duro. A continuación, aplicar el filtro de paso alto. Usted quiere que sea lo suficientemente fuerte para poder ver detalle en los ojos y las pestañas. Aplicar y luego invertirlo. La imagen probablemente parece ser muy suave. A partir de ahí, ajustar la opacidad de su modo de mezcla hasta que te gusta lo que ves en la piel en particular. Usted está probablemente va a pensar que el resto de la imagen es aún demasiado blanda. Pero con el fin de mantener la piel cómo lo quieres, tendrás que aplicar una máscara de capa y volver a enfocar los ojos, las pestañas, los labios, el cabello y la ropa. Acercar después de que haya terminado y asegúrese de que todavía se puede ver la textura de la piel.

Por último, limpiar los pelos lejos de Europa (y es posible que también desee acercar y limpiar cualquier pelo evidente en la cara) y usted debe ser bueno para ir. Recuerde que debe mantener lo glamoroso, pero natural.

Conclusión

Espero que ahora, usted se siente seguro en la organización de su propia belleza disparar. Si es su primera, o eres un fotógrafo experimentado que ha estado teniendo problemas con conseguir sus brotes fluyan sin problemas, usted debe encontrar un consejo o dos aquí eso es útil para usted. A pesar de que he incluido una sección sobre las lentes y el equipo, me siento, como siempre, que las principales partes de lo que va a hacer que su rodaje plazo foto es con éxito su capacidad de comunicarse bien con sus modelos y la gente que está trabajando.

Tan importante como tener el equipo actualizado puede ser, si no se está comunicando con éxito con sus modelos y su equipo, las cosas no van a salir como quieres que lo hagan. Mantenga abiertas las líneas de comunicación abiertas entre usted y sus clientes, y que sean conscientes de lo que es posible y lo que no lo es.

Tómese su tiempo durante el rodaje, un paso atrás y mirar el monitor de vez en cuando, Asegúrese de que usted está siendo muy particular acerca de sus metas para que pueda alcanzarlos. Si usted planea su lanzamiento correctamente, será muy divertido, y se le lleva en una larga tradición en la belleza de la fotografía.

Preface

* * * Before you get started reading* * *
I have a ONE TIME ONLY offer you can't pass up!
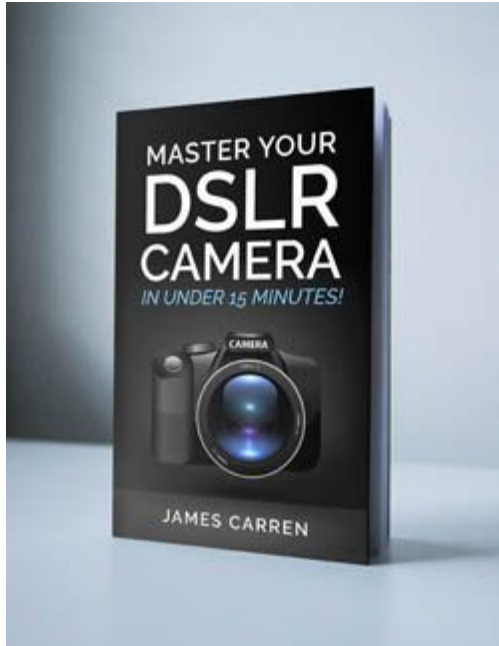
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(Thank Me Later!!)

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Portrait Photography

9 Tips Your Camera Manual Didn't Tell You about Portrait Photography

(FRENCH VERSION)

James Carren

2015 Sender Publishing

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Introduction:
Types de Portraiture

Lorsqu'il est confronté à la notion de portrait, la plupart des gens pensent immédiatement et grincer des dents des portraits peu flatteurs de lycée. Alors que le portrait traditionnel - et son rejeton, le headshot - sont certainement un type de portrait, il existe une myriade d'autres types ainsi. Et un photographe capable peut toujours créer une gracieuse, portrait traditionnel.

Autres types de portraits sont: l'environnement, le documentaire, le glamour et boudoir, la mode, style de vie, conceptuel, figuratif, abstrait, et l'auto-portrait, entre autres. Je vais vous expliquer un peu plus sur chaque type avant que nous commencions à apprendre à les prendre.

Un portrait traditionnel est généralement prise en utilisant un système d'éclairage à trois points simple, avec l'accent mis sur le visage. Il peut être étroitement axé sur le visage, aussi longtemps que le visage est claire et nette et ne soit pas prélevée en aucune façon. Ceux-ci sont destinés à être documentations de l'apparence d'une personne et sont généralement prises avec le sujet debout ou assis sur un tabouret ou une chaise. Personnalité peut et doit encore être capturé par le langage du corps du sujet.

Portrait de l'environnement est le suivant, et il est un de mes favoris. Il est un peu comme le documentaire en ce qu'il est vrai à la vie de votre sujet, mais il peut être plus posé et plus fluide. Ici, le

visage est toujours important, mais vous voulez vous assurer de capturer les bizarreries de l'environnement ainsi. Vous êtes essentiellement de faire une déclaration au sujet de la personne ou des personnes dans l'image par l'intermédiaire de leur environnement. Portraits environnementaux peuvent être faites n'importe où qui est pertinente pour vos sujets, d'un emploi à un appartement à un endroit qu'ils fréquentent.

L'imagerie documentaire est un peu différent du portrait de l'environnement. Alors que le portrait de l'environnement peut être soit posé, ni sincère lorsque le sujet est conscient de la photographe, un sujet de documentaire peut-être pas. Si les sujets sont conscients de la photographe, qu'ils ont généralement établi une relation de longue date, ce qui permet à leurs murs de descendre. En outre, contrairement au portrait de l'environnement qui peut être allumé par un éclairage étrangère si nécessaire, documentaire portrait utilise la lumière naturelle ou disponible. Une série documentaire peut aussi comprendre la nature morte ou la photographie de paysage ainsi.

Glamour coups sont également généralement désignées comme des coups de beauté. La photo doit donner une représentation de l'objet, mais le sujet sera habillé et dans le maquillage glamour. Il est une image fantastique, et, en conséquence, l'éclairage est souvent dramatique. Boudoir a une sensation semblable à un coup de glamour, vers le bas pour le maquillage et éclairage dramatique, mais l'accent est mis sur l'érotisme et de l'appel, et peut être tiré soit en lingerie ou nue.

Portrait de mode chevauche la ligne de démarcation entre un tir de la mode et de portrait. Par exemple, un coup de feu corsé la mode

ne peut pas être considéré comme un portrait, car la photo met l'accent sur les vêtements, pas la fille en eux. Un portrait de la mode se concentre dans au moins au niveau de l'épaule et annonce souvent de maquillage ou de coiffures. L'aspect de la mode est toujours présent, et la photo peut ne pas être spécifiquement à propos de la jeune fille, mais sa personnalité est beaucoup plus évidente.

Un portrait de style de vie se réfère au genre de portraits qui comprend des photos de fiançailles ou des portraits de famille dans le parc. Les sujets de décider comment ils veulent regarder, et ce genre d'ambiance qu'ils veulent capturer, et le photographe le crée. Il est la brillante version posé d'une vérité.

Portrait conceptuel est mon préféré et est généralement comment je travaille. Il est expliqué dans le nom: l'image est-concept et de chaque article et de poser dans l'image revêt une importance particulière. Ils peuvent être pris à huis clos ou construits, et sont souvent une combinaison des deux ensembles de maquillage et élaborées. Ils peuvent également être de nature narrative.

Figuratif et abstrait portrait Veer le plus éloigné de portraits traditionnels, en ce qu'ils ne peuvent pas même contenir un visage en eux du tout. Portrait de représentation est en fait, intentionnellement pas un visage. Au lieu de cela, il peut être une photographie qui se rapporte à l'artiste et des objets personnels. Par exemple, il pourrait être une photo de jouets de l'enfance, quelque chose de prospective intitulé comme Artiste âge de cinq. Résumé portrait, à son tour, peut inclure des sections d'un visage, comme les yeux, les lèvres ou le nez qui ont été découpées et réarrangés. L'image pourrait également être volontairement floue, faite avec

une longue exposition, ou autrement rendue artistiquement. Chaque choix fait en ce qui concerne le placement et la couleur aura un sens ou un thème spécifique pour l'artiste.

Enfin, nous avons l'auto-portrait, ou l'selfie professionnel. Fidèle à son nom, elle est prise par l'artiste d'eux-mêmes, souvent en utilisant un trépied ou déclencheur de poche pour aider.

Je pensais qu'il était important de mentionner tous ces types parce que le premier chapitre traitera de la façon de déterminer une esthétique personnelle. Pour ce faire, vous devez avoir une connaissance approfondie de toutes les choses qui constituent un portrait. En ce qui concerne l'éclairage, je vais seulement répondre spécifiquement aux types de portraits plus réalistes, bien que dans le chapitre sur le travail de post-production, je vais proposer des techniques pour créer des portraits conceptuels ou abstraits.

Chapitre 1: Détermination de votre esthétique

La première chose à faire avant de prendre votre appareil photo est de déterminer quel type de portrait que vous souhaitez prendre. Les spécifications pour un tournage fait avec la lumière naturelle ou disponible sera complètement différent que les spécifications pour un tournage en studio, ou une combinaison des deux. Je vais répondre à la fois dans ce livre.

Une fois que vous avez déterminé votre type, pensez esthétique. Comment aimeriez-vous votre image à regarder? Voulez-vous que ce soit dramatique ou naturel? Aérographe ou true-to-life? Souvent avec le portrait, il est bon d'avoir ces idées déjà en place afin que vous sachiez ce que l'équipement dont vous aurez besoin pour y arriver. Dessinez votre installation d'éclairage proposé et décider si vous devez également utiliser des outils, tels que des gels et des drapeaux, pour créer les dominantes de couleur ou rebondir la lumière sur votre sujet. Demandez-vous si vous avez besoin d'une toile de fond parfaite, et si oui, si elle doit être une moitié pour un headshot, ou d'un complet pour la prise de vue l'ensemble du corps.

Une excellente façon d'obtenir des idées, surtout si vous êtes nouveau dans le genre du portrait photographie, est de regarder d'autres photographes qui vous vous sentez pourrait être influente ou important pour vous. Il suffit de faire une recherche sur Google, par exemple, des photographes conceptuels. Veillez également à la

recherche de renom magazines de photographie, comme Magnum, LightWork, mousse, et la cellule photoélectrique. Bookmark artistes qui vous intéressent et de renvoyer à eux si vous vous sentez coincé dans votre travail style choisi.

Il est toujours bon, aussi, d'avoir une connaissance pratique de l'histoire de l'art du portrait. Souvent, surtout avec un travail conceptuel ou de représentation, les artistes font référence aux styles et les concepts des autres. Bien que ce soit parfaitement loisible de le faire, il est bon de savoir ce que les artistes que vous pourriez potentiellement être le référencement. Il rend votre compréhension de la structure, la configuration et le concept d'autant plus forte, car il a le pouvoir de compréhension derrière elle.

Il serait négligent de ma part de parler de l'histoire de l'art du portrait et non parler de Julia Margaret Cameron, qui était l'un des premiers à sortir de la boîte du portrait traditionnelles pour créer classiquement posé, portraits de personnages conceptuels. En outre, elle a souvent permis à ses sujets de faire évoluer leurs positions que l'exposition a eu lieu, provoquant une douceur à ses images qui n'a pas été populaire à l'époque.

Sauter un peu moins d'un siècle, il est important de noter la présence de deux George Hurrell et Edward Steichen, qui a popularisé ce que nous savons aujourd'hui que Old Hollywood Glamour et / ou portraits Noir. Vous savez l'image ainsi: une jeune femme coiffée magnifiquement se penchant dans la lumière, venant de l'obscurité.

Ensuite, il y a Dina Goldstein, un photographe conceptuel

contemporain bien connu pour ses sets minutieusement construits et des images controversées, comme sa série Barbie.

Faire de la recherche peut vous inciter à rendre le travail plus créatif et éclairé .

Chapitre 2:
Établir un répertoire avec votre sujet

Souvent, quand on se prépare à faire une séance de portrait, photographes amateurs seront voir de la même façon qu'ils voir le tournage d'un paysage. Mais il ya une énorme différence, parce que tant que vous ne faites pas la litière, l'environnement est indifférent à votre présence. Les gens, d'autre part, fonctionnent un peu différemment. Chaque personne, peu importe qui il est, deviendra immédiatement conscient de soi lorsqu'il est mis en face d'une lentille, peu importe la circonstance. Cette conscience de soi peut se manifester de plusieurs façons, à partir du modèle de raidissement, à gigoter ou d'autres bizarreries, ou même de devenir une personne totalement différente de celle que vous vous apprêtez à photographier. Il peut tourner sur un autre, plus sexy, ou persona plus confiant, pensant que est ce que vous voulez qu'il projet.

Dans certains cas, comme dans le glamour et la photographie peut-boudoir, cet autre personnage peut être exactement ce que vous voulez, mais dans la plupart des cas, il est pas. Comme le photographe, il est de votre devoir de briser tous les murs que votre sujet peut avoir mis en place. Pour ce faire, vous devez établir ce que je voudrais faire référence à comme un répertoire de travail.

Commençons par régulière vieux portrait traditionnel. Vous voulez que votre objet à se tenir droit, mais vous ne voulez pas qu'il regarde raide. Vous aussi vous ne voulez pas lui à remuer avec leurs

mains, ce qui peut provoquer un mouvement dans le cadre. Même si vous êtes de vieux amis avec votre modèle, à moins qu'il a posé pour vous à plusieurs reprises précédentes, vous devez considérer qu'il sera nerveux et / ou se comporter différemment parce que la dynamique a changé. Vous, étant derrière la caméra, êtes en contrôle de la situation, alors que dans votre amitié, il y a un échange plus équitable de donner et prendre. Pour que vous obteniez le naturel que vous cherchez, il sera nécessaire de lui faire confortable.

Une stratégie que je tiens à utiliser est d'avoir mes modèles viennent en avant le tournage pour obtenir leur maquillage et les cheveux fait. De cette façon, une conversation commence et vous êtes en mesure d'avoir plus de votre dynamique de l'amitié typique. Vous pouvez aussi expliquer à vos modèles quel genre de photos que vous cherchez. Lorsque vous obtenez en face de la caméra elle-même, assurez-vous que, si vous réglez l'éclairage et de faire quelques coups d'essai, vous gardez la conversation et les blagues circulant. Cette poursuite aidera à les garder à l'aise. Vous pourriez même être en mesure de prendre plusieurs photos de test sans modèles aperçoive. Certes, ceux-ci seront ce que je appelle "entre-deux" coups de feu, et sauf si vous êtes vraiment chanceux, vous ne recevrez pas de celles utilisables à partir de l'essai. En outre, la chance est pas ce que nous voulons nous concentrer sur ici. Le point est que, au moment où vous commencer le tournage pour de vrai, ils ne seront pas l'accent sur la caméra autant.

Si vos modèles commencent à obtenir à nouveau nerveux, continuer à parler à eux comme vous continuez. Peut-être raconter une histoire drôle ou leur donner un encouragement ou une critique fondée sur leur modélisation jusqu'à présent. Rassurez-les qu'il est

normal de se sentir comme ils regardent stupide, parce qu'ils ne font probablement pas. Si ils font quelque chose de mal, ou pas tout à fait à votre goût, corrigez-les délicatement. Cela peut même vous obliger à monter et réajuster physiquement. Dans l'ensemble, tout au long de votre session, gardez la conversation et la bonne énergie aller, et essayer d'obtenir quelques sourires naturels hors d'eux.

Lecture d'une bande-son de la musique qui correspond à l'humeur de votre tir peut aussi être un moyen naturel pour obtenir les inhibitions tombent, et si vos modèles sont particulièrement agité, il pourrait être une bonne idée de leur demander de se lever et de danser autour et stupide . Cela va assouplir les et les faire rire.

Avec à la fois le portrait de l'environnement et le documentaire, les exigences sur le photographe et le sujet sont tout à fait différent. Alors que dans le portrait documentaire, le sujet ne doit pas nécessairement de savoir que vous leur tirer dessus, portraits environnementaux sont plus posé, donc ce qui est nécessaire. Et je crois que, même avec le documentaire, il est généralement préférable que le sujet sait que vous êtes là. De cette façon, vous pouvez commencer, comme dans le portrait traditionnel, de construire une relation avec votre sujet. Ça va être un peu plus difficile dans ce sous-ensemble, cependant.

Généralement, lorsque vous choisissez de faire un portrait environnemental ou une série documentaire, votre sujet (s) sera gens que vous venez de rencontrer. Peut-être qu'ils ont un travail vraiment intéressant, ou une forte foi religieuse, ou un mode de vie loin de votre propre. Quoi qu'il en soit que vous a attiré à eux, il est souvent pas la meilleure approche à juste marcher droit et dites que vous voulez pour les photographier. Alors que certaines personnes

vont dire oui, la plupart le seront pas, surtout si vous voulez sonder une partie particulièrement de leur vie privée. Cependant, vous pouvez vous présenter, exprimer votre intérêt, et de commencer à apprendre à les connaître. Le temps qu'il faut pour gagner la confiance peut varier, en fonction de vous et de votre sujet. Ceci est la raison pour laquelle les projets documentaires peuvent prendre des années, peut-être des décennies. Vous devez avoir beaucoup de patience. Après un certain temps, aborder le sujet de la prise de photographies. Malgré la confiance que vous avez construit, ils pourraient être hésitants et ont besoin câline. Prends ton temps; précipitant pourrait tuer votre projet. D'autre part, ils pourraient être très ouvert à elle.

Lorsque vous commencez à photographier pour les portraits environnementaux ou documentaires, la situation avec votre sujet sera similaire à une séance régulière de studio. Elle aura certains nerfs, et peut même être frustré ou en colère avec vous pour toujours son tir, même si elle a accepté le projet. Poussez par cette étape et continuer. Après un certain temps, cela va diminuer, et elle va cesser, même à remarquer la caméra. Encore une fois, ce processus prend beaucoup de temps et de dévouement. Il paie bien. Une fois que vous avez gagné ce niveau de confiance, vous aurez la possibilité de prendre une partie de vos plus candides, photos véridiques. Il est à vous à la recherche d'eux, cependant.

Chapitre 3:
Réglages de l'appareil

Je tiens à dire ici que, pour faire un portrait d'aspect professionnel, vous devez être en utilisant seulement des paramètres semi-automatiques ou manuelles. Vous avez besoin de prendre une lecture de compteur, et réglez votre appareil sur un mode de mesure qui exposera ainsi l'arrière-plan, mais mettre l'accent sur le sujet. Je dirais évaluative ou en mode partiel.

Une fois que vous avez déterminé vos paramètres optimaux d'ouverture et la vitesse d'obturation pour la lumière que vous allez travailler avec, pensez à votre mode de prise de vue et votre sujet. Si vous allez à la prise de vue à partir d'un trépied, vous pouvez probablement vous en sortir avec une vitesse d'obturation plus lente ou moins profond profondeur de champ. Si vous photographiez à la main, avoir votre modèle tenir en place et prendre une photo de test pour vous assurer qu'il n'y a pas aucun flou de bougé. Si il est, régler l'exposition pour rendre votre vitesse d'obturation plus rapide. Mode Programme peut être un bon mode prise de vue pour commencer, car il va calculer l'exposition correcte pour vous, et puis vous pouvez simplement changer en conséquence de retirer tout le tremblement.

Vous aurez également à déterminer qui est votre sujet. Si vous filmez avec un adulte, vous devriez être très bien avec une vitesse d'obturation qui est compense seulement pour votre propre bougé. Si, toutefois, vous serez prise de vue avec un petit enfant ou un

bébé comme un modèle, vous aurez besoin d'ajuster votre vitesse d'obturation pour être très rapide. De cette façon, si elles agitent, la caméra peut toujours capturer un bon, portrait forte. Si vous avez peur qu'ils vont se montent sur vous, vous pouvez également essayer de régler votre mode prise de vue objectif AI, qui, si elle ne va pas changer la vitesse d'obturation, sera automatiquement recentrer si la distance entre l'appareil photo et le sujet change.

Chapitre 4:
Contrôle Light Inside,
A l'extérieur, et dans le Studio

Un bon éclairage est la clé de tout ce que vous allez faire dans la photographie, et il importe surtout avec le portrait. Votre sujet est le visage, de sorte que le visage est tout.

Tout d'abord, je vais vous parler un peu de contrôle de la lumière à l'intérieur, travaillant d'abord avec la lumière naturelle, la lumière alors disponibles, puis une configuration semi-studio. Deuxièmement, je vais aborder la façon dont l'éclairage peut être manipulé à l'extérieur, et enfin, je vais discuter de configurations traditionnelles en studio éclairage.

Lumière Naturelle intérieur

La lumière naturelle est sans doute le meilleur et le plus facile type d'éclairage à utiliser, surtout si vous savez comment la lumière des changements tout au long de la journée. Je dois dire, cependant, que l'utilisation de la lumière naturelle pour le portrait est un peu plus facile que avec le paysage. Pour une chose, vous pouvez utiliser la lumière naturelle en intérieur pour les portraits.

"Comment puis-je faire?" Vous demandez. Il est simple: tout ce que vous avez vraiment besoin est, un simple mur solide de couleur ou d'un de cinq pieds sans faille et une fenêtre donnant directement sur

le sur le côté opposé de la salle. De préférence, la fenêtre doit être orienté vers le nord, comme cela vous donnera le plus de lumière et plus même la lumière à un moment donné de la journée.

Vous aurez votre sujet se asseoir contre le pan de mur. Essayez de tir avec eux face à la fenêtre tout droit, de profil, et aux trois quarts. Vous devriez obtenir assez même, plaire à la lumière, à condition que votre exposition est correctement réglée.

Available Light

Cette section est tout au sujet de l'utilisation de la lumière disponible pour vous lorsque vous êtes à l'intérieur. Il est une stratégie souvent utilisée dans la photographie documentaire. Le genre est censé être le plus fidèle à la vie que possible avec une touche subjective par le photographe. Donc, quand vous allez à filmer un sujet dans son environnement, vous voulez capturer l'aura de ce lieu, aussi vrai que possible. Utilisez votre connaissance de la lumière naturelle pour vous aider. Disponible lumière consiste à être attentif et faire usage de sources autour de vous.

La première chose à faire est d'ouvrir les rideaux. Regardez pour les fenêtres en face d'un endroit où vous pouvez choisir de tirer, comme une table de votre sujet travaille à un canapé ou ils aiment à siéger. Si vous ne disposez pas de suffisamment de lumière à la fenêtre, regarder prochaine pour toutes les lampes. Vous ne voulez pas vraiment utiliser un plafonnier, afin de prendre note de l'endroit où les débouchés sont, et demandez à votre sujet si elle est bien de mettre les feux autour une fois que vous avez une idée des lieux qu'ils fréquentent. Il est même d'accord pour remplacer les

ampoules pour les rendre plus ou moins brillants. Si vous travaillez toujours avec beaucoup d'ombre, faites attention à la façon dont le sujet se déplace autour de l'espace et intentionnellement composer vos photos pour vous assurer que la lumière est bien éclairant le visage. Cela peut créer des photos agréablement dramatiques.

Combinaison Available Light et Light Studio

Pour des choses comme le portrait de l'environnement, vous pouvez soit utiliser la lumière disponible ou une combinaison de lumière disponible et de l'équipement de studio. Vraiment, tout dépend de l'espace dont vous allez travailler. Si, par exemple, vous photographiez un chef travaillant dans la cuisine, vous ne voulez pas prendre le chemin de son travail, et de la cuisine peut-être trop petit ou trop occupé pour l'équipement d'éclairage. Dans ce cas, vous pourriez essayer un flash monté en jumelé avec un flash externe qui se déclenche juste après le premier à fournir un bon éclairage d'appoint.

Si vous ne disposez pas d'un flash externe pour aller avec votre pop up flash, il est une autre technique que vous pouvez utiliser. Réglez votre appareil photo en mode programme et un faible ISO. Sélectionnez le mode de mesure évaluative, puis mettre en place le flash. Cette combinaison devrait être en mesure de fournir suffisamment de remplissage pour conserver vos photos de souffler.

Si vous ne voulez pas le look que le flash donne, et vous avez la possibilité d'apporter du matériel d'éclairage plus, essayez d'utiliser un système d'éclairage à trois points simples à fournir remplissage

et la lumière de la jante. Je vais discuter de la façon de mettre en place trois points d'éclairage dans la section sur l'éclairage de studio prochainement.

Éclairage extérieur

Oui, vous pouvez apporter l'éclairage de studio à l'extérieur. Mais avant de discuter de faire ressortir la gamme complète de lumières et un bloc d'alimentation et un générateur, nous allons parler de certaines choses très simples que vous pouvez faire pour travailler éclairage extérieur à votre avantage. Tout d'abord, utiliser l'ombre et ne tirez pas directement dans le soleil, car cela peut entraîner, une image floue soufflé. Affrontez votre modèle loin du soleil pour que le soleil peut agir comme un remplissage naturel. Les nuages peuvent aussi fonctionner comme diffuseur naturel, si il y en a. Mais la peau de votre modèle peut encore regarder un peu plat ou pas beaucoup d'éclat à elle.

Pour résoudre ce problème, essayez d'utiliser les diffuseurs et les réflecteurs. Un diffuseur est une surface blanche qui va rebondir la lumière en arrière sur votre sujet. Vous pouvez en acheter un dans la forme du pavillon et que votre assistant de tenir elle à proximité ou au-dessus de votre modèle. Si vous ne pouvez pas acheter un, une feuille ou une surface métallique blanc fonctionnera tout aussi bien. Remarque: un diffuseur peut aussi être simplement considéré comme un réflecteur blanc. Autres couleurs de réflecteurs fourniront des effets différents. Je ai un qui est de cinq couleurs différentes en un: blanc, noir, argent, or et bronze. Si rectangle sur le visage du modèle correctement, il peut apparaître un éclat métallique subtile sur les pommettes de votre modèle, ou tout le visage. Noir, contrairement aux autres couleurs, aidera à éliminer

l'excès de lumière la face, et de créer plus d'ombre.

Si vous choisissez de faire ressortir le kit d'éclairage complet, voici ce que vous aurez besoin: Un bloc d'alimentation, un générateur à exécuter sur, et deux feux ou moins. À tout le moins, une lumière de remplissage, et au plus, un remplissage et un Hairlight. Afin de les rendre moins dure, vous aurez envie d'utiliser une boîte à lumière pour diffuser votre lumière. Si vous ne pouvez pas faire tout cela, essayer juste un modificateur de lumière sur votre flash de l'appareil externe.

Éclairage de studio

Maintenant, nous allons parler du monde massive de l'éclairage de studio. Il n'y a pas moyen que je peux couvrir tout dans cette courte introduction à l'art du portrait, mais je ferai de mon mieux pour couvrir les bases.

La première chose que je veux aborder est que, comme avec l'aide de la lumière naturelle à l'intérieur pour prendre un portrait, vous aurez besoin d'un bel espace grand ouvert avec un mur blanc ou de plaine et une fenêtre en face. Puisque vous serez manipuler complètement la lumière dans ce cas, la pose des fenêtres avec des rideaux noirs est une excellente idée. Vous aurez également besoin d'une transparente en taille (habituellement environ six pieds de long) et certains C-stands pour les tenir en place. Un C-stand est juste un grand poteau qui peut être ajusté, avec une longue tige au milieu sur lequel vous pourrez glisser votre transparente. Celui mis en place et pris en charge, nous allons passer à l'équipement d'éclairage de base dont vous aurez besoin.

D'abord, vous aurez besoin de votre bloc d'alimentation et kit flash. Un bloc d'alimentation est un type de générateur, et vous allez brancher vos lumières en elle afin qu'elle puisse contrôler le mécanisme flash des lumières. Ils vont aller au large, en liaison avec l'obturateur. Vous pouvez obtenir un bloc d'alimentation asymétrique ou un bloc d'alimentation symétrique. Packs de pouvoir asymétriques diviser la lumière dans la façon dont vous spécifiez, le sens, par exemple, que l'un de lumière peut être fourni avec soixante dix pour cent de puissance et un second avec trente si besoin est. Paquets symétriques de cours fournissent de l'énergie uniformément. Étant donné le choix, je serais toujours choisir un bloc d'alimentation asymétrique, parce qu'ils sont plus flexibles. Vous pouvez toujours en créer un tout simplement de cinquante-cinquante. Avoir un assistant de poche est également utile, parce que vous pouvez modifier vos paramètres de la télécommande et le tirer hors sans avoir à toucher le pack. Cela étant dit, il faut toujours aller plus et décharger votre bloc d'alimentation avant et après une séance.

Ensuite, vous aurez besoin pour obtenir quelques lumières. Lumières chaudes devraient fonctionner parfaitement, et ils viennent comme un stroboscope avec un couvercle réflecteur. Vous pouvez également juste quelques flashs lisses, avec différents types de réflecteurs. Assurez-vous que peu importe quel genre de réflecteur chefs que vous obtenez, grilles peuvent être montés sur eux. Grilles viennent dans différentes formes et les écarts, avec l'un des plus populaire étant un nid d'abeilles. Ceux-ci peuvent créer de la lumière et de l'ombre affecte intéressante. Certainement obtenir un peu, jouer avec eux et voir ce que vous aimez.

Dernière sur la liste de l'équipement est modificateurs de lumière.

Comme indiqué ci-dessus, les réflecteurs qui viennent sur flashs, ainsi que des grilles en nid d'abeille, sont deux types de modificateur de lumière. Pour certaines configurations d'éclairage, vous allez aussi avoir besoin: boîtes à lumière, des parapluies, des réflecteurs, des filtres de gel, et les portes de la grange, pour ne nommer que quelques-uns.

Boîtes sont mous certains de mes outils préférés. Ils viennent dans une variété de tailles, et sont montés sur le réflecteur de lumière. Boîtes mou répandre la lumière de façon plus uniforme et agréablement sur un sujet. Fidèles à leur nom, ils se ramollissent également des poutres de lumière difficiles.

Parapluies servent également à concentrer la lumière en étant monté sur le dessus de votre flash ou une lumière chaude. Ils captent la lumière et de rebondir en arrière sur le sujet. Réflecteurs métalliques peuvent également être construits dans la partie inférieure du parapluie, fournissant lueur facile. Alternativement, vous pouvez avoir un assistant de tenir celles-ci à un angle vers le visage du modèle, comme avec les configurations d'éclairage extérieur.

Enfin, stocker sur tous les petits accoutrements vous pouvez attacher à votre lumière. Voici un rapide résumé de certains types qui vous aideront à décider ce que vous avez besoin, mais je vous conseille de prendre un ou deux de chacun d'eux et jouer avec les différentes situations d'éclairage qu'ils créent. Le monde de l'éclairage de studio est si vaste qu'il est très difficile d'apprendre beaucoup sans faire et l'expérimentation.

Portes de grange, snoots et grilles tous aident à concentrer la

lumière de différentes façons. Portes de la grange sont exactement ce que son nom l'indique et peut être fermé sur votre lumière pour éviter les déversements non désirées ou pour filtrer la lumière et permettent seulement un peu à venir à travers. Tout dépend du niveau d'opacité de vos portes de la grange. Snoots sont minuscules, luminaires en forme de cône, et ils aident à créer un étroit faisceau de lumière focalisé. Cela peut être bon pour l'éclairage des détails très précis. Grilles ont été discutés.

Gels affectent également la lumière, sauf qu'ils ne dirigent pas la lumière, ils modifient la couleur de cette lumière. Les pochettes sont généralement livrés avec un arc en ciel de couleurs que vous pouvez couper et pince pour vos lumières. Vous pouvez également utiliser plusieurs couleurs dans une pousse, ou couleurs différentes empilés les uns sur les autres. Si le changement de couleur apparaît très pâle à vos yeux, ne vous inquiétez pas. Devant la caméra, la couleur viendra travers comme très concentré.

La dernière pièce d'équipement que vous pouvez envisager est appelé Capture One. Capture One est un programme qui fonctionne en conjonction avec Lightroom pour vous permettre d'attacher votre appareil à l'ordinateur. Tethering signifie simplement que la photo va aller directement à partir de l'appareil photo à l'écran de l'ordinateur après la prise de vue. Ceci est grand parce que vous pouvez immédiatement voir en plein écran ce que l'image ressemble, si elle est assez tranchant, et tout autre nombre de considérations esthétiques. Si vous ne l'aimez pas, vous pouvez le supprimer immédiatement plutôt que de le faire plus tard, et si vous aimez, mais il est pas exactement ce que vous recherchez, vous pouvez l'utiliser comme une référence pour diriger votre modèle plus loin. Il existe d'autres programmes en dehors de Capture One,

bien que Capture One est la norme de l'industrie.

Configurations d'éclairage

La plupart des configurations d'éclairage dont vous aurez besoin de comprendre sur votre propre par l'intermédiaire de l'expérimentation, et vous pouvez créer une configuration d'éclairage succès en utilisant un certain nombre de lumières. Configurations d'éclairage peut être difficile, et avec tous les autres éléments de logistique qui entrent dans la planification d'une séance photo, ça va être très utile pour tenir un cahier d'éclairage. Dans ce document, je voudrais enregistrer à la fois des configurations de base de l'éclairage que je suis sur de discuter, ainsi que toutes les expériences que vous faites ce que vous voulez. Conservez une liste de tous les éléments que vous avez utilisé pour mettre en place, ainsi que tous les modificateurs, et un comptage du nombre de tout. Aussi, d'esquisser la configuration de votre éclairage, même si elle est juste en chiffres de bâton. Décrivez comment l'éclairage regarde si vous pensez que vous ne serez pas en mesure de le rappeler à partir de l'image. De cette façon, vous avez un guide facilement accessible de renvoyer à.

Configuration Deux-léger de base

Pour cette configuration d'éclairage, qui peut bien fonctionner pour des coups de tête et des coups de beauté simple et moins dramatiques, vous avez seulement besoin de deux feux. Ce sont votre lumière touche, ou la lumière principale, et votre lumière de cheveux. Vous allez placer la lumière de cheveux derrière le modèle (bien sûr hors du cadre) et régler la hauteur de sorte qu'il est juste

au-dessus de sa tête, illuminant les cheveux. Cela aidera à séparer la tête du fond, surtout si elles sont des couleurs similaires. Vous devrez peut-être adoucir la lumière de telle sorte que un halo lumineux ne semble pas autour de la tête. Vous pouvez le faire en abaissant la tension que la lumière et / ou en utilisant une boîte à lumière, juste voir ce qui fonctionne le mieux à vos besoins. Votre deuxième feu, ou la lumière touche va juste d'un côté de la caméra, pointant sur le sujet, avec environ une longueur de cinq pieds d'espace entre votre modèle et la lumière.

Papillon éclairage

Éclairage de papillon est ainsi nommé parce que l'arrangement des lumières crée une forme qui rappelle un papillon sur le visage du modèle, par l'intermédiaire d'une ombre sous le nez. Cette ombre est l'un des rares qui est en fait très flatteur, car il rend les pommettes semblent plus élevés. Il est souvent utilisé dans le glamour ou de beauté coups. Il sera également utile si votre modèle a un menton faible. Cette configuration d'éclairage est très simple et ne nécessite qu'une seule lumière, positionné environ cinq pieds du modèle, comme avec la configuration de base. Placez votre lumière directement en face du modèle, puis la soulever quelques pieds, inclinant vers le bas pour induire l'ombre. Si vous sentez que l'effet d'ombre est pas assez fort, augmenter le peu de puissance à peu jusqu'à ce que vous êtes satisfait.

One Light

Si vous avez une lumière disponible à vous seulement, ne pas avoir peur. Vous pouvez toujours allumer votre sujet assez bien pour

égaliser les ombres sur le visage qui peut en être autrement distrayant. Pour ce style, vous devez être très prudent de ne pas créer des ombres dures, surtout si cette lumière est votre source de lumière unique. Toutefois, afin de fournir un peu de lumière de remplissage, vous pouvez utiliser toute la lumière accessible pour vous de la fenêtre.

Vous allez augmenter la lumière de sorte qu'il est juste au-dessus de la tête de votre modèle, orienté vers le bas en direction de son visage. Inclinez la lumière à un angle de quarante-cinq degrés à son poste. Transformez votre façon d'éclair bas pour ce cliché. Si vous êtes toujours trouver la lumière pour être trop sévère, essayez d'augmenter soit le stand de lumière, ou en utilisant une boîte douce pour adoucir et même la lumière. Vous pouvez également essayer cette configuration des deux côtés du modèle pour voir lequel vous préférez. L'effet final devrait être très naturel.

Rembrandt

Vous pourriez être surpris de constater que l'éclairage Rembrandt, ou l'éclairage avec beaucoup de clair-obscur (interaction intense des lumières et des ombres) est très facile à faire. Comme toutes les configurations d'éclairage au-dessus, elle nécessite un maximum de deux lumières. Une lumière va être placé de chaque côté du modèle. Mettez la lumière, comme d'habitude, à environ cinq pieds de distance du modèle, inclinés à quarante-cinq degrés, et soulevées ci-dessus la tête à environ six pieds ou plus, en fonction de votre modèle. La lumière de l'autre côté devrait être plus proche, quatre pieds ou plus à partir du modèle, à peu près au niveau des yeux. Demandez le modèle pose de sorte que la lumière tombe de façon spectaculaire à travers son visage. Le visage doit sorte d'semblent

émerger de l'ombre. Utilisez un réflecteur à la pop un peu de lumière là-dedans, que le flash est peut-être trop sévère et de créer trop de contraste.

Film noir

Juste pour le plaisir, je pensais que je jette dans un peu de mon style cinématographique préférée de l'éclairage, du film noir. Ne vous inquiétez pas, vous ne devez pas utiliser effectivement les lumières de films pour cela, mais si vous avez accès à eux, aller de l'avant. Éclairage Film noir est non seulement une configuration singulière, comme un papillon ou configuration Rembrandt. Vous pouvez tirer le style large avec aussi peu que deux feux, bien que selon la façon d'élaborer votre configuration est, vous pouvez utiliser beaucoup plus que cela.

Essentiellement, noir consiste simplement à un rétro-éclairage et un éclairage des touches. Le rétro-éclairage sera destiné à votre toile de fond ou de définir, pour éclairer de façon spectaculaire il. Comme d'habitude, vous aurez envie de placer votre lumière clé de sorte qu'il est à l'avant ou sur le côté de votre modèle, orienté vers le bas, illuminant son visage. Vous pouvez également ajouter plusieurs feux de fond, hairlights, ou autres lumières pour éclairer et créer des ombres sur les parties de votre jeu.

Chapitre 5:
Concentrer sur le visage,
Ne pas oublier, mais la pose

Comme nous le savons tous, portraits de base sont sur le point d'obtenir une bonne image du visage de quelqu'un. Vous voulez qu'il soit bien exposé, bien éclairé, lisse et sans faille. Mais beaucoup de portraits maladroits se fait parce que, même si le photographe a fait un excellent travail à capturer la personnalité et le visage du modèle, le corps semble erroné. Souvent, cela peut se produire parce que le photographe n'a pas fait attention à ce qui était dans le cadre. Tir à partir des épaules, vous ne vraiment besoin de vous soucier de la face, mais à partir de la taille, vous devez faire attention à l'expression des épaules et de la main, est trop. Peu importe comment le visage de quelqu'un détendue peut ressembler, si ses mains sont jointes ou fermé hermétiquement, il est un don mort qu'il ne se sent pas à l'aise.

Ceci est également vrai de poses du corps entier. Si quelqu'un est la modélisation dans un shooting de mode, par exemple, et elle ne se sent pas à l'aise ou est incertain d'une pose, elle ne sera pas aller pour tout le chemin, et l'inconfort se montrer. Cela fait partie de la raison pour laquelle le chapitre 2 est si important. Si vous avez la confiance de votre modèle, elle se sentira moins inhibés et être en mesure d'aller tout le chemin avec des poses et essayer de nouvelles choses. Vous devriez aussi l'encourager à le faire.

Toutefois, peu importe le niveau de confort de votre modèle, il ya

un peu norme pose pour chaque type de portrait qui peut vous aider.

Épaules

Je cherche toujours à commencer mes tirs d'essai avec les modèles assis dos droit, face à la caméra. Ils peuvent sourire ou non; selon sent plus naturelle est probablement le meilleur choix. Vous pouvez également essayer un trois-quarts ou de profil pose où ils ne cherchent pas directement dans la caméra. Variations de la ligne droite typique de portrait sont le plus le regard de l'épaule et les mains sur le look du visage, qui sont à la fois grand dans le genre de glamour. Si vous choisissez de le faire sur l'épaule, le traiter un peu comme un coup de trois-quarts, mais avec plus d'une torsion. Vous voulez que votre modèle de pivoter à la taille, pas seulement tourner la tête comme un hibou, qui à la fois et se sent mal à l'aise regards. Pour mains sur le visage, assurez-vous que votre modèle a les mains belles ou intéressantes. Si il est un coup de beauté, vous aurez envie de faire en sorte que ses mains sont entretenus et les ongles peints au préalable.

Corps entier

Une façon d'obtenir votre modèle vraiment à l'aise et de vous assurer d'obtenir une pose naturelle est de lui faire reposer comme il le ferait normalement tout en tenant une conversation avec vous. Cela laissera lui engagé et montrer sa personnalité.

Passons à la pose ou assis poses. Ceux-ci peuvent fonctionner très bien pour beaucoup de genres; ils peuvent être attrayante pour

boudoir et doux pour quelque chose comme un portrait de l'école secondaire; la différence dépend de l'expression dans les yeux et la garde-robe. Le cas échéant, avoir juste votre modèle se coucher, et essayer poses à la fois sur le ventre et le dos. Vous pouvez créer une atmosphère insouciante facile en lui faisant plier ses jambes derrière elle tandis que sur le ventre, ou en mettant ses mains en passant derrière sa tête en position couchée sur le dos. Vous pouvez créer des milliers de différentes poses tout en différenciant le placement des mains ou la tête, et l'expression dans les yeux. Soyez sûr de donner vos mots clés de modèle pour travailler avec, humeurs vous souhaitez capturer, comme effarouché, affectueux, heureux ou excité.

Postures debout fonctionnent très bien pour la mode, car ils seront afficher tout le costume de la tête aux pieds. Essayez de démarrer votre modèle dans une position très naturelle pour lui. Essayez d'avoir le déplacer autour de l'espace, certains avec les bras au-dessus de lui la tête, certains avec les mains en passant en lui poches. Tirer de la face, de côté, et les trois quarts ainsi que l'arrière pour voir ce qu'il semble le plus à l'aise et ce qui semble le meilleur de composition.

Si vous travaillez avec un modèle particulièrement délicat, voici une tactique pour essayer: les faire commencer en séance poser sur le sol. Ce sera le plus décontracté et naturel. Alors qu'il était encore sur le sol ou une autre surface, avoir son déménagement à la pose poses si elles travaillent avec le thème de votre tir. Ensuite, avoir son déménagement à une chaise, et enfin, vous pouvez l'avoir dans une position debout. Son corps sera plus souple et elle devrait être moins inhibés, surtout si vous avez besoin des poses plus sensuelles ou sexy ou irréguliers.

Dans l'ensemble, vous avez juste à paraître fort dans votre mise en scène, et vous aussi longtemps que vous avez une idée de l'ambiance et des poses vous voulez. Soyez ferme et dites le modèle que vous voulez. Tant le modèle et le photographe doivent être expérimentent et avoir du plaisir.

Chapitre 6:
Autoportraits

Les gens prennent selfies tout le temps, et peu importe ce que vous pensez d'eux, la vérité de l'affaire est que les artistes ont été la peinture et la prise de vue, ou selfies autoportraits aussi longtemps que les artistes ont existé. Avec l'avènement des smartphones qui se rabattent vers l'extérieur à partir de la prise de vue en mode auto-portrait, il est facile à faire. Et avec des affichages flippable sur certains appareils, il est facile de vous assurer que vous avez vous-même mis au point. Mais que faites-vous si vous ne pouvez pas vous voir? Prendre un autoportrait devient soudainement beaucoup plus difficile, car il est à vous de composer, mètre, objectif, pose, et tirer.

Vos deux meilleurs amis dans l'art de l'auto-portrait vont être votre trépied et votre déclencheur. Un déclencheur deux pieds ne va pas aider beaucoup, alors je suggère soit un déclencheur sans fil que vous pouvez cacher dans votre main, ou un déclencheur de l'ampoule de l'air qui a un cordon de vingt-cinq pieds ou plus, que vous pouvez cacher sous des choses comme feuilles, tissu ou accessoires. Ceux-ci sont pratiques car vous pouvez marcher sur le déclencheur, laissant les mains libres pour être expressif.

Maintenant que vous avez les choses que vous devez aider, qu'en mettant l'accent? Cela, pour moi, est toujours la partie la plus difficile, car avec le dosage, vous pouvez généralement utiliser la mesure spot afin que vous sont correctement exposés. Si le fond est trop sombre ou soufflé, vous pouvez toujours faire une seconde

exposition qui est correct pour l'arrière-plan et de les combiner, ou essayez le mode de mesure évaluative et voir si elle fonctionne mieux.

Donc, retour à la focalisation. Il n'y a rien de plus frustrant que de penser que vous avez votre plan seulement pour découvrir qu'il est floue. Essayez d'utiliser quelque chose d'autre à la distance approximative de suite que vous serez, et se concentrer sur cela. Il ne doit pas nécessairement être aussi grand que vous êtes, mais si vous voulez, vous pouvez utiliser un support de lumière ou un mannequin pour être sûr. Ou, si vous prévoyez d'être assis ou appuyé contre un mur, un arbre ou une autre structure, se concentrer sur ce que à la place de vous-même. Une fois que tout est en place, aller poser.

Il est un peu étrange prise des photos de vous, de sorte qu'il peut vous prendre quelques essais, même si vous avez tous vos paramètres techniques correctes. Pour vous aider, essayez d'appliquer certains des conseils de pose que je discutés dans le chapitre précédent.

Vous pouvez aussi avoir besoin de jouer avec la longueur focale, parce que si vous avez mémorisé les, vous pouvez constater que vous avez trop d'un côté ou de l'autre. Cela peut affecter vos dosage, la concentration et la composition. Rappelez-vous, un auto-portrait peut être aussi proche dans ou comme un zoom arrière comme vous voulez qu'il soit.

Si vous trouvez encore croyez , vous pouvez demander à un ami de venir et de regarder dans le viseur . Ils ne vont pas prendre la photo pour vous , parce que vous avez le déclencheur et que vous avez

mis toutes vos spécifications techniques , mais ils peuvent vous dire si votre composition , pose, et la concentration sont bonnes .

Rappelez-vous, aussi , que l'auto- portraits sont généralement beaucoup plus personnel que les portraits que vous faites d'autres personnes , et de vous donner le temps de créer un grand.

Chapitre 7 :
Groupes de tir

Se préparer

Prise de vue avec une seule personne est assez dur, donc la prise de vue avec des groupes nécessite un peu d'une approche différente. La patience et la confiance en prenant le contrôle de la situation vont être essentielle. La clé ici est le timing, et le plus grand du groupe, le moins de temps vous pouvez vraiment prendre pour obtenir tout droit, parce que vous allez perdre l'attention rapidement.

Commençons par petits groupes, plus faciles à gérer, comme les familles nucléaires, ou des portraits de fiançailles, bien que la majorité de ces conseils sera également applicable à des groupes plus importants, avec quelques variations. Accédez à votre emplacement à l'avance si vous savez ce que vous allez travailler avec, et de commencer à planifier où les gens devraient être debout. Pensez également à la pose que vous voulez que les gens soient en; qu'ils seront assis, debout ou appuyé contre quelque chose ou l'autre. Ce pourrait être une bonne idée de faire une esquisse préliminaire afin de vous aider à vous visualiser des photos.

Assurez-vous que vous dites à tous vos modèles à quelle heure ils ont besoin d'être là, que ce soit à poser ou pour obtenir leurs cheveux et le maquillage fait. Si vous avez quelqu'un dans le groupe qui est un traînard perpétuelle, dites-leur un temps qui est plus tôt

que vous avez réellement besoin afin de leur permettre d'arriver à temps. À moins que le portrait est d'une certaine façon conceptuelle, demander à chacun de porter une couleur solide, même si je ne dirais jamais de la même couleur. Lorsque les gens se tiennent étroitement ensemble, d'une seule couleur ressemblerait un bloc à têtes flottantes.

Trépied et Réglages de l'appareil

Quand tout le monde arrive, assurez-vous que vous êtes prêt à aller et que vous avez votre appareil photo monté sur un trépied pour assurer la stabilité supplémentaire. Coups Groupe sont tout simplement pas quelque chose que vous voulez essayer et tirer à la main. Vous devez prendre le contrôle et de dire à tous où aller, de sorte qu'ils vous font confiance et suivre vos instructions. Si vous êtes rapide et efficace, vous serez en mesure de maintenir le contrôle de la situation.

Avant de prendre la photo, même juste avec deux à quatre personnes, assurez-vous que tout le monde est prêt. Si vous les avez dans une pose et la nécessité de faire toute sorte d'ajustement, veillez à spécifier, par exemple, si elles ont besoin de se déplacer d'un pied ou un tout petit shuffle.

Tout d'abord, avant même que vous prenez une photo, assurez-vous que tous vos réglages de l'appareil sont appropriés pour ce que vous essayez de faire. Maintenant est pas le moment d'essayer d'utiliser une faible profondeur de champ, alors choisissez un haut f / arrêt. Une vitesse d'obturation rapide peut aussi vous faire ainsi, mais cette combinaison dépendra bien sûr de ce que l'exposition dont

vous avez besoin. Il pourrait aussi être une bonne idée de mettre votre appareil en mode AI servo, ou un mode de prise de vue continue, car tout le monde une fois que vous avez posé exactement comment vous voulez, il est plus facile (et plus intelligent) pour ne prendre rapidement trois ou quatre coups de feu avant de passer à la prochaine pose. De cette façon, vous avez quelque chose à choisir, et dans une situation de ce genre, qui est encore plus important que d'habitude.

Posing

Maintenant, nous allons parler de l'organisation de personnes. Évidemment, vous voulez que vos poses d'avoir un certain mouvement dynamique pour eux. Pour ce faire, vous pouvez essayer la méthode traditionnelle d'avoir des gens se mettre à genoux et certains, et cetera, mais une meilleure idée si vous avez besoin de variation de hauteur pourrait être d'avoir des gens faire des tabourets et chaises. Et plutôt que de choisir d'organiser les gens avec toutes les personnes de petite taille à l'avant et à l'arrière de haut, seulement le faire pour certains d'entre eux. Également placer certaines personnes de grande taille vers le centre d'un groupe et les gens plus courts sur les côtés pour la variation.

Si vous avez un très grand groupe de personnes, et / ou ils sont tous dans des poses très dynamiques, vous pouvez prendre des photos avec un objectif grand angle, ou au moins avoir un à portée de main. Souvent dans les photos de groupe, ça va être difficile de mettre tout le monde dans le cadre si elles sont trop dispersés. Cela signifie que les gens vont avoir besoin de toucher l'un l'autre, et dans ce cas, si le groupe est petit ou grand, vous devez regrouper les gens qui ont des relations étroites. En outre, les personnes ayant

accolade ou placez les mains sur les épaules ou ramasser les uns les autres est aller chercher beaucoup plus naturelle et beaucoup moins gênant que si elles étaient tout simplement debout dans une ligne droite.

Sur place

Il y a un peu plus de spécifications qui devraient être prises en compte si vous êtes tir sur l'emplacement de la place dans un studio. Tout d'abord, lors de la sélection d'un emplacement, assurez-vous qu'il est assez grand pour accueillir tout le monde dans le groupe. Dans certains cas, vous pourriez avoir à obtenir un peu de créativité, mais le faire fonctionner à votre avantage. Si il y a des escaliers ou d'autres surfaces élevées disponibles pour vous, avoir des gens sur eux et certains restent bas. Cela aidera aussi à créer le dynamisme que vous devez garder la photo intéressant. Il vous demandera de se lever plus élevé ainsi, parce que vous ne voulez jamais à tirer quand prendre un portrait. Personne ne veut regarder le nez de quelqu'un d'autre. Plus, abattant vous donne plus de possibilité d'être créatif.

Deuxièmement, vous aurez envie de l'emplacement d'avoir une certaine importance pour les personnes ou scène que vous photographiez; Sinon, pourquoi se donner la peine de choisir un emplacement, par opposition aux lignes épurées d'un studio? Si il est un shoot conceptuel, considérer l'histoire que vous essayez de dire et de choisir le réglage en conséquence. Si vous filmez une famille, groupe d'amis, ou collègues de travail, choisir un endroit qui a une signification pour eux ou reflète leur personnalité. Vous pouvez même poser des questions sur certaines suggestions qu'ils pourraient avoir.

En studio, vous ne devez pas vous soucier de lignes d'horizon, tandis que sur l'emplacement que vous faites très certainement. Vous ne voulez jamais la tête des gens de frapper la ligne d'horizon; il est distrayant. Assurez-vous de regarder à travers votre objectif que vous rédigez votre tir. Ce qui ne ressemble pas à elle croisera à l'œil nu peut très bien se croisent dans une photo.

Détails

Enfin, il ya les détails à considérer. Vous pouvez penser que plus votre photo de groupe, les moins de détails doivent être considérés, mais pensez à ceci: Les gens passent beaucoup plus de temps à regarder des photos de groupe que ce qu'ils font des photos non-groupe. Ceci est parce qu'ils veulent regarder pour leurs amis et / ou des parents au sein du groupe. Donc, vous devez prêter attention à des choses comme des bijoux emmêlés, lacets défaits, les cheveux et les yeux fermés flyaway. Évidemment, certaines de ces choses peuvent être fixés en post-production, mais le plus de travail que vous pouvez faire à huis clos, le mieux. Vous aurez également besoin de dire à tout le monde dans la photo d'incliner vers le haut le menton légèrement, pour éviter le double menton et le cou.

Post-production

Même si le chapitre 8 va entrer dans les détails de la retouche , je me suis senti nécessaire de mentionner que, parfois , peu importe la façon dont de nombreuses photos d'un groupe que vous prenez, pas tout le monde dans la photo va regarder grand. Cette probabilité augmente plus le groupe obtient . Donc, lorsque vous choisissez votre image finale , vous pourriez avoir à composites plusieurs

coups ensemble pour obtenir exactement ce que vous avez besoin. Choisissez la meilleure image de base avec le moins de problèmes : bonne exposition , bien mettre en évidence et de détail de l'ombre , de bonnes poses . Vérifiez vos autres photos pour fixer ces visages qui pourraient avoir les yeux fermés ou le flou de mouvement .

Chapitre 8:
Les bases de la retouche

Retouche de base est en fait très simple à faire et ne comporte pas de grave altération des caractéristiques d'un modèle. Elle consiste plutôt à rendre sa beauté naturelle regarder le meilleur qu'il peut. Les choses et le montant que vous faites pour un portrait seront diffèrent avec l'âge du modèle, mais le but ici est que vous voulez que le résultat final à un aspect lisse et presque sans faille, mais toujours réelle. La plupart de mes instructions se appliquera à Photoshop, toutefois, le flux de travail Lightroom va travailler de façon très similaire pour les corrections de base, et je avons quelques trucs que je ferais mieux il aime.

Processus général pour tout modèle

Lorsque vous importez vos images dans Lightroom ou Photoshop, vous aurez besoin de faire les corrections de base avant toute retouche peut avoir lieu: corriger l'exposition, si nécessaire, mettre en place les faits saillants, assurez-vous que les ombres sont riches, et des cultures ou redresser si votre composition était un peu hors de bits. Je recommande toujours d'essayer de faire ces corrections avec l'outil de redresser avant de recourir à la culture, parce que vous perdez de la résolution de l'image en culture. Ajustez également les dimensions et le type de fichier si nécessaire afin de ne pas oublier plus tard.

Édition non destructive

Afin de protéger votre fichier d'origine et de prendre l'habitude d'édition non destructive, assurez-vous que vous êtes soit faites votre correction de tache sur une copie de la couche d'origine ou sur un calque vide. De cette façon, si vous gâcher et ne remarquent pas jusqu'à ce que vous effectuez un zoom arrière multiples clics plus tard, il vous suffit de zoomer, trouver la section qui doit corriger, et l'effacer de la deuxième couche, au lieu de partir complètement à partir du haut à nouveau . Ce ne sont pas juste une astuce pour l'endroit de guérison pinceau ou même une suggestion. Édition non destructive est quelque chose qui doit absolument être fait afin d'éviter beaucoup de chagrin plus tard. Il est beaucoup plus facile de supprimer des couches et de travailler à partir de là que de recommencer complètement, et ce qui est pire est que beaucoup de gens qui éditer destructive ne même pas enregistrer des copies ou JPEG d'origine, ce qui les expose plus que dans une impasse: ils peuvent jamais ré-éditer ou de corriger les erreurs.

Chez les adolescentes et jeunes Modèles Adultes

Les adolescents ont l'acné, et ceci est la première chose que vous aurez à supprimer avant que vous pouvez faire toute sorte de lissage de la peau. Heureusement, cela est assez simple à faire. Zoom sur votre photo à environ 300 pour cent, et sélectionnez l'outil pinceau spot de guérison. Assurez-vous de régler votre pinceau pour les différentes sections de l'acné, ce qui rend la brosse seulement aussi grand que cela doit être pour enlever la tache. Cela permettra d'assurer que la brosse ne laisse pas une marque évidente sur la peau. Assurez-vous aussi que votre brosse échantillonne toutes les couches, est contenu courant, et est mis à zéro pour cent dureté. Un autre truc que je l'ai appris dans mon temps en utilisant l'outil

endroit de guérison est que vous ne pouvez pas faire glisser le pinceau sur la zone que vous éditez. Cela se débarrasse des imperfections rapidement, mais laisse aussi une preuve évidente de l'édition. Au lieu de cela, cliquez plusieurs fois au même endroit pour enlever tout cela.

Lissage de la peau

Il y a beaucoup beaucoup de techniques qui vont réussir à éliminer les rides et adoucir les pores. Je vais parler de mon favori - et à mon avis, le plus facile - option dans Photoshop.

Tout d'abord, vous allez faire une copie de votre image retouchée jusqu'ici. Regroupement vos couches par ce genre de retouche que vous avez fait est un moyen facile de garder tout facile à trouver. Veillez également à étiqueter chaque étape comme vous allez le long de sorte que vous ne soyez pas confus. Donc, en faire une copie, et l'étiqueter "lissage de la peau." Allez jusqu'au mode fondre, et le changer de la normale à trop. Oui, il semble très étrange, je sais. Ensuite, monter et appliquer le filtre passe-haut. Il est pas dans la galerie de filtre, mais est plus bas dans le menu sous «autres». Zoom sur le visage de votre modèle et ajuster le rayon jusqu'à ce que vous commencez à voir que l'ensemble de ses fonctionnalités sont clairement définis. Ne pas trop; sur-affûtage peut rendre votre photo look vraiment faux. Soyez sûr que vous faites cela sur votre couche de copie, le même que celui que vous avez changé en mode superposition.

Après cette étape de votre image apparaît incroyablement plus aiguisé, et vous pensez peut-être: «Comment est-ce censé lisser la

peau de mon modèle?" Ceci est où l'outil inverti est à portée de main, et fera ensuite le filtre passe-haut faire le contraire de affûter: ramollir. Bien sûr, tout comme l'image était trop forte il y a une minute, il sera désormais plus doux, et l'adoucissement sera également affecte parties de son visage qu'il ne devrait pas. Donc, vous allez faire usage du masque de calque. Appliquez-le à votre couche de passe-haut, et aller sur le modèle yeux, les cils, les lèvres, les sourcils et les cheveux d'apporter cette texture avant. Vous pouvez également apporter de la texture de la peau juste très légèrement si la peau semble trop lisse pour vous.

Rougeur Retrait

Les deux modèles les plus jeunes et plus âgés peuvent avoir des taches cutanées rouges que le maquillage ne veut tout simplement pas couvrir. Alors que vous pouvez essayer d'utiliser un outil endroit de guérison et / ou des outils de correspondance des couleurs, vous risquez de perdre une grande partie de la texture de la peau que vous souhaitez conserver. La meilleure façon de résoudre la couperose est de supprimer le rouge de la peau et puis fixer toute rugosité de la peau. Pour ce faire, créez un calque Teinte / Saturation. Encore une fois, vous ne voulez pas mettre modifications à droite sur votre original. Sélectionnez le curseur rouge, et le déplacer tout le chemin jusqu'à la saturation complète. De cette façon, vous serez en mesure de voir très clairement tous les rouges dans la photo, où ils sont dans la peau, et donc, où vous voulez changer le plus. Utilisez les deux curseurs sur fond de teinte / saturation (ils genre d'ressemblent à de petits crochets noirs) pour affiner la mise au point de sorte que seuls les rouges dans et autour du visage sont touchés. Si vous avez beaucoup de rouges vifs ailleurs dans l'image, ils peuvent également être touchés, mais ne

vous inquiétez pas: vous pouvez toujours les ramener au plus tard en utilisant un masque de calque. Après vous avez votre domaine d'intervention, laisser tomber la saturation du rouge vers le bas et regarder disparaître toute la couperose. Si vous avez encore un endroit vraiment embêtant, vous pourriez avoir besoin de faire également l'utilisation du tampon de duplication et de repérer les outils de guérison.

Chapitre 9:
Fluidité Outil

Manipulation avancée est un sujet très vaste et je ne peut absolument pas tout couvrir. Comme les compétences d'éclairage, ces différentes compétences de manipulations peuvent prendre beaucoup de temps et des heures et des heures de pratique pour apprendre.

Une des techniques les plus utilisées de retouche populairement consiste minceur le modèle, que ce soit juste un peu ou extrêmement. L'outil Fluidité est utilisé pour ce faire. L'outil Fluidité déforme les choses, ce qui signifie que non seulement il peut être utilisé pour la minceur, mais il pourrait aussi potentiellement être utilisé pour des choses comme les portraits conceptuels.

Fluidité ouvre sa propre boîte de dialogue d'outils lorsque vous le sélectionnez. Ces outils peuvent être trouvés dans le coin supérieur, à gauche de la boîte de dialogue et de haut en bas sont: l'outil avant de chaîne, l'outil de reconstruire, l'outil de plisser, l'outil de ballonnement, l'outil poussoir de gauche, l'outil de la main et l'outil de zoom. Lorsque vous travaillez sur une section spécifique du corps du modèle, vous aurez envie de zoomer et de se déplacer en utilisant l'outil de main à cette section de l'image. Assurez-vous de régler la taille et la pression de l'outil pinceau comme vous allez. Je recommande de commencer avec une grande taille de la brosse et de travailler votre chemin vers le bas pour les petits détails, mais vous aurez probablement besoin d'une brosse plus petit que vous

pensez d'abord, même au début.

Si vous cochez la case Mode avancé, vous aurez accès à un peu plus de outils et des options beaucoup plus spécifiques de pinceau. Les outils supplémentaires sont: l'outil lisse, l'outil virevolter dans le sens horaire, et le masque de gel et de dégel des outils de masque. Vous avez également la possibilité de contrôler votre densité de la brosse et d'ajouter un masque à certaines parties de votre image si nécessaire. Tous les outils sont assez explicites, sauf à première vue, l'outil de masque de gel et de dégel outil de masque. Tous ces outils font est assurez-vous que un masque sur votre image est protégée pendant que vous réglez les autres parties à liquéfier, puis vous donne la possibilité de retirer cette protection lorsque vous avez terminé ou si vous devez travailler sur une autre section.

Lorsque vous utilisez l'outil Fluidité, vous voudrez au moins utiliser une souris, sinon un comprimé ou syntiq, pour vous donner un contrôle supplémentaire, car l'outil Fluidité prend une part extrêmement léger. Ceci est vraiment un de ces outils que vous avez juste à pratiquer, alors avant de vous avez un vrai shoot qui exige ce type de montage, vous devez tirer vers le haut un vieux portrait et jouer avec elle. Essayez de faire à la fois à l'aérographe et surréaliste regarde avec elle.

Conclusion

Vous avez commencé la lecture de ce petit livre parce que vous vouliez en apprendre un peu plus sur le monde de l'art du portrait. Portraiture est l'un des genres les plus difficiles de la photographie à maîtriser car elle nécessite beaucoup plus de la photographe de paysage ou ne filmez des objets. Lorsque vous avez affaire à des gens, vous avez également à travailler avec leurs niveaux de confort et assurez-vous qu'ils comprennent exactement ce qu'on attend. Vous devez à la fois devenir une personne de personnes et un leader patient, même si vous n'êtes pas.

L'éclairage est également très important, parce que tout un paysage peut être en mesure de récupérer de l'éclairage so-so, un visage a tellement de coins et recoins que la lumière peut faire peu flatteuse. Portraiture est aussi beaucoup plus cher, parce que beaucoup de ses sous-genres vous déplacer dans le domaine de l'éclairage de studio, et un bon équipement de qualité ne vient pas pas cher. Non seulement cela, mais il va prendre beaucoup de pratique, de patience et d'expérimentation pour apprendre tout ce qu'il y a à savoir sur des configurations d'éclairage. Je ne l'espère, cependant, que les quelques configurations à une ou deux légères je ai parlé sont assez pour vous commencé à prendre un portrait solide.

Vous avez aussi d'apprendre à poser des modèles, parce que si vous avez le luxe de travailler avec des professionnels, ils ne sauront pas comment le faire eux-mêmes, et même alors, la direction et la communication sont essentielles. Avec la pratique, vous serez capable de gérer non seulement un modèle, mais un grand nombre,

et après que vous avez obtenu un grand coup, vous avez les compétences nécessaires pour développer, éditer et imprimer à tout ce que l'esthétique que vous essayez de créer.

Bien sûr, la pratique rend parfait, donc continuer à lire sur l'art du portrait photographique. La seule façon que vous allez vraiment apprendre et obtenez vos portraits de qualité professionnelle, cependant, est d'entrer en studio et de tirer!

NOIR BLANC LA PHOTOGRAPHIE

12 secrets pour maîtriser l'art du noir et blanc Photographie

James Carren

2015 Sender Publishing

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Introduction

Je l'ai tiré beaucoup de film noir et blanc dans mon temps en tant que photographe. En fait, je pense qu'il peut être un de mes médiums préférés dans l'ensemble de la photographie. Bien sûr, ce livre est sur la photographie noir et blanc comme il se réfère au numérique, mais quand vous faites ce choix conscient de faire quelque chose de noir et blanc en numérique, il faut être conscient que, à quelqu'un, vous allez écouter retour à cet âge analogique.

Œuvres en noir et blanc de couleur différente. Intrinsèquement, je me sens comme chaque photographe en valeur leur sel sait. Mais malheureusement, en raison de connaître cette différence, je me sens comme beaucoup de photographes faire des excuses pour mauvais travail en noir et blanc en disant des choses comme: «La composition était mieux dans la couleur", ou "Je poussai mon ISO tout le chemin jusqu'à parce que le noir et blanc grain gère mieux "Tout ce que je peux dire à des excuses comme celles-ci est que:. 1. Si votre photo est plus beau en couleur, ne pas essayer de le faire en noir et blanc pour l'amour du noir et blanc. 2. Si votre photographie repose uniquement sur la couleur pour le rendre fort, il est pas une bonne photo et vous devriez probablement trash de toute façon. 3. Apprenez à prendre une bonne photo en noir et blanc, sans trop de grain excès. Cela montre compétence technique. Si pour une raison quelconque, plus tard, vous trouvez que d'une photographie ou d'une série particulière appelle à grains en excès pour des raisons conceptuelles, ou regarde mieux de cette façon, alors vous pouvez faire ce choix esthétique, juste être conscient que vous pourriez avoir à défendre.

Avant de commencer l'apprentissage des bonnes règles sur la façon de faire une photo en noir et blanc de succès, je tiens à préciser: Quand les gens disent qu'il n'y a pas de mauvaise façon de faire de l'art, ils parlent expression. Si vous ne pouvez défendre vos choix avec de bonnes raisons, tant mieux pour vous. Mais vous voulez toujours vous assurer que vos compétences techniques sont saines pour commencer. Si, à la fin de ce livre, vous êtes toujours aux prises avec les principes de noir et blanc ou à la composition des photos fortes en noir et blanc, je voudrais vraiment suggère de prendre tout le chemin du retour à l'analogique à apprendre. Parfois, l'état d'esprit complètement différent peut vraiment aider à provoquer un changement dans la pensée et de faciliter les choses.

Décider ou non de tirer en noir et blanc

Comme je l'ai dit dans mon introduction, votre photo ne devrait jamais, jamais, compter uniquement sur la couleur. Lorsque vous décidez de faire usage de la couleur dans une photo, vous devez l'utiliser à votre avantage et avoir une connaissance de la façon dont la couleur va influer sur l'humeur de votre spectateur. Vous devriez contrôler la façon dont ils perçoivent votre photo, et la couleur est un outil énorme. Dans le même temps, savoir quand ne pas utiliser la couleur est aussi un outil énorme. Vous ne devriez jamais faire le choix arbitraire, parce que vous pensez que ce devrait être l'un ou l'autre. Qu'est-ce que la photo ou la série elle-même pour appeler?

Cela, pour moi, est la partie la plus délicate, parce que, comme un photographe analogique, je suis très conscient de quand je dois film noir et blanc chargé dans ma caméra et quand je ne le fais pas. Quand vous savez que vous photographiez en noir et blanc, il fait quelque chose à votre cerveau, où vous commencez à considérer consciemment les choses autour de vous en termes d'échelle de gris. Avec la formation et la pratique, vous savez ce qui se traduira par des couleurs à laquelle ton gris. Mais d'autre part, le bénéfice de la prise de vue en mode numérique comme la plupart d'entre vous seront, est que vous pouvez prendre toutes vos photos en couleur et ensuite avoir la possibilité d'avoir à la fois les versions couleur et noir et blanc, parce que certaines photos ne se trouvent fière allure à la fois. Cependant, si vous allez avec l'intention de tourner en noir et blanc, vous devriez garder à l'esprit que, même en regardant les versions de couleur à l'arrière de votre moniteur.

Alors, quand ya des moments que vous devriez choisir de tourner en noir et blanc? Tout le monde a vraiment leurs propres raisons personnelles, mais voici certains de mes propres:

- Vous ne voulez pas de distractions. Certaines personnes aiment beaucoup de couleur, et qui est très bien. Mais si vous avez déjà une scène particulièrement chaotique passe et que vous voulez le chaos d'être présent mais pas écrasante, vous pouvez choisir de tourner en noir et blanc. Noir et blanc peuvent aussi être une aide particulière si vous trouvez la scène générale attire l'attention loin de votre sujet. En réduisant tout en noir, blanc, et gris, le cerveau est plus facilement en mesure de se concentrer sur le contenu.

- Vous avez juste ne l'aimez les couleurs dans une scène vous avez tiré, mais la scène elle-même est génial. Je suis vraiment gros sur la théorie des couleurs, et donc sur l'utilisation de la couleur pour contrôler les perceptions de votre spectateur. Si vous configurez vos propres photos dans un studio, alors vous devriez être en mesure de toujours seulement obtenir les couleurs que vous voulez dans une photo. Cependant, la plupart d'entre nous vont sortir et se promener à prendre au moins une partie de nos photos, ou nous faire embaucher et jetés dans des situations telles que les mariages, où nos palettes de couleurs ont été largement choisi pour nous. Donc, dans ce cas, vous pouvez éliminer une palette de mauvais goût en utilisant noir et blanc.

- La photo a des couleurs ennuyeux. Vous pouvez également utiliser noir et blanc d'injecter un peu plus de drame dans une photo forte qui est plat quand il vient à la couleur.

- La photo est très basée sur la forme et la ligne. Si vous voulez faire de votre photo encore plus géométrique, propre, ou simple, réduisant à noir et blanc peut faire cela. Cela fonctionne particulièrement bien avec des choses comme des gros plans détaillés de l'architecture.

Les différences de tons et Contraste

Ce qui est cool à propos de noir et blanc est que vous avez tellement d'options, et je suis pas vraiment sûr que beaucoup de nouveaux photographes de réaliser cela. Je pense que certaines personnes ont cette perception du noir et blanc étant une chose d'un oeil, et que est probablement parce que quand la plupart des gens commencent avec noir et blanc, ils veulent que tout soit dramatique et punchy. Ne vous méprenez pas, dramatique et punchy est certainement un choix valable à certaines occasions, mais vous ne voulez pas faire défaut à elle. Ce que je suggère est que lorsque vous faites votre première série en noir et blanc, vous allez de l'avant et obtenir que sur votre système. Signification, tirer, puis tourner la manivelle tout en place. Montez votre ISO avant de tirer, et de faire tout ce super haut contraste en poste. Vous savez que vous voulez, et de parler des expériences que je ai eu, je sais que vous le ferez. Mais après cette première série, la mettre derrière vous, et de réaliser que noir et blanc est beaucoup plus subtile et plus polyvalent que vous au début, il a donné le crédit pour.

Dans votre deuxième série, vous voudrez peut-être essayer d'aller très, très doux. Par cela, je veux dire, qu'il y ait seulement de petits changements de tons dans les scènes que vous voulez photographier et dans la façon dont vous travaillez avec la photo en poste. En faisant cela, vous trouverez certainement ce qui esthétiques vous vous penchez plus vers, et vous pouvez constater que vous détestez réellement les deux extrêmes. Mais en explorant à la fois, vous pouvez plus facilement travailler à quelque chose au milieu qui

devient votre propre esthétique.

Même après que vous pensez que vous avez trouvé une esthétique qui est agréable pour vous, ne vous arrêtez pas en elle. Avec chaque corps de travail que vous faites, vous devriez vous demander, "Qu'est-ce que nécessite cette photo? Est-il censé être doux et éthéré, ou faut-il frapper mon spectateur sur la tête? "Si vous ne connaissez pas la réponse, considérez votre contenu. Quel est le sujet de la photo? Que voulez-vous de votre spectateur de se sentir?

Rappelons également que sombre et la lumière sont différentes de contraste élevé et faible. Considérez où vos ombres et de lumière sont, et où vous voulez que l'accent soit, car croyez-le ou non, votre état d'esprit affecte vraiment comment vous tirez, et ensuite développer quelque chose. Votre psyché est une partie essentielle de l'œuvre d'art, et vous remarquerez comment il change que vous passez par différentes étapes dans votre vie.

Expérimenter de tir et d'impression peut vous ouvrir à de nouvelles possibilités en tant qu'artiste, et peut également vous aider à changer jusqu'à anciennes photos de façon spectaculaire, dans de nouvelles et passionnantes des œuvres d'art.

Être techniquement compétent

En tant que photographe, je tente de lire beaucoup de choses sur ce que les autres photographes font et comment ils font leur travail. Chacun a sa propre philosophie, et je dois rien, mais le respect de ce que, si vous êtes autodidacte, ou, comme moi, est allé à l'école pour apprendre votre métier. Mais une des plus grandes choses que je appris à l'école que je me sens comme photographes autodidactes sont souvent défaut est la compétence technique.

La compétence technique est ce qui sépare les photographes professionnels des amateurs, et alors que je ne comprends qu'il peut être difficile d'apprendre et de comprendre tous les chiffres et les mathématiques qui va avec, une fois que vous l'apprendre, il deviendra une seconde nature pour vous.

La raison pour laquelle je soulève cette question parce que, récemment, je lisais à propos de l'artisanat en noir et blanc, et il y avait un photographe qui a dit que l'ISO n'a pas d'importance quand il vient en noir et blanc parce que le noir et blanc peut gérer beaucoup plus de grain que la couleur peut. Cela est vrai parce que vous pouvez certainement nettoyer le bruit en noir et blanc beaucoup plus facilement. Tonale, tons de gris sont plus proches les uns des autres que les colorants sont, donc quand vous nettoyer, vous ne vont pas pour obtenir des changements de couleur géniaux de la même manière parce que les couleurs ne vont pas se laisser entraîner dans un dans l'autre. Cependant, si le bruit est pas quelque chose que vous voulez, vous ne devez pas simplement laisser votre ISO monté au quelque chose de ridicule. Et en effet, si

le bruit est pas quelque chose que vous vous sentez affecte directement la façon dont vos téléspectateurs vont percevoir votre photo (comme dans, il ajoute quelque chose que vous ressentez est essentielle) puis tirer sur une norme ISO qui est "normal" pour la photo .

ISO ou ASA, vient tout droit de la photographie analogique et se réfère à la vitesse du film. ISOs lente, comme 100 ou 200, vont produire des images qui sont le grain lisse et bas, où ISO 800 aurait un peu de grain. Avec les caméras numériques, vous pouvez pousser encore plus haut. Je pense que mon appareil photo (qui est tout à fait obsolète, malheureusement) remonte à 3200, avec de nouveaux modèles poussant nombre absolument ridicule. Quels films rapides (ou des sensibilités ISO élevées que le cas peut-être) faire est de vous permettre d'obtenir plus de lumière dans le film essentiellement. Donc, si vous photographiez dans l'obscurité, vous allez probablement avoir besoin d'un très haut ISO afin de voir ce qui se passe si vous ne disposez pas de toute autre source de lumière. Mais cela entraînera inévitablement dans le grain, et je ne se soucient pas ce que quelqu'un dit, même si le grain noir et blanc est moins distrayant et / ou plus facile à manipuler, cela ne signifie pas que ce soit bon ou que vous devez l'utiliser tout simplement pour le plaisir d'être énervé.

Pour être sur le côté sécuritaire et vraiment vous assurer que je suis en train de l'information que je veux faire, je vais généralement tire avec un film 400 ISO. Cela signifie aussi que, généralement, mon ISO sur mon numérique est d'environ 400, pour votre scène intérieure typique. Il est un ISO qui est en plein milieu de la fourchette générale qui est pourquoi cela fonctionne si bien. Bien sûr, avec un appareil photo numérique, vous serez en mesure de

dire assez rapidement si cela fonctionne ou non, et d'ajuster en conséquence. Si vous voulez vraiment que aspect granuleux intense, je dirais tir d'une image sur un ISO normalisée et l'autre sur une élevé. De cette façon, si vous changez d'avis plus tard, vous avez des choix. Je dirais aussi en utilisant des expositions équivalentes à varier la façon dont beaucoup de mouvement, ou l'absence de celui-ci, que vous avez dans votre image. Cela peut changer votre perception de votre image tout autant que le contraste peut varier.

Faites attention à la Lumière

Cela peut sembler une évidence, mais je me sens toujours le besoin de réitérer. Les photographies sont faites parce que de la lumière, de sorte que vous ne pense que ce serait la seule règle vous ne seriez pas oublier. La quantité de photos que je vois prises au mauvais éclairage, cependant, semble dire le contraire.

Avec noir et blanc, comme nous l'avons discuté, tout est rogné au minimes. Il est moins gênant; il peut être plus austère. Sans couleur, il est plus difficile de cacher vos erreurs, ce qui est pourquoi je me sens si de nombreux photographes amateurs maigres sur la couleur comme une béquille.

Quand vous allez prendre vos photos, faire attention non seulement à la question vous photographiez, mais aussi aux conditions lumineuses environnantes votre sujet. Depuis noir et blanc a vraiment la capacité de réduire tout vers le bas à la forme pur si vous le permettez, envisager la lumière une partie de celui-ci. Après tout, la façon dont la lumière et les ombres tombent sur et interagissent avec votre sujet peut également créer la forme. Vous voulez également que la lumière soit agréable sur le sujet, bien que le noir et blanc, je l'impression que vous avez plus de liberté de faire usage de quelque obscur extrême.

Expérience avec des zones de profond et sombre et la lumière, et de voir comment l'échelle de gris réduit les choses à la géométrie pure. Je vais être poursuis avec ce concept dans mes prochains chapitres.

Texture

Certaines personnes pensent que la texture est plus important en noir et blanc que dans la couleur, alors que je suis d'avis que je l'aime en tout. Cependant, comme avec l'éclairage, je ne me sens qu'en noir et blanc, il peut être très important, surtout si vous voulez faire le travail abstrait conceptuel. Votre choix de textures, ou son absence, si vous choisissez, faire une déclaration intégrante de votre travail. La texture peut-être même la totalité d'une image si vous voulez qu'il soit.

Texture peut également être important quand vous avez une image qui est constitué en grande partie des tons plus clairs, ceux qui sont proches du blanc ou des teintes plus sombres, ceux plus proches du noir. Lorsque vous avez une image qui a une gamme de tons très limitée, les choses peuvent commencer à se fondre dans l'autre, ce qui peut être cool, mais vous voulez aussi une certaine variation des intérêts. Ceci est où la texture entre en jeu.

Vous avez peut-être remarqué que dans les natures mortes pousses, tissu noir est souvent utilisé pour définir des objets sur. Ce tissu est presque toujours habilement drapé dans une manière de montrer la texture. Cela permet de le différencier de l'arrière-plan ou toile de fond, surtout si elle est de la même couleur.

Aussi garder à l'esprit lors de la prise de vue en noir et blanc que les couleurs similaires vont apparaître les tons comme similaires. Donc si vous avez des pommes rouges dans un bol rouge légèrement plus foncée, gardez à l'esprit que vous aurez à pousser votre

développement pour vraiment une différence, même si les pommes ont, disons, un peu de jaune, où il pourrait ressembler bien évidemment différents rouges en couleur. En outre, le jaune peut apparaître comme un ton gris similaire, donc garder cela à l'esprit que vous vous préparez à faire le post-traitement. Vous pouvez pousser un canal plus que l'autre si vous le souhaitez. Pour utiliser la texture dans cette situation de différencier entre la pomme et le bol, vous pouvez envisager d'utiliser un bol texturé, comme l'un avec un motif circulaire ou dénoyautées grain du bois. Le manque de fluidité va attraper la lumière différemment, donnant tonalités différentes dans les lieux. Vous pouvez également choisir d'utiliser la pomme elle-même, en le coupant et en permettant la texture intérieure du fruit à afficher.

Utilisez la technique de rides lorsque vous travaillez avec des modèles aussi bien. Noir sur noir et blanc sur blanc tous deux l'air vraiment intéressant, mais vous ne voulez pas tout de se fondre dans tout le reste. Si votre modèle est simplement vêtu d'une chemise noire ou blanche ordinaire, essayez plissant un peu, ou ayant leur posent de manière à ce que les rides se produisent dans le tissu naturellement. Ou, si vous avez le choix de vêtements de votre modèle, les mettre dans quelque chose différemment texture de la finesse de la toile de fond, comme une robe de perles ou d'une veste en cuir. Cela est vraiment tout ce dont vous avez besoin, et la texture génère autant d'intérêt que vous ne pas besoin d'être sur le dessus.

Amusez-vous et l'expérience ... voyez comment peu ou combien texture que vous pouvez mettre dans une photographie qui a une gamme tonale similaire partout. Et quand vous prenez des portraits, peut-être ne vous colle pas avec un fond blanc uni. Des choses

comme le bois et la brique peuvent regarder surtout énervé en noir et blanc.

Composition

Je suis un croyant ferme que la composition est important, peu importe le moyen, le format, ou de l'absence ou de la présence de la couleur. Trop souvent, les nouveaux photographes utiliser la couleur comme une béquille. Et tandis que la couleur peut être un élément important d'une photographie, il doit être utilisé, ou non utilisée, à bon escient et à votre avantage. Si vous avez choisi d'utiliser le noir et blanc, comme je suppose que si vous lisez ceci, alors vous avez vos raisons. Vous savez qu'il compare tout vers le bas à la minimale, et vous savez aussi qu'il supprime la couleur comme une distraction. Il peut également être une considération esthétique. Noir et blanc, même si fait numériquement, peut aider à éliminer période de temps d'une photo. Cela fait partie de ce que je veux dire quand je dis que le moyen pares une photo jusque dans ses os nus. Il supprime toutes les considérations excédentaires. Et de ce fait, il est particulièrement nécessaire que votre composition soit très forte.

Utiliser tous les éléments de la composition de votre faveur, y compris même la couleur. Certains des éléments que vous voudrez à considérer sont: la règle des tiers, grands lignes, le poids, la juxtaposition, la profondeur, l'orientation, l'équilibre, la tension, la couleur, le cadrage, la forme. Je vais vous donner un rapide résumé de chaque terme, ainsi que la façon dont vous souhaitez appliquer dans une photographie.

- Règle des tiers: La règle des tiers est généralement la première règle appris dans beaucoup de classes d'art du collège.

Fondamentalement, vous prenez une photo et vous le divisez en 9 carrés en utilisant deux lignes verticales et deux lignes horizontales. L'objectif est de faire en sorte que la partie principale de votre composition ne tombe pas dans le carré du milieu, ce qui en ferait une image stagnante et ennuyeux dans la plupart des cas. Idéalement, vous voulez que les principaux points d'intérêt de tomber sur un ou plusieurs des intersections de lignes. Il est également très bien si elles tombent dans les bords des carrés. La règle des tiers vous aidera à briser la notion erronée que les choses doivent toujours être parfaitement centrées, parce est rarement le cas.

- Ligne éditoriale: lignes d'attaque et aussi les lignes des yeux, sont existants ou lignes présumées qui se produisent au sein d'une photo. Maintenant, juste parce que il arrive à être une ligne dans votre photo ne signifie pas nécessairement qu'il ya une ligne de premier plan. Vous souhaitez utiliser ces lignes dans la composition pour guider l'œil du spectateur à travers et autour de la photo, et à la partie la plus importante de la photo. Ainsi, vous devez être prudent avec votre encadrement pour assurer que des choses comme des chemins ou des rangées de choses se retrouvent dans la bonne position pour avoir de l'importance à la photo et de ne pas simplement arrêter l'œil tout à coup, qui peut tuer votre photo. Lignes des yeux sont un peu comme lignes principales, mais ils sont impliqués, et plus souvent qu'autrement, ils sont effectués lorsque les yeux de deux sujets se rencontrent, ou si les yeux d'un sujet sont établis ailleurs dans la photo. Cela permet également de guider l'oeil de l'observateur.

- Poids: Le poids se produit parce que l'endroit où vous placez un objet, ou des sujets, dans le

cadre. Peu importe ce que, votre photo va avoir du poids, mais vous voulez le placer de façon à ce qu'il ait un impact significatif. Cette corrélation avec la règle des tiers très bien. Le poids peut également être obtenue par la façon dont vous imprimez la frontière. Par exemple, les cadres inférieurs pondérés air très bon et professionnel.

- Juxtaposition: Juxtaposition est l'endroit où vous avez deux choses côte à côte qui sont opposés les uns aux autres. Maintenant, dans une photo, côte à côte peut être divisé par la règle des tiers de quelque façon que vous le souhaitez. Cela peut être une considération de contenu symbolique, ou d'un examen de différenciation visuelle. Il est tout à vous ce que vous considérez être la juxtaposition, aussi longtemps que vous pouvez défendre.

- Profondeur: Déterminez si vous voulez que votre composition ait une faible profondeur de champ, ce qui signifie que seules les choses au premier plan sont en discussion la moins profonde, ou d'une grande profondeur de champ, où tout du premier plan à fond est la mise au point et la sellerie pointu. Bien sûr, il ya des variations dans entre ces deux extrêmes, et ce que vous choisissez est un choix esthétique qui est à vous. Lorsque vous sélectionnez votre profondeur de champ, examiner si dièse de pointe ou rêveur et peu profonde seraient mieux servir l'objectif de votre photo. Peu importe la profondeur de champ que vous choisissez, vous devriez également considérer ce qui se passe dans toutes les profondeurs de la photo, y compris le milieu de terrain, ce qui beaucoup de gens oublient.

- Orientation: Comme vous composez une photo, vous demander si vous voulez qu'il soit horizontal ou vertical. Beaucoup de

photographes ont une orientation préférentielle qu'ils tirent naturellement beaucoup sans le savoir. Bien que ce soit correct, il est également bon d'avoir un peu de variété dans vos coups. Si vous prenez la photographie abstraite, il pourrait être intéressant de faire pivoter vos photos tout autour pour voir composition qui est la plus intéressante après que vous avez tourné il. Vous pouvez aussi le faire avec des photos qui ne sont pas abstraite, d'être expérimental.

- Balance: L'équilibre est très important pour une photo, mais contrairement à la croyance populaire, l'équilibre ne signifie pas nécessairement que les choses doivent être symétriques. En fait, souvent, des groupes de nombres impairs, ou asymétrie, peuvent être plus esthétique que les nombres pairs, car elle crée plus d'intérêt et de tension. Cela ne veut pas dire que la symétrie ne peut pas travailler, surtout si elle est encadrant les bords d'une image, il a juste besoin d'être fait avec parcimonie et avec un but.

- Tension: La tension peut être créée en utilisant les éléments que je l'ai déjà mentionné dans une telle manière qu'il crée de l'intérêt dans la photographie. La tension peut être causée par l'encadrement approprié d'une scène qui a intrinsèquement tension, comme un combat ou le moment avant un baiser. Il peut aussi être causée par l'intersection des lignes et des formes, par le drame du clair-obscur, par la collision de couleurs complémentaires, ou par la confusion ou de l'inconfort souvent causée par deux éléments juxtaposés.

- Couleur: Malgré le fait que ce soit un livre sur la photographie en noir et blanc, vous avez encore besoin de faire attention à la couleur dans votre composition. Ceci est parce que les différentes couleurs apparaissent comme différentes

tonalités de gris en noir et blanc. Donc, vous ne voudriez pas de photographier une scène avec des couleurs très similaires nécessairement, même si cela peut être une considération artistique aussi.

- Encadrement: Encadrement se réfère à la façon dont vous choisissez de placer votre sujet dans le cadre. Avec des gens, vous voulez toujours vous assurer que tous les membres sont présents dans le cadre. Même lorsque vous coupez visuelle des parties du corps dans les photos, il peut rendre votre public très inconfortable.

- Forme: Faites attention aux formes existantes dans un cadre, surtout si elles se répètent. Rechercher des choses comme des cercles et des triangles, mais aussi pour des formes plus complexes. Vous pouvez également utiliser vos sujets pour créer des formes d'intérêt pour votre public. Ce genre de processus de pensée viendra à vous plus que vous apprendrez à faire attention aux règles de composition.

Headshots

Afin de prendre de bonnes headshots en noir et blanc, vous suivrez un grand nombre de règles que je l'ai déjà discuté au sein de ce livre. Cependant, je vais essayer de les réitérer spécifiquement pour les tirs à la tête ici.

Alors pourquoi, précisément, les gens choisir d'avoir headshots en noir et blanc prises? Je dirais qu'il est vraiment parce qu'ils sont chic et intemporel. Trop de couleur ou trop dynamique peut être une distraction, surtout si les tirs à la tête sont dans un but professionnel, comme pour un acteur d'envoyer aux agences. Ils sont aussi moins cher d'imprimer en raison d'encre couleur a tendance à coûter plus cher.

Alors que vous pouvez choisir d'utiliser le noir et blanc pour ces raisons sensibles, il ya aussi la question de choix esthétique. Il ya plusieurs raisons pour lesquelles vous pourriez choisir d'utiliser artistiquement noir et blanc. Si vous êtes un photographe documentaire, il peut être un bon choix, car elle élimine les distractions d'une scène qui est improvisée et qui peut-être déjà rempli de distractions. Il permet de vous concentrer sur la viande de ce qui se passe.

Encore une fois, il fait aussi quelque chose d'intemporel. Si vous êtes prudent avec le vêtement, vous pouvez réellement convaincre le spectateur qu'ils ne savent pas ce que la période de temps est une image à partir. Bien que je ne pense pas que tellement améliore les détails, je pense que cela fait l'objet de spectateur sur les détails et

la texture parce que vous ne disposez pas de l'entrée sensorielle de la couleur.

Noir et blanc peuvent aussi faire un headshot beaucoup plus dramatique si vous jouez hors de vos ombres profondes dans les ombres.

Tout cela dit, je crois que si vous photographiez numériquement, vous devez toujours fournir à votre client la possibilité d'avoir leurs images en noir et blanc ou en couleur, ou les deux si elles le demandent. Ne jamais se débarrasser de votre couleur d'origine des fichiers RAW.

Maintenant, ce que, précisément, vous devriez faire attention lorsque le tir headshots en noir et blanc? Eh bien, vous voulez le rendre intéressant, donc il ya quelques façons dont vous pouvez faire cela. Utilisez les éléments de votre photo pour créer un intérêt. Vous avez votre éclairage, votre arrière-plan, et votre texture.

Jouez avec votre éclairage. Quoi que vous avez à votre disposition, vous pouvez utiliser pour faire des headshots créative, que ce soit juste une lumière ou cinq. Essayez de commencer avec une configuration typique de deux lumière si vous pouvez, à la lumière d'un arrière-plan et un comme un cheveu ou de la lumière de la jante près de la tête de votre sujet. Vous devrez configurer différemment pour chaque client que vous avez, car il est dépendant de la hauteur. Utiliser le flash ou non est vraiment à vous.

Comme pour le fond, vous pouvez soit choisir d'utiliser une soudure traditionnelle en blanc, ou vous pouvez opter pour le noir, ce qui

est tout aussi propre mais un peu plus incisif bits. Vous pouvez aussi trouver seamlesses dans une autre couleur sous le soleil, mais pour les fins de noir et blanc, le seul autre que je voudrais vraiment envisager pourrait être un gris doux. Je l'ai entendu certains photographes disent qu'un transparente plaine est ennuyeux pour un headshot noir et blanc, et honnêtement, vous pouvez penser qu'il est, et il peut en fait être. Mais si elle est ce qui doit ou la demande de votre client, alors il est ce que vous devriez utiliser. Si elle est tout à la considération esthétique, et tout ce que vous avez à votre disposition est votre transparente, voici quelque chose que vous pourriez vouloir essayer, et il est en fait un peu difficile à faire. Essayez tir blanc sur blanc transparent, noir ou sur un transparent noir. Avec un portrait, juste avoir votre sujet porter cette couleur. Surtout quand vous vous préparez en noir et blanc, il va prendre beaucoup d'habileté pour vous assurer que vous atteignez un certain degré de séparation. Tout est dans l'éclairage et après, même si vous ne voulez essayer d'obtenir autant de caméra que vous le pouvez.

Afin d'obtenir la séparation, vous aussi vous voulez essayer d'intégrer la texture dans le tissu de la chemise de votre sujet porte. Cela ne devrait pas être un problème aussi longtemps que il ya une certaine tension dans leur pose.

Si vous avez l'autorisation d'utiliser un fond autre que transparente, vous pourriez vouloir essayer quelque chose comme le bois, la brique, ou même des graffitis ou d'un motif sans couture, si ce ne serait pas trop gênant. Si vous utilisez du bois ou de brique, qui ont tous deux des variations naturelles de la couleur, vous aurez quelques changements tonalité derrière votre sujet, ce qui ajoute de l'intérêt.

Dans l'ensemble, vous voulez vous assurer que vous prenez un bon headshot solide qui ferait bonne de toute façon, parce que si elle est une image forte, à la fois vous et votre client serez heureux.

Post-traitement

Post-traitement en noir et blanc est vraiment pas différent de ce qu'il est pour la couleur, à l'exception que la saturation n'a pas vraiment facteur tellement. Lorsque vous prenez votre couleur fichier RAW dans Photoshop ou Lightroom, assurez-vous que vous enregistrez une version de couleur avant de convertir en noir et blanc. Assurez-vous également que vous ne convertir en noir et blanc et non en échelle de gris. Lorsque vous convertissez en échelle de gris, mais il peut regarder la même chose, l'algorithme jette les informations de canal de couleur, que vous allez avoir besoin afin de traiter la photo de la façon dont vous voulez.

Lorsque vous convertissez en noir et blanc, Photoshop va automatiquement faire apparaître les commandes de couleurs par défaut. Il ya d'autres préréglages vous pouvez choisir de vous aider à obtenir dans le stade de l'apparence que vous voulez, mais encore une fois, ce ne sont que des points de départ. Vous voulez peaufiner pour vous-même en utilisant les curseurs.

Voici quelque chose à surveiller pour le noir et blanc bien: ne vous poussez pas vos noirs tout le chemin et poussez votre revanche. Souvent, quand les photographes commencent à tirer en noir et blanc, ils veulent tout pour regarder edgy. Ma suggestion serait d'aller de l'avant et de le faire; le sortir de votre système. Ensuite, lorsque vous vous déplacez avec votre travail, vous devriez vraiment essayer d'examiner ce que la photo elle-même appelle. Considérez comment vous voulez que votre auditoire se sentir comme ils regardent votre travail et modifier pour cela. Si vous ne

savez pas comment vous voulez que votre auditoire à se sentir, essayez alors d'éditer la photo de plusieurs façons. Si vous pensez que tout noir et blanc ressemble, alors vous ne l'avez pas vu beaucoup de différentes modifications.

Mis à part les considérations de canal de couleur, votre édition va être très similaire. Vous devez nettoyer la poussière, les égratignures et les autres imperfections qui peuvent avoir été sur votre objectif à l'heure de prise. Si vous modifiez un portrait, vous devez faire tous les retouches de base que vous feriez normalement: nettoyer les imperfections et rougeurs, lisser la peau, éventuellement appliquer un filtre de ramollissement. Je suggère que vous fassiez vos modifications avant de convertir en noir et blanc juste pour le rendre plus facile de voir ce que vous faites. Et ne pas lésiner; imperfections vont certainement apparaître sur une pièce finie. Si vous souhaitez laisser dans le grain d'une haute sensibilité ISO pour des raisons esthétiques, il est bon de le faire, aussi longtemps que vous pouvez défendre. Cependant, je ne dirais jamais laisser des taches de poussière sur votre image. Je trouve que beaucoup de nouveaux photographes pense que cela est correct de faire une image en noir et blanc parce qu'ils pensent que cela rend l'image look "vintage." Dust, cependant, ne va jamais à le faire. Il va juste pour faire vos images semblent bâclée et non professionnelle. Très probablement, la raison des gens pensent qu'il est normal de laisser la poussière sur les images en noir et blanc est parce qu'ils y voient souvent sur de vieilles bandes de film. Toutefois, si vous voyez cela, il est un résultat de mauvaises pratiques. Il est dû au film et / ou le scanner ne pas être correctement nettoyés de poussière avant la numérisation.

Si vous avez du mal ...

Maintenant, cela est un peu moins de technique traditionnelle, et est pas vrai noir et blanc. Cependant, je pense que ça pourrait être une technique qui pourrait aider les nouveaux photographes cessent d'être si dépendante de la couleur et de la saturation. Évidemment, nous ne pouvons pas voir en noir et blanc, mais mon idée est la suivante. Définir un jour ou de nuit (ou les deux) que vous pouvez sortir et tirer avec le but de la recherche pour faire des photographies en couleurs qui ressemblent noir et blanc. Cela ne signifie pas que tout dans la scène doit nécessairement être soit en noir ou blanc. Rechercher des variations de couleurs gris et désaturées ainsi.

La raison pour laquelle je dis à tirer aussi la nuit est parce que le noir fournit une espèce naturelle de désaturation, bourrage des couleurs jusqu'à ressembler peut-être juste une nuance ou la teinte de leur ancien éclat.

Comme avec tout le reste, je dirais de regarder pour les scènes déjà un peu tromper l'oeil à huis clos. Il ne compte pas vraiment tant si vous prenez juste dans Photoshop plus tard et mess avec elle. Je crois que cet exercice fera un photographe de toute réflexion de niveau de compétence et d'expérience, et de pousser leurs limites.

En outre, vous pouvez laisser ceux-ci comme la couleur comme une sorte de truc frais pour votre auditoire, ou vous pouvez les convertir en noir et blanc et de voir si elles sont toute plus fort que vos photos initiales. Cet exercice peut réellement vous aider à

commencer à «penser» en noir et blanc, pour ainsi dire. Vous ne pouvez pas penser en noir et blanc, mais vous pouvez commencer à ignorer la puissance de la couleur sur votre moniteur de considérer ce que les besoins d'une image en noir et blanc sont. Et vous avez l'avantage sur les photographes de film noir et blanc, d'être en mesure de voir votre image que vous tirez de la place après que vous avez développée.

Si vous êtes toujours aux prises avec des compositions en noir et blanc après avoir essayé cela, il ya deux choses que je peux suggérer.

Le premier est en fait le contraire de conseils dans le premier chapitre, qui est de tirer toujours en couleur. Maintenant, je vais tempérer cela en disant que, pour tout tournage professionnel ou tirer pour votre portefeuille, vous devriez toujours tirer dans la couleur de préserver l'intégrité de l'image. Mais comme un exercice, essayez le réglage noir et blanc sur votre appareil photo. De cette façon, vous pouvez voir ce que votre image ressemble déjà traitée en noir et blanc. Faites juste attention de ne jamais laisser votre appareil photo sur ce paramètre.

Ma deuxième suggestion serait d'aller effectivement et de tirer et de développer un film en noir et blanc. Il ya quelque chose sur la façon dont un travail intensif de ce processus qui fait que tout le monde dans un meilleur photographe. Au fil du temps, vous apprendrez également à voir ce que votre caméra voit sans être en mesure de voir le produit fini. Bien sûr, il y aura toujours des surprises, mais cela fait partie de l'amusement.

Conclusion

Photographie numérique noir et blanc est très différent du noir et blanc photographie traditionnelle analogique, mais comme je l'ai montré, il a quelques choses en commun. Espérons que ce livre vous a aidé que vous choisissez de développer votre portefeuille avec une section en noir et blanc, et nous espérons que vos clients aiment avoir cette option ainsi.

Rappelez-vous que prendre une bonne photo en noir et blanc ne sont pas si différents de prendre une bonne photo en général, mais rappelez-vous que processus de la photo noir et blanc lui-même a des besoins différents.

Rappelez-vous que votre première étape consiste à examiner si et pourquoi vous avez besoin pour prendre une photo en noir et blanc, en premier lieu. Tant que vous pouvez défendre vos raisons, vous êtes bon pour aller.

Ensuite, vous devez faire attention aux différences de tons et le contraste. Souvent, les nouveaux photographes pensent que la couleur n'a pas d'importance dans une scène, mais il le fait encore, et ainsi de ne comment vous choisissez de développer plus tard l'image. Pas tous en noir et blanc a la même apparence.

Assurez-vous de faire attention à la lumière et à tous les éléments de la composition, de sorte que vous avez une image qui est digne de, et peut résister à, être en noir et blanc.

Photographie d'affaires

20 choses que vous devez savoir avant de partir une entreprise de photographie réussie

James Carren

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introduction

Bien que ce livre contient des informations importantes, je ne peux pas dire qu'il fournit toutes les informations dont vous aurez besoin. Exécution d'une entreprise de photographie est une entreprise complexe, et nécessite une recherche constante pour rester pertinent. Néanmoins, vous devez commencer quelque part.

Cela étant dit, vous pourriez être lisez ceci pour plusieurs raisons. Il se pourrait que vous avez été à travers une classe d'affaires général ou un programme d'arts qui ne vous a donné les bases sur la façon de gérer une entreprise. Ou les arts pourraient être une chose nouvelle pour vous, et vous voulez des informations plus précises sur la façon de gérer une entreprise photographique. Ou enfin, vous pouvez déjà avoir une entreprise de photo et que vous voulez faire passer de juste une devanture de magasin pour une entreprise en ligne. Ce sont toutes les situations où la lecture de ce livre vous aidera.

Je vais commencer ce livre sous l'hypothèse que vous savez avant-rien gestion d'une entreprise. Cela ne veut pas être rabaisser, mais juste parce que je pense que partir du fond et d'assurer que tout est parfait est important, même si vous êtes juste réorganiser votre entreprise. Parfois, une révision complète est nécessaire pour assurer la réussite d'une entreprise. Vous pouvez vous attendre que l'ensemble de ce livre est de plans d'affaires dédiés, mais alors que les plans d'affaires faire facteur et avoir un chapitre séparé, je ne veux pas vous ennuyer. Mais je veux aussi vous rappeler que tout discuté avant que le chapitre peut être inclus avec succès dans vos

plans d'affaires. Je espère que cette va rendre les choses un peu plus facile pour vous lorsque vous enfin faire asseoir et d'écrire un plan d'affaires.

Pour commencer, je tiens à discuter de l'importance de comprendre l'aspect commercial à la photographie. Si vous allez dans l'entreprise des beaux-arts, vos options vont être très différent que si vous voulez aller dans l'art commercial. Je veux discuter des différences entre vos options et comment aller sur la rupture dans chaque industrie. Je vais parler de la façon de préparer votre portefeuille et comment faire de l'argent et un nom pour vous-même.

Je vais mettre ce chapitre premier, car il va certainement affecter la façon dont vous faites votre image de marque. Avant que vous pouvez réussir avec les produits et services que vous offrez, vous devez avoir un regard clair. Il a fortement pour représenter ce que vous représentez en tant que société, et il a aussi de se démarquer parmi la mer d'autres choix les consommateurs ont. Peu importe ce que dit le vieil adage, les gens ne jugent livres par leurs couvertures, et ils jugent les entreprises par leur logo, regardez, les cartes, l'emballage et le site Web. Je vais vous apprendre comment faire en sorte que l'ensemble de ces composants de flux de cohésion ensemble.

Après tous vos produits et forfaits sont avec succès et de façon cohérente de marque, vous pouvez commencer la commercialisation, parce que l'image de marque constitue la base de toute campagne de marketing. Vous aurez à développer la même apparence à tous vos médias sociaux, qui - aujourd'hui - composent la plupart de vos outils de marketing. Développez le même regard à

tout ce que vous faites, de Facebook à Instagram, à Twitter à tout espace de blog. Je vais parler de la façon d'avoir une présence en ligne est aujourd'hui absolument nécessaire, ainsi que la réalisation de l'importance et le charme de plats à emporter et cartes en papier de diffusion. Je vais parler de la façon de concevoir et de maintenir les deux types de publicité et de marketing, et comment ils peuvent à la fois vous aider à développer votre entreprise.

Comme vous commencez à commercialiser vous-même, vous allez vouloir faire des études de marché. Maintenant, bien sûr, ce livre est en aucune façon chronologique, alors même que vous faites de votre image de marque et la mise en place de campagnes de marketing, vous devriez toujours être à faire des recherches dans votre domaine ou le marché choisi. Cela ne signifie pas copier ce que vous trouvez, que certaines personnes peuvent penser à tort. Il est juste de voir ce que font vos concurrents afin que vous pouvez concurrencer efficacement sur le marché. Cela vous donnera un aperçu de ce prix, les forfaits et les services sont déjà offerts dans votre région, ainsi que ce que les nouvelles idées que vous pourriez être en mesure d'apporter à la table.

Enfin, je vais vous aider à déterminer quel type d'entreprise que vous êtes. Il est important d'avoir toutes ces spécifications sur fichier de sorte que vous pouvez payer vos impôts efficacement. Être propriétaire d'une entreprise responsable est également nécessaire dans les cas où quelque chose de nature juridique ne se passe jamais.

Et enfin, je voudrais terminer le livre avec un chapitre sur la façon de continuer à faire de la recherche et comment rester pertinent en tant que société. Je souhaite que, avec toutes ces compétences en

place, vous aussi serez bien sur votre chemin pour devenir un propriétaire de la photographie d'affaires tout à fait réussie.

Chapitre 1:
Types de Photographie - Fine Art vs Commercial

Alors, quels sont les types de la photographie sont là, et ce de ceux-ci peuvent vous transformer en une entreprise? Il ya beaucoup de nuances dans le monde de la photographie, mais je tiens à diviser la partie de l'entreprise de celui-ci en trois aspects distincts. Si vous trouvez, cependant, que votre travail tombe dans plus d'une catégorie, ne craignez rien. Vous pouvez toujours la section hors de votre entreprise à vendre plus d'un type de photographie. Cela signifie simplement que vous aurez besoin de réfléchir à la possibilité d'avoir différents matériaux d'image de marque et des pages d'affaires pour chaque catégorie. Cela peut coûter un peu plus d'argent, mais si vous êtes engagé et vous travaillez dur, il peut certainement payer.

Maintenant, nous allons parler de ce que ces types sont. Comme je les ai divisé, ils sont: Commercial, Fine Art, et Documentaire. Parlons d'abord commerciale.

Commercial est ce que la plupart des gens pensent quand ils imaginent une photo entreprises. La version la plus commune de la photographie activité commerciale sont portrait de famille et de studios de portrait de lycée. Souvent, les studios font de ces deux types de travaux. Portraiture est toujours en forte demande, en particulier autour des vacances et des moments différents dans l'année scolaire. Avec un studio de portrait, vous voulez absolument

de penser à offrir des forfaits de photos à des prix différents afin que votre marché cible est constitué d'un groupe démographique plus large. Pensez à d'autres façons de faire de votre studio particulier unique. Quel genre d'espaces offrez-vous de tourner en? Quel genre d'accessoires? Pour les portraits hauts ou des coups de beauté, combien de changements tenue offrez-vous et à quel prix? Offrez-vous les cheveux sur place et le maquillage de l'aide? Si oui, qu'allez-vous faire payer pour que les paquets sont encore abordables, mais vous payez vos cheveux et maquilleurs salaires équitables? Ce sont tous les composants à penser, et je vais en discuter plus en profondeur dans le chapitre sur la recherche de marché.

Mais il ya une autre facette du domaine commercial que les gens ne pensent pas souvent, et qui est le monde de la photographie de stock. Stock photography est également en forte demande. Juste un rappel au cas où vous ne savez pas ce qu'elle est: la photographie de stock sont des images que les gens recherchent sur une base régulière peut être répertorié en ligne pour les gens à utiliser légalement - soit gratuitement ou pour une somme modique. Ces photos sont rentables, parce que quand les consommateurs achètent légalement des images, que ce soit pour une utilisation dans l'art montage photo ou pour une utilisation dans des brochures d'entreprise, etc., ils ne courent pas le risque de plagiat et ne pas avoir besoin de modifier un certain pour cent des l'image à des fins juridiques. En utilisant la photographie de stock permet aux gens d'accéder à de haute qualité, des images de qualité professionnelle avec une barre de recherche, afin qu'ils puissent trouver ce qu'ils veulent facilement.

Photographies paie bien, mais pour y entrer, vous aurez à trouver

soit un organisme ou une base de données en ligne. Une fois que vous avez trouvé un, ils seront souvent exigent la preuve que votre photographie est d'une qualité suffisante pour être utilisé dans leur collection. Si vous êtes accepté, vous pourrez rejoindre leur équipe. Vous obtiendrez alors une part des profits et ils feront de même, mais soyez prudent. Avec certains endroits, vous ne serez pas plus posséder les droits sur vos photos. Et si vous ne voulez pas le faire avec votre photographie d'art, cela peut être juste la nature du stock entreprise de photographie. Faites votre recherche en choisissant une entreprise de travailler pour, tout comme avec toute autre chose. Enfin, certains des Photographies endroits peuvent vous fournir des listes spécifiques de photographies de personnes ont été la recherche, tandis que d'autres peuvent vous obliger à faire la recherche vous-même.

Une troisième option quand il vient à travailler dans le monde commercial est de travailler pour un studio déjà existante. Ceci est moins d'une option d'affaires self-made, mais, comme vous explorez vos options, il peut être quelque chose à envisager.

Passons sur le monde de la photographie d'art, ce qui est très différent de celui du commerce. Avec Photographie d'art, l'accent est mis davantage sur vous que sur vos clients. Je dis cela parce que, quand vous êtes un artiste très bien, les gens sont vraiment payer pour votre marque et de voir ce que vous allez faire. Si vous voulez être un photographe de beaux-arts, il est toujours très important pour vous de faire des recherches sur vos concurrents, mais dans ce cas, la concurrence est aussi ce qui va vous aider à faire un nom. Fondamentalement, ce sont vos galeries d'art locales. Vous devez regarder autour de vous, et être conscient de vos options. Il est une mauvaise tactique pour ramasser votre

portefeuille et faire le tour à chaque galerie unique qui existe dans votre région. Au lieu de cela, vous voulez tous les localiser, puis prendre une journée pour s'asseoir et prendre connaissance de leurs sites Web. Voici quelques choses à rechercher:

- Voir si elles sont en cours sur de nouveaux artistes. Si elles ne sont pas, alors vous voudrez peut-être attendre un peu.
- Jetez un oeil aux styles déjà présents dans la galerie. Par exemple, en tant que photographe, vous ne voulez pas prendre votre travail à une galerie qui est exclusivement pour les peintres.
- Si elles acceptent photographes, votre travail ne rentre dans, ou dans un complément façon, le mélange?
- Si vous pensez que votre travail est la place, il est temps de lire leurs spécifications.
- Certains spectacles galeries d'accueil dans lequel ils recherchent de nouveaux artistes à ajouter au mélange.
- Certains exigent un processus de demande en ligne, tandis que d'autres exigent que vous apportez dans votre travail pour eux de voir en personne. D'autres vous donnent un choix.

Garder tous ces points de balle à l'esprit vous aidera dans votre voyage pour trouver une galerie ou galeries pour vous représenter.

Mis à part juste d'être montré dans une galerie, il ya d'autres façons de vous assurer que votre travail devient l'exposition que les beaux-arts. Vous aurez envie d'avoir soit une vitrine si vous pouvez vous le permettre, ou - l'option la plus peu coûteux et respectueux de l'environnement (sans parler de l'un de plus populaire de nos jours)

- est d'avoir une présence en ligne très forte. Si vous êtes un lecteur qui possède déjà une vitrine et cherchez des façons d'ajouter une nouvelle vie à votre entreprise, vous voudrez peut-être envisager d'avoir une présence en ligne.

Avant d'entrer dans tous les détails sur le marketing, ce que je me réfère à une vitrine en ligne de toutes sortes, en utilisant une plate-forme comme Etsy, Storenvy ou Asos marché. Le choix dépend de ce que vous préférez. Avoir une vitrine en ligne vous permet d'atteindre plus de clients à l'extérieur de votre localisation immédiate. Il vous ouvre à même les clients internationaux, ce qui augmente votre capacité à faire des profits et développer votre marque dans un nom reconnaissable. Parce que vous êtes plus visible, vous aurez également la possibilité de prendre sur les commissions. Les commissions sont extrêmement important parce que, non seulement ils sont un moyen de faire des revenus, ils vous permettent de développer votre portefeuille. Si quelqu'un vous les commissions, il est bien sûr parce qu'ils profiter de votre style de photographie, mais peut-être qu'ils ont une idée pour quelque chose qu'ils ont pas encore vu dans votre travail. Comme un bel artiste, vous voulez toujours une commission. Devantures en ligne permettent aussi bien sûr vous vendez le travail que vous avez déjà fait.

Enfin, nous arrivons à la dernière catégorie de la photographie de l'entreprise, Documentaire. Documentaire, bien sûr, signifie que il est vrai à la vie et enregistre les événements réels. Ainsi, alors qu'il est parfois traité de la même manière que les beaux-arts, il ya aussi quelques autres avenues à explorer.

Si vous voulez vendre votre photographie documentaire, d'abord

déterminer quel type il est. Si elle est quelque chose comme la nourriture ou de la photographie Voyage, vous voudrez peut-être se pencher sur l'envoi de votre portefeuille à des magazines d'aliments et de voyage que vous aimez déjà. De cette façon, vous pourriez faire embaucher en tant que photographe personnel. Si vous documentez les gens, les cultures, ou toute sorte de conflits politiques, vous voudrez peut-être se pencher sur gagner une place avec le groupe Magnum Photos. Cette entreprise exige des lettres de recommandation, mais peut être un particulièrement bon itinéraire si vous êtes un diplômé récent du collège. Aussi, voir si des magazines tels que National Geographic sont à la recherche pour les photographes de voyager et de prendre des photos pour les contracter. Avec ce domaine en particulier, si vous avez des liens, de les utiliser. (Bien que cela est également vrai de commercial et la photographie d'art.)

Maintenant que nous avons très brièvement couvert les différentes options de la photographie entreprises, vous avez probablement une meilleure idée de la route que vous voulez prendre. Les deux chapitres suivants sont la viande de ce livre, et d'abord nous allons parler de la façon dont vous marque.

Chapitre 2:
Branding Yourself

Chaque entreprise a besoin d'une marque. Et un grand nombre de fois, les entreprises de la raison est en deçà, soit parce qu'ils ne disposent pas d'une marque ou il est pas assez fort. Vous pensez peut-être que l'entreprise doit automatiquement être une marque, et tout d'une manière qui est vrai, vous, en tant que propriétaire d'entreprise, besoin de faire des démarches pour vous assurer que votre marque est immédiatement reconnaissable et cohérente.

Pour commencer, nous allons parler de ce genre de composants comprennent une marque. Bien sûr, l'élément central que tout doit être basé sur des est votre style de la photographie. Que vous avez choisi de suivre la voie du commerce, Fine Art, ou Documentaire, votre photographie va avoir son propre style unique. Cela devrait être la base, et vous devez concevoir tous vos autres matériaux autour d'elle.

Pensez à votre travail. Est-il sombre, ou de la lumière? Nerveux, ou axée sur la famille? Voulez-vous tout ouvert et accueillant ou plus mystérieux? Avez-vous des matériaux ou sujet en particulier que vous aimez travailler avec ou qui se produisent assez régulièrement dans votre travail? Si oui, pouvez-vous utiliser ce thème comme un motif qui canne être changé en un bon logo? Ce sont toutes les déterminations très importantes qui doivent être prises au sujet de votre marque. Et bien sûr, le type d'entreprise que vous avez va affecter ces choix.

Quand je suis au collège, je suis tombé sur un bourrage. Je trouve que je apprécié la prise de vue à la fois belle oeuvre - qui était plus sombre et plus conceptuel, rempli de toutes sortes de l'imagerie symbolique - et le portrait. Je trouve que le portrait était beaucoup plus financièrement faisable et commercialisables, mais que les gens étaient également toujours demande des commissions d'enchères. Évidemment, je voulais mon entreprise portrait de regarder la lumière, aérée, ouverture, accueil, afin que les parents seraient à l'aise amener leurs enfants se faire photographier. Je voulais aussi que les gens se sentent plus les bienvenus en général. Maintenant, puisque mes deux types d'œuvres d'art ne sont pas compatibles à tous quand il est venu à l'esthétique, je viens décidé de créer deux ensembles de matériel de marketing. Rappelez-vous que, si elle est un peu plus cher, il est une option viable si vous vous trouvez dans un dilemme similaire.

Alors, que faisons tous des documents de marketing de marque entraînent?

- Votre site web
- Votre carte de visite
- Votre vitrine, soit en ligne ou physique
- Tous les médias sociaux, y compris mais non limité à votre compte Facebook, Twitter, Instagram, et quel blog vous exécutez
- Tout le marketing en ligne, tels que des annonces de Facebook, Google AdSense, ou les annonces diffusées pour vous par d'autres petites entreprises
- Plats à emporter (livrets qui sont minuscules vous laissons avec les examinateurs de portefeuille ou des connexions importantes

faites au cours des choses comme des conférences)

- Mailers (qui peuvent être des choses comme un suivi carte de remerciement ou un coupon pour 1o% sur une prochaine commande de votre client).
- Emballage (Oui, cela est pertinent, même pour les photographes. Je ne me soucie pas si la seule chose physique que vous vendez est jamais un CD.)
- Votre logo
- Autocollants
- Stationnaire

Toutes ces choses doivent maille, et je dirais que vous devriez mettre à jour tout sur cette liste au moins une fois par an, sinon deux, sauf pour le logo, qui devrait rester assez cohérente et reconnaissable, même à travers le cas d'une refonte. Si jamais vous voulez réaménager votre logo, regardez certains des vieux classiques qui ont subi une refonte pour l'inspiration. Des marques comme Apple, Doritos et Coca-Cola sont bonnes inspirations. Ils ont beaucoup changé depuis les années 90, mais sont certainement encore iconique.

La raison de mises à jour régulières est parce que vous avez été faire de nouveaux travaux. Si vous êtes un photographe de portrait employé régulièrement, alors vous devriez avoir l'embarras du choix. Si vous avez choisi de travailler dans la photographie fine ou documentaire, vous devriez toujours être faites suffisamment de nouveaux morceaux pour être en mesure de garder tous vos documents de marketing frais. Si vous choisissez de mettre à jour une fois ou deux fois par an, je vous suggère l'envoi de nouveaux

expéditeurs à vos contacts chaque fois que vous mettez à jour.

Bien que je ne peux pas vous aider à décider ce que vous voulez que votre image de marque pour ressembler, je peux vous donner quelques conseils sur la façon de faire de chaque regard lisse et réussie.

Site Internet

Commençons par le site internet. Votre site est votre portfolio en ligne. Maintenant, il est plus facile que jamais d'avoir un bon site web parce que vous ne devez pas être un professionnel en informatique pour créer votre propre. Si vous êtes, ou connaissez quelqu'un qui est, impressionnant à créer des sites Web personnalisés, aller de l'avant et de le faire. Si vous êtes comme moi et pas expérimenté dans la conception de site web, il ya beaucoup de sites là-bas, qui ont de beaux modèles de qualité professionnelle faites qui sont propres et découlent ainsi. Consultez les sites tels que 4ormat et Squarespace, de nommer un couple. Je l'ai utilisé à la fois, et les deux ont des avantages et des inconvénients, ainsi que les taux et les caractéristiques impressionnantes, et les différents packages de prix. Vous devriez faire quelques recherches avant de vous décider, et puis une fois que vous avez choisi votre site d'hébergement, vous serez en mesure d'exécuter des versions live de modèles avant de vous décider quelle disposition que vous souhaitez. Et si vous décidez que vous ne le souhaitez un modèle en fin de compte, ils sont facilement modifiables. Gardez à l'esprit que si un modèle est pas exactement comme vous le souhaitez, les couleurs, les polices, même la largeur de votre barre de défilement, peut être changé.

Lorsque vous configurez votre site Web, envisager de séparer les différents types de photos de l'autre. Si vous travaillez en série ou types, cela peut être une bonne façon de faire la séparation. De cette façon, vos clients peuvent facilement trouver ce qu'ils recherchent. Et assurez-vous toujours votre barre de navigation est dans un espace facile à trouver et clairement marqué.

Si vous travaillez activement avec plusieurs clients à la fois, et ils ont demandé la confidentialité pour leurs images, mais ils veulent toujours être en mesure de les consulter en ligne, beaucoup de modèles ont l'option où vous pouvez verrouiller une galerie avec un mot de passe. Vous donnez alors le mot de passe pour le client, et ils sont les seuls qui peuvent y accéder.

Enfin, assurez-vous que votre e-mail et numéro de téléphone sont corrects sur votre site Web afin que les clients peuvent efficacement vous joindre. Une fois que vous avez fait vos études de marché, vous aurez également besoin d'ajouter une page qui répertorie tous vos services et les prix. Aussi, assurez-vous que vos photos sont en haute résolution (comme ils devraient être déjà), mais sauvé pour le web, de sorte qu'il ne prend pas une éternité pour les charger sur votre site.

Cartes de visite

Pensez à une carte de visite comme une première impression, une poignée de main. Il va affecter la façon dont votre client pense à vous, et il est l'une des dépenses les plus importantes que vous aurez. Assurez-vous que toutes vos informations de contact est correcte. Vous souhaitez inclure un email et numéro de téléphone,

ainsi que votre URL de site Web. Vous pourriez aussi envisager d'inclure votre page Facebook (si vous en avez un pour votre entreprise, pas votre personnel) et votre Instagram et Twitter. Les médias sociaux sont un excellent moyen de garder tous vos clients à jour sur ce qui se passe avec votre entreprise, et il est aussi un excellent moyen d'offrir des choses comme des offres exclusives et des coupons.

Je trouve que la meilleure façon d'inclure toutes ces informations sur une carte et de toujours garder visuellement attrayant est d'utiliser une carte double face. Ils sont plus chers, mais il vaut la peine, parce que vous pouvez mettre toutes vos informations sur un côté et avoir une image étonnante sur l'autre. L'image sur la carte d'affaires va être de moindre ampleur que dans la vie réelle, de sorte que vous voulez choisir quelque chose qui est encore lisible visuellement sur cette plus petite échelle.

Si vous ne pouvez vraiment se permettre une carte unilatérale, s'il vous plaît ne faites pas l'erreur tout-trop-commun de placer du texte sur le dessus de votre image. Alors que dans de rares occasions, cela peut fonctionner, il est généralement pas acceptable. Et dans ce cas, l'image est peut-être trop petit pour rester lisible. Ainsi, dans le cas d'une carte unilatérale, je recommanderais simplement en utilisant un logo très clair et en plaçant vos informations dans une police lisible sur le côté ou sur le haut ou le bas.

Rappelez-vous, le but ici est de garder tout clair et précis. Quand il vient à la cueillette de la conception de votre carte de visite, je dois quelques recommandations:

- Quelle que soit la photo est sur la page

d'ouverture de votre site devrait être l'image sur votre carte. Il renforce la marque à vos clients quand ils vont visiter votre site plus tard.

- Utilisez le même schéma de couleurs sur votre site web que sur vos cartes. Encore une fois, il est renforcement de la marque.

- Utilisez les mêmes ou similaires polices à la fois sur site et les cartes.

Il ya toutes sortes de sociétés de cartes d'affaires là-bas, et je trouve que je préfère à la fois Vistaprint et Moo. Si vous choisissez Vistaprint, vous voudrez peut-être pour aller avec les cartes recto-verso plus luxe. Celles-ci passent à environ 60 $ par lot, par opposition à environ 20 $. Moo est plus abordable, et ils ont une forme plus carrée vraiment cool. Ils offrent également la forme traditionnelle de la carte d'affaires et de la taille, et beaucoup plus petits. Cela rend vos options pour cartes de visite beaucoup plus personnalisable.

Storefront

Si vous avez un magasin physique, vous voudrez peut-être penser à avoir une affiche de fenêtre imprimé qui reflète vos cartes de visite. Si, comme je le soupçonne, vous avez une vitrine en ligne, consultez quelles sont leurs options pour personnaliser votre boutique. Le thème récurrent ici est que vous voulez avoir cohérence de la marque, alors essayez de personnaliser autant que vous le pouvez afin de refléter votre site. Personnellement, je utiliser Etsy, et la seule personnalisation que je peux faire est d'avoir une bannière. Mais comme avec mes cartes d'affaires, je sélectionne la même image ou une partie d'une image qui est sur ma carte de visite.

Plats à emporter et des expéditeurs

Traiteurs et les expéditeurs sont très similaires aux cartes de visite, mais plus grand. Plats à emporter sont souvent utilisés lors de conférences ou revues de portefeuille. Une livraison peut être juste une plus grande carte postale dimensionné carte, mais il est encore mieux si elles sont minuscules livrets. Vous pouvez inclure les points forts de votre portefeuille ainsi que d'une déclaration de l'artiste et les coordonnées. Il est un joli petit cadeau pour vos contacts et aux examinateurs de se souvenir de votre travail par semaines ou des mois après le fait.

Si vous choisissez d'utiliser des cartes postales, je dirais la sélection d'une variété de votre travail. Cela pourrait être une variété de portraits, ou une plage d'une série. Même si les gens ne viennent coup d'œil à votre travail, ils peuvent voir quelque chose qui attire les yeux et prendre plus d'un. Personnellement, je tiens à mettre emporter sur mon mur. Il est également une bonne idée de mettre votre information sur le dos de votre carte de plats à emporter.

Un mailer peut ressembler exactement à une livraison, bien sûr, la seule différence est que vous envoyez aux gens sur votre liste de contacts. Maintenant, si vous ne disposez pas d'adresses physiques, vous pouvez créer des expéditeurs de cyber pour destinataires de courrier électronique, et de les envoyer périodiquement. Alors qu'il est pas de spam simplement gênant, vous devriez offrir une sorte de rabais ou de traiter vos clients sur cette liste. Si vous avez le retour des clients, vous pouvez également inclure une sorte de programme de fidélisation. Ne pas sous-estimer la valeur de documents imprimés, d'autant plus que des cartes de remerciement. Ayant une présence en ligne est plus important que jamais, cependant, les

documents imprimés ajoutent une touche supplémentaire, une couche de veiller à ce que les matériaux numériques juste ne possèdent pas.

Conditionnement

De plus en plus, comme je l'ai dit ci-dessus, les fichiers numériques sont de plus en commun. Bien que vous ne pouvez pas avoir exactement emballage pour les fichiers numériques, vous devez savoir que finalement quelqu'un va commander un tirage. Mis à part ce qui est nécessaire pour garder en sécurité, comment voulez-vous votre emballage à regarder? Il pourrait être aussi simple que de commander des expéditeurs ou des tubes bulles dans l'une des couleurs présentes sur votre site web.

Si vous avez pour envelopper une pièce encadrée, peut-être l'envelopper dans du papier de soie correspondant. Inclure un joli ruban. Jeter dans des choses comme des autocollants d'affaires et stationnaire. Les gens aiment recevoir des petits cadeaux comme ceux-ci, car il ajoute une belle touche et rend les choses plus personnelles. Les gens vont extasier.

Logo

Enfin, vous avez un logo à penser, et cela peut prendre autant de temps que la conception de votre carte de visite. Une erreur commune est d'essayer de faire un logo qui est trop compliqué. Vous voulez que votre logo soit le reflet de votre entreprise, mais ne pas seulement faire un appareil photo. Faites quelques recherches pour voir ce que les autres logos sont déjà en cours d'utilisation, de

cette façon vous ne plagier. Vous pouvez certainement imiter quelque chose que vous trouverez, mais en faire votre propre. Vous souhaitez de se démarquer. Lorsque vous concevez votre logo, vous pouvez l'imprimer en plusieurs tailles différentes, grandes et petites, de voir qu'il tient bien sa forme. Au plus petites tailles que vous ne voulez pas votre logo à se déformer dans un blob illisible. Assurez-vous qu'il est une belle, couleur unie qui va se démarquer, et assurez-vous que les lignes sont propre et claire.

Logos sont nécessaires que les filigranes, même si vous ne souhaitez pas utiliser l'un pour autre chose. Lorsque vous mettez des images sur le web pour les clients de voir, vous voulez toujours vous assurer que vous êtes vous-même la protection avec un filigrane. Il est vrai que certaines personnes très stupides et irrespectueuses peuvent essayer de l'enlever, mais il vaut mieux que de poster des images sans pour les gens de prendre juste comme leur propre.

Avec tous ces matériaux en place, vous devez également être en mesure de lancer une stratégie de marketing réussie.

Chapitre 3:
Marketing Yourself

Une fois que vous avez tous vos documents de branding en place, il est temps pour vous faire connaître. Maintenant, il ya un peu de chevauchement entre les domaines du marketing et de branding. Certains des outils que vous allez être en utilisant sur le marché sont également votre marque. La différence ici est que le marketing signifie l'achat de services de quelqu'un d'autre pour obtenir votre propre attention de la marque.

Les médias sociaux en soi, sans aucun coût, est un excellent outil de marketing. Ne pas sous-estimer toute plate-forme, de Facebook à Twitter pour Instagram à Wordpress ou Tumblr. Il faudra un certain temps pour construire une bonne suivant, mais vous pouvez commencer avec les membres de votre famille et vos amis. Si vous avez des clients précédents devant vous aviez une page de médias sociaux pour votre site, demandez-leur de vous suivre et de le partager avec leurs amis. Ceci est l'ancienne façon de le faire, et il fonctionne, mais il est lent.

Heureusement, Facebook propose désormais un service de petites annonces où vous pouvez choisir votre marché cible et votre budget cible. De cette façon, vous savez exactement ce que la région et l'âge que vous êtes sûr d'atteindre, et vous obtenez également un rapport hebdomadaire de statistiques de Facebook. Vous pouvez donc apporter les ajustements nécessaires. Facebook va également vous fournir un rapport projetée sur la façon dont vos opinions et

vos goûts vont monter ou descendre si vous dépensez plus ou moins d'argent. Ils seront également vous permettre de concevoir votre propre annonce. Assurez-vous qu'il est cohérent avec tous vos matériaux de marque.

Google AdSense peut également vous aider à déterminer votre marché cible et de pousser plus de téléspectateurs à votre site. Vous pouvez aussi devenir enregistré avec Google pour que certains mots-clés apporter plus de l'activité. Faites vos recherches pour voir quels plans de marketing fonctionnera le mieux pour vous.

Vos stratégies de marketing vont changer en fonction de votre marché cible. Si, par exemple, votre marché cible est les jeunes couples qui veulent des photos d'eux et de leurs jeunes enfants, alors vous trouverez probablement Facebook pour être très efficace. Voilà où je trouve la plupart des personnes affichant des photos de leurs familles. Si vous prenez des photos de partis ou de mode de vie, ainsi que les beaux-arts, Instagram peut être plus efficace, comme je l'ai trouvé pour être pour moi.

De toute façon, en tant que photographe, vous ne voulez pas à sous-estimer la puissance de Instagram comme un média à base d'images. Il est un excellent moyen de garder vos clients et adeptes mises à jour sur ce qui se passe, surtout quand vous ne l'avez pas tout à fait une nouvelle série ou un ensemble de portraits sur le site. Les gens aiment aussi voir ce qui se passe dans les coulisses. Shooting photo viennent toujours comme quelque chose hors glamour. Il est également très bien si vous avez un processus d'impression particulière. Documenter chaque partie de votre processus peut être quelque chose de divertissant pour vos clients à voir. De plus, il est un excellent moyen de rappeler aux clients que vous travaillez

toujours activement, même si vous ne l'avez pas mis à jour le site dans un certain temps.

Également utiliser Instagram, Facebook et Twitter comme plates-formes pour offrir les meilleures offres, réductions et forfaits aux clients fidèles. Je ne suis pas un grand utilisateur de Twitter, mais je pense que ce serait un excellent outil pour donner, mises à jour rapides et concises aux clients dont les images sont presque prêts.

Les blogs sont également idéal pour la même raison que Instagram. Non seulement ils sont d'excellents endroits pour les mises à jour, mais si vous avez une compétence technique particulière - tels que les techniques d'éclairage ou de l'impression - vous pouvez bloguer à propos de ces choses, qui va ajouter une autre couche de profondeur et une touche agréable à votre marque. Je recommanderais certainement Tumblr ou Wordpress comme les plateformes de blogs par opposition à Blogspot, cependant. Avec les deux premiers, vous conservez vos droits à toutes les images et le contenu que vous publiez, et qui est très important.

Enfin, ne sous-estimez pas le marketing qui se passe sur internet. Impliquez-vous dans les marchés locaux des arts et vos premiers vendredis. Voir si il ya des marchés d'occasion spéciale, en particulier autour des vacances et être sûr de vous inscrire à l'avance. Il est également pas une mauvaise idée de prendre une pile de cartes de visite et peut-être des autocollants pour votre café local.

Soyez patient avec vous-même que vous essayez de comprendre ce plan de marketing qui fonctionne le mieux pour vous, et être ouvert à faire des ajustements.

Chapitre 4:
Faire votre étude de marché - Prix et concurrence

Peu importe la qualité de votre image de marque et votre plan de marketing, il ne va pas à travailler très bien si vous ne connaissez pas votre marché. Une fois que vous avez mis en place votre site Web et les médias sociaux, vous allez avoir à comprendre comment la concurrence dans votre marché cible. Pour cet exemple, je vais parler un peu de concurrence sur le marché de l'art du portrait commercial, parce qu'elle est là que la tarification est la plus claire. Je vais vous dire que le prix est l'une des choses les plus difficiles pour décider en tant que photographe, peu importe votre domaine de prédilection.

La meilleure façon de comprendre votre prix est de rechercher d'autres studios de portraiture dans votre région. Regardez dans votre région immédiate, mais aussi à une heure de route. De cette façon, vous avez une idée plus large de ce que les prix sont comme dans les zones environnantes ainsi. Jetez un oeil à des sortes de services d'autres studios de portraiture offrent. Ils offrent leur espace et le travail à l'heure ou par intervalle de temps? Ont-ils des tarifs différents pour sur place tire plutôt que dans le studio?

Certains studios de portrait facturent différemment selon les types de portrait qu'ils font. Par exemple, dans les studios axés sur la famille, les frais peuvent aller jusqu'à basé sur le nombre d'enfants ou l'ajout d'animaux à l'image.

Pour la haute portraits scolaires ou les photos de beauté, studios charge basée sur les changements de tenue, et comme les frais pour animaux de compagnie dans ce qui précède, il est ajouté sur le prix initial de l'intervalle de temps le client a choisi. Vous devez considérer que ceci est juste le prix pour le temps que vous allez passer la prise de vue des photos.

Dans votre prix finalisé, vous allez aussi devoir prendre en compte le temps que vous avez passé l'édition de chaque photo. La meilleure façon de savoir combien vous allez modifier est de présélectionner des paquets, en précisant exactement comment de nombreuses photos finis un client recevra. Cela aidera également à éviter les problèmes avec les clients qui veulent littéralement chaque photo que vous prenez. Vous pourriez offrir cinq, dix, ou vingt paquets de photo, avec le prix correspondant à la quantité de l'édition.

Ensuite, vous devez ajuster le type d'édition que vous allez faire. Pour des photos de famille ou des portraits de l'école, le montage est minime. Il comprendra des choses comme: lissage de la peau, l'enlèvement tache, l'enlèvement de la rougeur, l'éclaircissement des yeux et des dents, et éclaircissement global, l'affûtage et la correction des couleurs de la photo entière. Vous aurez également besoin de donner au client une normale de 300 dpi de résolution copie de la photo, ainsi que d'une image pour l'utilisation du Web. Tout cela édition de base prend environ une heure par photo, et vous ne voulez pas vous payer moins que le salaire minimum.

Donc, dire que pour l'édition de base, vous faites environ 8 $ une photo. Maintenant, si vous avez un ensemble plus vaste lot, tels que 20 photos, afin de le rendre abordable à votre client, vous pouvez

réduire ce prix à environ 5 $ par photo. Encore une fois, ceci est seulement pour les travaux d'édition plus grand. Maintenant, considérons que si vous exécutez une entreprise de photo de prendre des photos de beauté, l'édition que vous allez faire sur chaque photo va être beaucoup plus intense parce que ces dames aiment regarder sans faille. En supposant que cela vous prend environ une heure et demie par photo, qui va être d'environ 12 $ par Photo0. Lorsque vous faites vos prix des forfaits, vous pourriez envisager de les rendre un peu moins que ce qu'il aurait été par photo.

Mis à part tout simplement le coût de la prise de vue et le coût de l'édition, vous devez penser à des coûts d'impression. Bien qu'il soit rare maintenant que les clients veulent un paquet d'impression physique, il ne se produise. Si vous vous trouvez obtenir beaucoup de demandes pour les tirages, alors il peut être préférable de penser à investir dans une imprimante. Si elle est un peu et loin entre chose, alors il est probablement préférable de simplement externaliser votre impression. Toutefois, l'impression de sous-traitance va conduire vos coûts jusqu'à plus parce que vous avez à opérer sous les prix de votre imprimante avant vous pouvez décider de votre propre.

Comme vous faites vos recherches, vous devriez regarder les prix de vos concurrents ont. Disons par exemple qu'un concurrent offre une session de 2 heures pour 150 $ et une séance de 3 heures pour 200 $. Ne pas arrêter là. Regardez les autres concurrents. Si vous trouvez que ce taux est généralement admis autour de votre région, tirer pour le même taux vous-même. Ne vous inquiétez pas trop si votre prix est un peu inférieure ou supérieure, mais vous ne voulez pas dépasser trop dans les deux sens, parce que vous ne voulez pas

supplanter ou de gonfler les prix de vous-même.

Si vos prix sont un peu moins cher que celui de la concurrence, ce qui peut travailler en votre faveur. Mais si le taux est trop bas, les gens commencent à se demander si cela signifie que votre produit est de faible qualité. Non seulement cela, mais si vous trouvez plus tard que vos prix ne sont pas suffisamment élevé pour payer vos factures et vous devez le faire monter, vos clients seront mécontents et ne pas vouloir revenir. Et si vous surcharger votre produit, vous aurez un moment difficile apporter dans les affaires. Gardez à l'esprit que lorsque vous êtes le premier démarrage, il va vous prendre un peu de temps pour atteindre l'équilibre. Une autre chose qui va être d'une grande aide dans la détermination de vos prix va être votre budget, où vous serez déterminer à la fois vos frais généraux et les coûts récurrents. Nous allons discuter de cela dans le prochain chapitre.

Si tous ces chiffres semblent un peu écrasante pour vous, vous devriez probablement asseoir et de faire une liste. Si vous pensez que vos coûts vont être trop d'avoir vos profits couvrent eux, mais vous ne voulez pas faire monter vos prix, envisager la possibilité de plans de paiement. Cela permettra d'assurer que vous gardez votre entreprise et vos clients peut vous payer ce que vous méritez.

Avant de passer au chapitre suivant sur la budgétisation, je veux parler un peu de ventes. Les ventes peuvent être à la fois un excellent outil de marketing ou d'une chute. La chose à propos de la vente est que les gens ont tendance à devenir un peu impatients à leur sujet. Vous avez à leur offrir, mais de leur offrir de manière sélective. Par exemple, je suis un peu méfiant à propos de l'ouverture des ventes. Le problème est que les gens savent qu'il est

une vente, mais ils voient aussi les bas prix dès le départ et se conditionnés à cela. Je tends à penser qu'il est préférable de commencer avec vos prix régulier et ensuite la vente après quelques mois.

Bien sûr, vous voulez avoir des ventes autour de grandes vacances, car la plupart des endroits le font, et si vous ne le faites pas, vous pouvez perdre des affaires. Mais quand il vient aux coupons et les ventes qui ne se produisent pas sur les grandes vacances, je dirais que les accueillant pour les clients et fidèles. De cette façon, vous obtenez un emploi à plein tarif des clients pour la première fois, mais sont également en mesure de récompenser ceux qui ont été fidèles à vous. Voilà pourquoi je l'ai suggéré d'utiliser Instagram et Facebook endroits viables pour donner des rabais exclusifs. Aussi les accueillir seulement pour des montants peu de temps. Elles sont appelées ventes flash, et ils ont tendance à travailler très bien. Juste être stratégique sur les ventes, et ne les accueillera pas tout le temps.

Chapitre 5: budget

La budgétisation est très important de la façon globale vous exécutez votre entreprise. Le budget le plus difficile que vous aurez jamais à faire est juste au début de votre entreprise, parce que vous devez comprendre vos frais généraux ainsi que les frais récurrents. Le début de votre entreprise va également être le moment où vous avez le plus rentable à surmonter. Pour vous aider, permettez-moi de vous donner une liste générale des coûts, vous devriez considérer que vous ouvrez votre entreprise.

Le premier est en tête. Overhead sont toutes les choses que vous avez vraiment seulement à payer pour un moment, quand vous êtes le premier à mettre en place. Cela inclut des choses comme:

- Tout acompte que vous pouvez avoir pour sécuriser votre bureau ou espace de studio.
- Les meubles que vous aurez besoin dans cet espace. Déterminer combien de chaises, tables, bureaux, lampes, etc., sont nécessaires.
- Une imprimante. Et pas seulement une imprimante de bureau, vous aurez probablement besoin de trop d'une imprimante photo.
- matériel photo. Selon le type de travail que vous faites, cela pourrait être compris de matériel d'éclairage, accessoires d'éclairage, agrandisseurs, une configuration de la chambre noire, une configuration des processus de justice

alternative, et cetera.

Maintenant, tout cela en tête ressemble à un énorme fardeau sur le papier, mais il n'a pas à être. Je dirais asseoir avec votre partenaire d'affaires (si vous en avez un) ou toute autre personne qui pourrait être son aide au financement de cette entreprise, et de faire des recherches sur les prix des choses et les entreprises, vous pouvez les acheter à partir. Toujours faire une comparaison des prix et de la qualité avant de prendre votre décision finale. Et bien sûr, il n'y a rien de mal à acheter des choses qui ont été pré-détenues. Bien que je ne dirais pas cela quand il vient à la plupart des équipements de photo (sauf si vous êtes donné l'occasion de tester que cela fonctionne à l'avance) il n'y a absolument rien de mal à obtenir vos meubles d'occasion et l'avoir remis en état. Même avec cela si, vous avez vraiment besoin de faire vos calculs pour vous assurer qu'il ne sera pas finir par coûter plus que vous pensez.

Ce que je ai trouvé toujours fonctionne le mieux pour moi est de faire une très longue liste, aussi précis que possible, de chaque pièce d'équipement photographique ou l'impression Je pense que je vais avoir besoin. Puis, avant que je regarde les chiffres et deviens nerveux à partir de cela, je tiens à les classer par ordre de la nécessité. Par exemple, si vous avez eu la même DSLR pendant dix ans, alors il va certainement être un meilleur investissement pour obtenir un nouveau celle qui il serait d'obtenir un $ 7,000 HMI Fresnel. Ne vous méprenez pas, vous pouvez écrire votre équipement de rêve sur cette liste ainsi, mais vous devez être conscient des besoins et désirs.

Une fois que vous avez compris les choses que vous avez le plus besoin, vous pouvez commencer à faire de la recherche sur les prix.

Voici où une autre frais généraux arrive, si vous le voulez. Si vous n'êtes pas le meilleur à croquer des nombres, alors vous voudrez peut-être embaucher quelqu'un pour le faire pour vous. Oui, cela est un autre coût, mais il pourrait finir par vous sauver beaucoup de temps et d'argent dans le long terme, surtout si vous gâcher les chiffres.

Alternativement, ou peut-être en même temps, vous devez exécuter une feuille de calcul. Surtout quand vous commencer à dépenser pour de vrai, ça va être très important. Gardez à l'esprit, pendant que vous courez vos frais généraux, que les numéros (de votre bénéfice projeté) ne vont pas à ajouter jusqu'à combien vous allez avoir à dépenser. Quand ils commencent d'abord, les entreprises sont tous sur le seuil de rentabilité - à moins que vous venez d'obtenir vraiment de la chance - Pensez donc à être patient avec vous-même.

Maintenant, parlons de coûts récurrents. Les coûts récurrents sont des coûts qui se produisent régulièrement. Cela inclut des choses comme:

- Location
- Électricité
- L'Eau
- tous les autres utilitaires votre propriété peuvent nécessiter
- contrôles de maintenance réguliers sur l'équipement pour assurer que les choses sont bien rodés
- Impression si vous décidez d'externaliser
- Toute autre externalisation peut que vous deviez

faire si vous ne disposez pas de l'équipement

Il est plus important que les bénéfices que vous faites couvrent ces coûts récurrents. Parce que ce sont continues et ne laisser en place. Et si vos bénéfices prévus ne couvrent pas les coûts prévus, et vous laisse avec un profit décent, alors vous devriez réajuster vos prix. Encore une fois, utiliser les coûts comme un outil pour calculer combien vous devriez être en charge.

Comme vous gérez votre entreprise, assurez-vous que vous vous connectez chaque transaction que vous faites. Gardez une trace de ce qui va arriver et ce qui se passe dehors, et être prêt à faire des changements comme bon vous semble.

Chapitre 6:
Avoir un plan d'affaires

Vous devez prendre toutes les informations de ce livre à ce jour et la mettre dans votre plan d'affaires. Avant de rédiger votre plan d'affaires, cependant, vous devez déterminer quel type d'entreprise que vous êtes. Il existe plusieurs types, y compris:

- sociétés: Un, entité juridique indépendante. Il est détenue par des actionnaires, comme les compagnies que vous voyez sur le marché boursier. Il est très peu probable que votre entreprise serait commencer comme une société.

- Coopératives: Aussi appelé une coopérative. Fondamentalement, cela signifie simplement un groupe de personnes qui coopèrent afin de bénéficier eux-mêmes. Quand les gens forment une coopérative, il ya souvent pas beaucoup d'argent, car il est comme un espace libre pour les gens à venir travailler et de montrer leur travail.

- Partenariats: Un partenariat est une entreprise dirigée par deux personnes ou plus. Si vous avez un partenaire d'affaires ou quelqu'un qui bénéficie également de votre travail, votre entreprise serait considéré comme un partenariat.

- commerçants Sole: Ceci est une entreprise gérée par vous seul.

- sociétés à responsabilité limitée: Une société à responsabilité limitée. Il est comme une combinaison d'une entreprise individuelle ou

d'une société avec une société. Il est pour les petites entreprises, mais il offre une protection aux propriétaires de petites entreprises. Il en est ainsi que, si la société se poursuivi, les propriétaires ne perdront pas tout.

Maintenant, nous allons parler de la façon de mettre en place un plan d'affaires. Vous voulez commencer avec votre énoncé de mission.

Énoncé de mission

Votre énoncé de mission devrait refléter ce que votre entreprise est tout au sujet. Il pourrait être de savoir pourquoi vous avez commencé à faire de la photographie, en premier lieu. Mais il faut aussi mentionner les objectifs spécifiques de votre entreprise. Avez-vous une attention particulière? Quel genre de vibes voulez-vous présenter à vos clients? Quels services allez-vous fournir? C'est à vous. Et si vous venez avec un très bon énoncé de mission, vous pouvez choisir de l'afficher autour de votre entreprise. Ou vous pourriez le garder privé que des conseils pour vous-même.

CV et Bio

Si vous ne l'avez pas déjà préparé votre CV, vous devriez le faire. Rappelez-vous que, pour un CV qui concerne activités photographiques, vous ne devez pas inclure le temps que vous étiez secrétaire à un cabinet dentaire. Incluez vos réalisations photographiques en premier. Toutefois, si vous avez fait apprendre un métier très précieux à ce poste de secrétaire, comme la façon de créer une feuille de calcul, alors vous devriez inclure dans votre

liste de compétences.

Aussi écrire une biographie. Dans ce document, vous (et votre partenaire) devriez discuter de comment vous êtes devenu photographes et aimer les choses que vous faites dans votre entreprise maintenant. Faites-en engageant et intéressant. Je suggère également de mettre ces deux documents sur votre site web, afin que les clients potentiels peuvent être assurés de vos compétences et votre passion. Si vous pensez qu'il est nécessaire, imprimer quelques exemplaires de votre CV à donner à la demande de tout client.

Résumé de l'entreprise

Cela inclut une déclaration de ce genre d'entreprise que vous dirigez. Reportez-vous aux types I définis au début du chapitre. Cette section devrait également avoir un résumé de démarrage. Votre résumé de démarrage est essentiellement une liste de tous les biens que vous possédez déjà qui peuvent être mis à votre entreprise. Cela pourrait être des meubles ou de l'équipement photographique que vous possédez déjà (si vous possédez déjà un appareil photo et deux feux, que ce démarrage, même si vous les avez déjà possédé pendant des années) ou tout simplement de l'argent que vous avez à investir spécifiquement dans cette entreprise. Gardez à l'esprit que le démarrage est différente de celle des frais généraux, et tout ce que vous achetez à partir de maintenant doit être connecté comme des frais généraux.

Sous ce que vous avez déjà en démarrage, vous devriez garder une liste courante des actifs à long terme que vous voulez et leur valeur

projetée. Tout ce que vous possédez déjà qui peut être considéré démarrage doit être évalué à sa juste valeur. Cela devrait être fait par un professionnel, et puis les articles doivent être assurés à cette valeur dans le cas d'un accident ou d'une pause. Plus tard dans le document, vous allez faire une ventilation complète des coûts.

Description des Services commerciaux

Ceci est un peu comme votre énoncé de mission, sauf qu'il n'a pas besoin d'être aussi inspirant. Vous avez juste besoin de dire ce que votre entreprise a l'intention d'offrir une ventilation complète. Cela signifie que vous devez avoir une section différente pour chaque produit et service que vous souhaitez offrir, y compris le prix projetés ou des prix différents. Il est probablement préférable de mettre en place la tarification dans un tableau afin que vous et les clients potentiels ou des investisseurs pouvez vous y référer rapidement. Cela devrait inclure le prix de chaque service que vous prévoyez d'offrir, même si elle est inclusive dans un autre prix. Cela signifie forfaits photo, le prix de la prise de vue, retouche, l'impression, l'emballage et tout ce que vous pourriez faire. Rappelez-vous que ce sont des coûts projetés et juste prix projetés.

Base de client

Ceci est juste une description rapide des clients que vous souhaitez atteindre. Si vous avez déjà mis en place une campagne de marketing Facebook, vous pouvez l'utiliser comme une référence. Quel âge ont-ils? Sont-ils un groupe démographique particulier? Combien d'argent votre client typique ferait?

Évaluation externe

Tout cela signifie que vous faites une évaluation de ce que le climat d'affaires actuel est comme. L'économie est bonne? Comment sont les studios de photo ou artistes similaires fines dans la région font? Ceci est où toutes les recherches que vous avez dans des prix compétitifs entre en jeu. En outre, la liste spécifiquement qui sont vos concurrents. Si le marché est vraiment inondé, juste la liste de vos cinq meilleurs concurrents. Vous pourriez même faire un tableau des comparaisons de taux de sorte que vous pouvez vous y référer pour vous aider à déterminer un prix moyen.

Dans cette section, la liste aussi vos services de soutien. Les services de soutien comprennent toutes les autres personnes que vous avez à faire dans votre équipe pour rendre votre entreprise bien fonctionner. Si vous confiez vos travaux d'impression, ce serait un. Si vous embauchez régulièrement locale maquilleurs ou coiffeurs, les énumérer aussi. Il est également une bonne idée de déposer toutes leurs informations de contact d'avoir en un seul endroit. Inclure aussi certains services de sauvegarde, juste au cas où vous vous trouvez jamais dans un embouteillage.

Plan de marketing, plan financier, et de la stratégie

Donner une brève explication de votre plan de marketing et comment vous vous attendez à le faire fonctionner. Inclure tout et chaque stratégie et le programme que vous utilisez pour passer le mot sur votre entreprise, que ce soit gratuit ou payant. Il est également bon d'inclure un plan financier. Quelles autres mesures

avez-vous l'intention de prendre non seulement à garder votre entreprise à flot, mais de faire prospérer? Ceci est où vous allez garder une liste de diffusion de toutes vos feuilles de calcul, vos profits et pertes, vos projections pour l'année à venir, et toutes autres considérations financières importantes que vous pourriez avoir.

Équipe

Qui est votre équipe actuelle? Toi même? Un partenaire d'affaires? Toute personne qui fournit des fonds étrangers? Tous les assistants photo ou éditeurs externalisés? Cheveux et le maquillage des artistes? Assurez-vous que vous mettez à jour comme les changements se produisent.

Buts

Vous devriez toujours terminer votre plan d'affaires avec les objectifs prévus. Utilisez un calendrier d'un an, cinq ans, dix ans. Assurez-vous que vos objectifs sont raisonnables et accessibles. Revenez dans environ six mois pour voir si vous venez près d'atteindre l'objectif de l'année.

Chapitre 7 : Rester pertinent

Rester pertinent signifie simplement le contrôle de retour avec vos plans et vos recherches pour vous assurer que vous êtes sur la bonne voie. Assurez-vous que vous regardez votre concurrence et faire attention à ce qui se passe sur les médias sociaux. Introduire de nouvelles tactiques de marketing si vous voyez que les choses ne fonctionnent pas correctement ou aussi efficacement que vous les aimer. Simplifiez votre image de marque tous les six mois à un an pour garder les choses fraîches. Assurez-vous de mettre à jour vos feuilles de calcul quotidienne et assurer que tout soldes chaque semaine.

Fondamentalement, rester moyens pertinents que vous avez juste besoin de rester au top de votre entreprise. Gardez votre base client informé et associé. Ne manquez jamais une occasion de sauter sur les nouveaux médias sociaux et des nouvelles techniques. Ajouter de nouveaux services que vous les apprendre, et de prendre des sondages et des suggestions de vos clients.

Tant que vous êtes constamment apprendre et d'expérimenter, votre entreprise devrait être en mesure de rester à jour et fraîche.

Conclusion

Encore une fois, je tiens à réitérer que l'exécution d'une entreprise est un processus d'apprentissage et d'exploration constante. Être un entrepreneur est autant d'être créatif comme étant un photographe est. Alors je sais que vous pourriez avoir à faire quelques recherches pour rationaliser votre entreprise de photographie pour répondre à vos besoins spécifiques, je souhaite que ce livre va vous fournir suffisamment d'informations pour vous aider à démarrer, ou pour vous lancer dans une révision de votre entreprise actuelle .

Tout dans les premiers chapitres peut être mis en service que vous construisez votre plan d'affaires. En terminant, permettez-moi de vous dire comment je voudrais aller sur la configuration de mon entreprise depuis le début.

Décrivez votre plan d'affaires d'abord, et de comprendre tous les composants de base. Avant de vous pouvez aller sur la recherche de votre concurrence, vous devez savoir ce que vous êtes sur. Faire cette déclaration, et se prononcer sur les types de services que vous souhaitez offrir. Sachant cela, vous pouvez rechercher le climat actuel. Découvrez qui sont vos concurrents et d'offrir les mêmes services qu'ils font, sinon plus, à des prix compétitifs.

Des prix compétitifs fera de vous démarquer, et ne sera donc l'image de marque unique. Vous exécutez une entreprise créative, de manière expresse que la créativité et l'unicité et de faire vous-même perceptible. Les gens sont toujours à la recherche pour les photographes, et le marché est inondé avec eux, de sorte que votre

emballage extérieur va être la première chose qui attire les clients. Si vous ne vous sentez pas comme vous pouvez le faire sur votre propre, considérez un démarrage coûterait d'embaucher un très bon graphiste.

Calculez combien vos coûts de démarrage vont être, et partent courir feuilles de calcul précises et détaillées. Si vous ne commencez pas de bonnes habitudes, vous avez trop de rattrapage à faire plus tard, et qui est quand vous pouvez rencontrer des problèmes.

Si vous venez avec un plan de marketing génial, votre entreprise sera en plein essor en peu de temps. Utilisez toutes les ressources que vous avez à votre disposition, de médias sociaux à des connexions de la famille, aux amis et aux clients que vous avez déjà.

Si vous êtes méticuleux au sujet de tout, depuis le début, je suis certain que vous aurez une grande chance de diriger une entreprise pleinement réussie. Reportez-vous à ce guide chaque fois que vous vous retrouvez coincé, et souvenez-vous de mettre à jour vos plans et objectifs de l'entreprise régulièrement.

LA PHOTOGRAPHIE COMPOSITION

12 règles de composition
Pour vos photos à briller

James Carren

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Introduction

La composition est, sans doute, l'élément le plus important d'une photographie, ou de toute expression artistique visuelle. Composition, après tout, ce que signifie la photographie est composée de. Artistique ou non, photographies sont l'information visuelle. Cela signifie que tout ce que vous mettez dans une photographie doit être fait intentionnellement et avec un but. Chaque règle et chaque élément dans ce livre va vous aider à guider l'attention de votre spectateur dans la façon dont vous voulez que votre photo pour être perçu. Vous devriez aussi être conscient cependant, que toutes les règles et l'élément peuvent également être plié ou cassé, si vous avez une bonne raison pour cela. Cependant, il est vraiment important d'apprendre quelles sont les règles avant de pouvoir les casser, de cette façon, ils peuvent être décomposés en intelligentes, des moyens utiles. Dans cet article, je vais discuter de beaucoup de choses sur différents éléments.

Un de mes préférés, et le plus important, est en ligne. Vous avez lignes principales dans les photographies pour aider à guider l'œil à ce qui importe, et vous avez des lignes d'horizon. Je vais aussi parler de pondérer vos images, texture, lumière, modèle, la tension, l'équilibre, et la juxtaposition. Ce sont tous des éléments qui appliquent dans toute forme d'art visuel que vous pouvez imaginer, et je vais discuter de la façon dont ils se rapportent spécifiquement à la photographie.

Cela dit, nous allons commencer.

Happy Accidents

Vous savez le sentiment. Il est un de ces jours où vous avez vraiment le temps de sortir et de tirer, le temps est parfait pour tout ce que vous essayez de faire, et pourtant vous ne pouvez pas sembler obtenir une seule image que vous vous apprêtez à obtenir Ce jour là. Essayez comme vous pouvez, photographie et rephotograph, rien ne travaille et vous avez manqué sur tant de bons coups que vous êtes découragés. Puis, comme vous marchez frustrée, vous voyez quelque chose qui pourrait être bon et vous diriger sorte de hasard votre appareil photo vers le haut lui. Et vous l'avez. Un parfait, dynamique, belle hasard. Malgré cela, peut-être même que vous l'utilisez pour la classe ou un spectacle, sachant que rien à ce sujet était délibérée. Tout le monde aime et vous loue pour elle, et vous ne jamais avoir le courage de dire la vérité.

Eh bien, comment pouvons-nous apprendre de ces photographies qui sont les douves et apprendre comment prendre de bonnes photos avec cohérence? Il commence par deux choses: tout d'abord, d'examiner ce qu'il est que vous aimez à propos de la photo et essayez de comprendre pourquoi. Peut-être écrire vos pensées pour référence future. Est-ce la couleur? La texture? Le sujet? La façon dont l'objet est positionné à l'intérieur de la trame? Y at-il des modèles intéressants ou des lignes dans la photo? Deuxièmement, reconnaissent que ce sont tous les éléments de conception, et de sortir et de voir si vous pouvez potentiellement reproduire la photo favorisée. La prochaine fois que vous allez à la chasse, voir quels sont les éléments de conception que vous pouvez le remarquer et de capturer intentionnellement autour de vous. Afin de ne pas se

laisser submerger, il peut vous aider à choisir un élément de se concentrer sur. Par exemple, sortir un jour avec l'intention de remarquer lignes principales dans les scènes. Le lendemain, sortir et chercher des juxtapositions de couleur, qu'ils soient similaires ou complémentaires. Si vous pratiquez de cette façon, il deviendra comme une seconde nature pour vous et au fil du temps, vos photos deviendront plus forts.

Vous devez aussi apprendre à être honnête avec vous-même, et si besoin est, plus dur sur vous-même, quand il vient à le processus d'édition. Un grand nombre de fois, quand je vois les photos mal composées dans les portefeuilles, il est pas parce que la personne ne réalise pas que la photo est mauvaise. Ce pourrait être pour beaucoup de raisons, comme: la personne est particulièrement attachée émotionnellement au sujet de la photo. Ils adorent ça pour des raisons sentimentales, ou parce qu'il était leur première photo, ou de leur grand-mère, etc., et ils le savent pas est forte et ne peut pas supporter de se séparer avec elle. Ou, ils savent qu'il est pas fort, mais il est le coup le plus fort qu'ils avaient et ils ont pas encore eu (ou auront pas) la possibilité de prendre un autre. Comme vos connaissances et votre compétence de composition augmente, vous serez de plus en plus pointilleux, qui au fil du temps rend votre portefeuille plus solide et plus forte.

Maintenant, nous allons parler de quelques-uns des éléments que vous devriez apprendre à reconnaître.

Règle des tiers

Je veux commencer avec la règle des tiers, car elle était la première règle que je ai appris un nouveau photographe. Il est très utile pour changer votre composition de façon intéressante, et il est très simple. Fondamentalement, malgré ce que beaucoup de gens croient, vous ne voulez pas mettre votre sujet au milieu du cadre. Maintenant, vous pensez peut-être: «Mais je sais que l'un des autres éléments de la conception est l'équilibre." Et vous auriez raison. Mais il ya beaucoup d'autres façons de créer un sens beaucoup plus dynamique de l'équilibre que d'avoir tout plein milieu du cadre.

Certes, il ya des moments où centrage votre sujet peut fonctionner, telles que: si il ya beaucoup de mouvement ou d'action dans le fond, si le sujet dans le milieu est équilibré par d'autres éléments dans le second plan, arrière-plan ou de premier plan, comme le cas échéant, ou si vous mettez le sujet vient insensiblement à un côté du milieu. Si vous êtes un photographe pratiqué, je dirais que vous expérimentez avec ces techniques et vois ce que vous pensez. Si vous êtes un nouveau photographe, les chances sont que vous avez été centrage choses dans votre travail depuis que vous avez commencé, donc je veux briser complètement cette notion pour vous.

Afin d'illustrer efficacement la règle des tiers, il serait utile pour vous de prendre soit une impression que vous avez ou de tirer un dans Photoshop. L'utilisation de deux lignes horizontales et deux lignes verticales, diviser la photo entière en trois tiers. A titre d'exemple, vous devriez vous retrouver avec neuf carrés. Qu'est-ce

que vous voulez voir une fois que vous avez fait est que le sujet de la photo ne tombe pas en plein milieu de trois cases. Il est très bien si le sujet ne relèvent eux, mais il a besoin de tomber aussi plus vers la gauche ou la droite. Cette technique crée plus de dynamisme au sein de la photo, permettant à votre oeil pour se rendre à elle et puis autour du cadre. Croyez-le ou non, lorsque vous piéger le sujet au milieu du cadre, l'œil va droit au but, comme prévu, mais n'a nulle part pour se rendre à. Le spectateur se coince, et qui est pourquoi les photos sont centrées ennuyeux.

Lignes menant

Ainsi, en considérant le fait que vous voulez l'œil du spectateur à se déplacer autour d'une photo, quels sont les moyens de le faire? Leading lignes, pour l'un, et ils sont mes préférés. Lignes vont être présents dans votre travail, peu importe ce que vous faites, il est donc tout à propos de la prise de contrôle d'entre eux afin qu'ils servent le but de votre photo.

Si vous avez quelque chose que vous voulez tirer, jetez un oeil autour de vous en premier. Y at-il des lignes ou des chemins que votre oeil juste suit naturellement à vous conduire à ce sujet? Si oui, vous devriez envisager la sauvegarde de votre sujet pour les inclure. Et encore une fois, une ligne peut être tout ce que votre oeil suivra. Je veux que vous pensez de lignes d'horizon comme une entité séparée pour l'instant, mais tout le reste est un jeu équitable. Lignes menant peuvent être routes, lignes de herbe rase, quoi que ce soit répétitif, bâtiments remontant, tout ce que vous pouvez penser qui guide le regard à la mise au point de la photo.

Maintenant, vous devez être un peu prudent. Une des plus grandes erreurs que les gens peuvent faire avec des lignes est de ne pas être au courant, et que peut souvent conduire à des choses stupides comme des poteaux qui sortent de la tête. Cela est certainement pas une ligne de premier plan. Ou, vous pouvez identifier correctement une ligne de premier plan, et puis ne pas cadrer correctement, en faisant que leader en ligne de ne pas aller exactement là où il est censé. Pour éviter cela, vous devez prendre des photos de la même scène à partir de différents points de vue et les angles, ce qui est

mon prochain règle.

Lignes oculaires peuvent également être leader lignes, si vous êtes un portrait ou mode de vie photographe. Lorsque les gens regardent les uns les autres ou à quelque chose qui se passe dans une scène, qui peut attirer l'intérêt pour le sujet, ou à tout le moins aider l'œil de se déplacer autour du cadre et de revenir à l'objet lui-même. Voilà pourquoi il est sage de ne pas avoir votre sujet en regardant hors du cadre. Il entraîne à son tour l'oeil de votre spectateur loin de l'information à portée de main. La seule exception à cette règle serait si vous aviez une série dans laquelle vous voulez déplacer la ligne de l'oeil de votre spectateur d'une image à l'autre dans une ligne. Ensuite, avoir quelqu'un à la recherche hors du cadre sert de guide pour continuer à la photo suivante.

Me déplacer

Vous commencez à prêter attention aux éléments de composition et d'avoir une appréciation pour eux, et c'est génial. La chose est, beaucoup de moments où les gens commencent à comprendre la composition, ils deviennent trop confortable. Parce que de ce fort sentiment de «Maintenant, je sais ce que je fais," les gens peuvent obtenir de complaisance. Juste parce que vous pensez que vous avez la composition exacte que vous voulez sur le premier tir ne signifie pas que vous devriez arrêter de tirer. Maintenant, pour moi, je pense vraiment que le dépassement est un autre problème que beaucoup de photographes courir dans, donc je ne suis pas par tous les moyens en disant tournage cinquante photos de la même scène. Mais vous devriez certainement prendre quelques clichés sous différents angles, surtout si vous filmez numérique.

Ne pas avoir peur de se déplacer; la photographie est un métier beaucoup plus physique que beaucoup de gens attendent qu'il soit. Lorsque vous trouvez une scène que vous voulez, le tourner de la tête sur, de côté, accroupissez-vous pour obtenir dessous (sauf peut-être avec des portraits) et de se lever au-dessus.

Utilisez le zoom sur votre objectif, par tous les moyens, mais aussi ne pas avoir peur de se déplacer physiquement plus proche plus loin sans ajuster votre longueur focale. Croyez-le ou non, ce sera également vous donner un look différent que juste en utilisant le zoom.

Il n'a pas d'importance si vous pensez que vous avez seulement

besoin d'un point de vue ou si vous savez que vous voulez un seul coup d'oeil. Si vous ne pas expérimenter et de se déplacer, vous allez le regretter, parce que souvent, ce que nous pensons que nous voulons dans une photo et ce que nous obtenons en réalité peut être très différente. Aussi, si vous êtes un étudiant ou vous allez critiques de toute nature, vous pourriez être surpris de ce que pensent les autres œuvres efficacement contre ce que vous pensez des œuvres efficacement. Et à la fin de la journée, ayant plus d'options est mieux que d'avoir aucune option.

Horizon Lines

Bon, de retour sur les lignes. Comme je l'ai dit avant, lignes d'horizon sont différents de lignes principales. Quand la plupart des gens pensent d'une ligne d'horizon, je dois ce sentiment qu'ils pensent de lui être en plein milieu du cadre. Bien que cela puisse être, surtout avec des choses comme des paysages marins, je trouve que les images sont beaucoup plus intéressante lorsque vous déplacez la ligne d'horizon vers le haut ou vers le bas. Cela remonte à ce que je parlais avant, avec le déplacer. Pour déplacer votre ligne d'horizon de votre ligne de mire, vous devez obtenir à la fois au-dessus et en dessous de votre niveau des yeux.

En changeant la position de la ligne d'horizon, vous modifiez également la perspective, et pouvez faire quelque chose d'énorme oeil minuscule ou vice versa. Bien sûr, tout le monde va dans un shooting avec une certaine idée de ce qu'ils veulent que leurs images pour ressembler. Voulez-vous votre sujet principal à paraître grand, peu, ou proportionnée à la vie? Est-il important pour votre spectateur à regarder vers le haut ou vers le bas quand ils voient vos photos? Comment et où voulez-vous votre spectateur à se concentrer?

Vous pouvez également utiliser des lignes d'horizon pour guider la ligne de mire de votre spectateur, autant que vous pouvez avec les principales lignes. Si vous voulez que votre spectateur de voir quelque chose de la verticale, par exemple, vous pourriez tirer avec une ligne d'horizon vertical. Pensez-y de cette façon: vous pouvez tout simplement plier le monde à la façon dont vous voulez qu'il

regarde pour servir l'objectif de votre photo.

Forme

Forme est un autre excellent guide, vous pouvez utiliser à votre avantage, pour provoquer l'œil du spectateur à se déplacer où vous voulez qu'il aille. Nous savons évidemment que tout a une forme, mais si vous êtes un nouveau photographe, avez-vous jamais cessé de regarder autour de vous et vraiment considérer les formes qui sont dans une pièce?

Formes répétitives sont particulièrement agréable, et ceux-ci peuvent être quelque chose, à partir des lignes de triangles à cercles. La répétition peut être utilisé pour guider l'œil dans un cercle, ou de toute forme que vous voulez, autour de la photo. Continuons avec l'exemple des cercles. Je dois une photographie de la mine dont le public ont trouvé particulièrement agréable en raison de la présence de trois cercles concentriques que je ne savais même pas au premier abord. La photographie est d'une fille dans une jupe de cercle. Sur la jupe de cercle est un motif d'arbres autour de l'ourlet. Et la jeune fille arrive à être assis dans un coin d'herbe qui a été aplati dans un cercle. Le premier cercle d'herbe attire vos yeux à la robe, qui à son tour attire vos yeux à la jeune fille.

Comme moi, que vous devenez un meilleur photographe, vous allez apprendre à remarquer activement forme avant de prendre la photo.

Une autre chose qui est grande de considérer avec des formes est le numéro. Si vous avez un certain nombre de formes répétitives dans une photographie, il est préférable si cela est un nombre impair. Il

fait juste quelque chose pour aider à l'équilibre, qui, à première brosse que vous pourriez penser est étrange. Mais symétrique ne signifie pas toujours l'équilibre.

Tenir compte non seulement les formes existantes qui sont autour de vous (Ne pas oublier ces polygones), mais les formes que vous pouvez faire avec les composants existants de votre photo. Si, par exemple, vous avez trois filles que vous photographiez, envisager de les placer dans une formation triangulaire pour guider l'œil du spectateur autour de la photo. Vous pouvez utiliser le point de ce triangle formulé pour attirer l'attention sur le sujet de votre photo, que ce soit la troisième fille ou tout autre chose.

Profondeur de champ

Nous allons maintenant parler de la profondeur de champ, ainsi que faire en sorte de faire usage de premier plan, second plan et arrière-plan. Profondeur de champ signifie essentiellement la quantité de distance perçue entre les objets les plus proches et les plus éloignés ou des sujets qui sont mis au point dans une photographie. Si vous avez une faible profondeur de champ, vous allez avoir votre appareil photo réglé sur une ouverture faible, comme F4 ou F8. Une profondeur de champ rend les choses regard rêveur et l'accent est principalement dans le premier plan, à moins que vous photographiez avec un 4x5, qui peut bascule et de décentrement. Une grande profondeur de champ fournit plus d'attention tout le chemin à travers la photo, de premier plan, à travers le second plan, tout le chemin à l'arrière-plan. Le plus de l'arrêt de f, plus l'image, au point où vous pouvez réellement avoir tout dans une image mise au point, si tel est le look que vous voulez aller.

Grande profondeur de champ est souvent associé avec le travail documentaire, bien que cela commence à changer. Il est également associé avec le paysage, parce que le plus de détails vous pouvez voir dans un paysage, le meilleur.

Je crois que vous devriez toujours être conscient de tout ce qui est présent dans votre cadre, mais cela prend du temps et beaucoup de pratique, parce que quand vous commencez à tirer, votre principale préoccupation va être votre sujet. Même si cela peut sembler logique au début, vous arriverez à trouver que vous apprendrez à modifier que les photos que vous pensiez initialement étaient super

n'êtes pas si bon en raison de distractions dans le milieu et le fond. Vous pensez sans doute: «Comment ai-je raté cette personne marchant dans la rue derrière mon modèle?" Eh bien, la réponse est simple: vous étiez plus axé sur le modèle à l'époque, qui est une réponse biologique naturel. Nos corps sont câblés pour filtrer l'information de sorte que nous nous concentrons sur ce qui est plus important pour nous à un moment donné et de filtrer les entrées sensorielles sans importance. Voilà pourquoi vous pourriez penser la maison d'un ami sent bizarre quand vous marchez dans, mais dix minutes plus tard, vous ne remarquerez même pas. Sinon, nos cerveaux deviendront tellement débordés par l'entrée sensorielle nous pourrions aller fou. Ceci est exactement pourquoi il est important de reconnaître que la photographie est un art, et vous ne pouvez pas simplement prendre une photo d'avoir ce soit bon. Partie d'être un bon photographe est Apprendre à devenir hyper conscient de votre environnement, partiellement pour votre propre sécurité et pour le bien de vos photos. Cependant, il est difficile de recâbler votre cerveau, donc ne vous sentez pas mal si vous avez toujours ces photos qui ont quelque chose en eux que vous ne remarquez pas. Je sais que cela arrive encore à moi.

Je veux parler de second plan pour un peu, parce que je me sens comme avant-plan et arrière-plan sont toujours mentionnés, mais elle est rarement second plan. Ne pas oublier que vous avez toute votre cadre à utiliser, et vous devriez essayer de combler le tout avec les points d'intérêt de sorte que l'œil du spectateur ne se contente pas de rester coincé à l'avant-plan. Même si votre premier réflexe peut être de mettre votre sujet principal dans le premier plan, envisager de prendre un coup ou deux où ils reculent juste assez pour être considéré comme second plan. Ou encore, cacher votre sujet principal en arrière-plan et permettre à votre spectateur de le découvrir, ne pas être frappé à la tête par elle.

Maintenant, si vous utilisez une faible profondeur de champ, vous pouvez vous demander pourquoi vous avez besoin de points d'intérêt dans le second plan et arrière-plan. Ils ne seront pas mis au point de façon à quoi ça sert, non? Eh bien, ayant parfois que peu d'ombre de quelque chose se cache dans le fond, que ce soit un meuble ou une autre personne, peut être suffisant pour susciter l'intérêt d'un spectateur. Parfois, une photographie est pas seulement sur le sujet principal à tous.

La bonne chose à propos de la profondeur de champ, aussi, est que vous pouvez changer de forte à faible ou vice versa, et toujours avoir le même temps d'exposition que vous avez fait avant. Elles sont appelées expositions équivalentes. Vous venez de régler votre ouverture, puis de modifier la vitesse d'obturation en conséquence afin que votre appareil photo permet toujours la même quantité de lumière dans la lentille. Et le tour est joué! Même exposition, profondeur de champ différente.

Vous trouverez probablement, au fil du temps, que vous aimez un certain style de profondeur de champ plus que l'autre, et ça va. Ce, en partie, se développer dans votre propre esthétique personnelle.

Poids

Poids, à la photographie, a à voir avec l'équilibre et à la fois avec ce qui est important pour la photographie. Poids visuel va affecter l'équilibre de la photographie, dont je vais vous parler un peu plus tard. Poids visuel, essentiellement, est de savoir combien tirer un objet dans une photo a. Combien payez-vous attention à quelque chose dans une composition? Si vos yeux tirent directement à lui, alors il a beaucoup de poids. Si non, il ne le fait pas.

Pour en revenir à la règle des tiers, vous voulez généralement à faire en sorte que les points de la photo avec le plus de poids sont les points que vous voulez que votre auditoire à l'avis, et qu'ils ne sont pas en plein milieu de la photo. Si vous avez un point de focalisation fortement pondérée vers le bas, vous pourriez entendre quelqu'un dire que votre photo est «en bas pondérée." Le même principe vaut pour une image pondérée supérieure.

Alors, quels sont les facteurs peut faire quelque chose dans une image ont beaucoup de poids?

- Si vous avez un grand objet dans une photo, bien sûr vos yeux vont tirer droit au but avant un petit quelque chose. La même chose est valable si on juxtapose quelque chose de lourd avec quelque chose de léger.
- La couleur peut également jouer un rôle. Yeux sont attirés par les lumières sombres avant parce que l'obscurité est perçue comme plus lourd. Les couleurs foncées peuvent submerger un

spectateur rapidement, donc soyez prudent avec eux. En outre, des couleurs chaudes viennent vers votre auditoire et les couleurs froides reculent. Je vais aller plus en profondeur sur la théorie de la couleur dans mon dernier conseil, sais juste que si vous avez rouge sur fond de bleu, que le rouge va sauter hors de vous, tandis que le bleu se fond dans l'arrière-plan. Donc, même si de plus grands objets plus de poids, si vous avez une scène principalement bleu avec un peu de rouge, que peu de rouge va commander plus d'attention que d'un grand objet bleu.

- des images ou des objets de haut contraste portent aussi beaucoup de poids, ce qui est pourquoi il est important de ne pas submerger votre spectateur avec trop. Par conséquent, vous voudrez peut-être choisir de pop contraste uniquement sur réellement partie intégrante de votre image, où vous voulez le plus l'accent aller.

- Les groupes ont plus de poids que des objets singuliers. Maintenant, alors que vous pourriez, je ne suggère pas que vous sortez et commencez à faire des tas de petits objets pour prendre des photos de. Un groupe pourrait être quelque chose que votre cerveau serait associer à quelque chose d'autre, comme quelque chose qui est stratégiquement placé à proximité de quelque chose d'autre, ou d'un motif répétitif comme un cercle.

- Pour comprendre ce qui aurait un poids plus léger, se référer à chacun de ces points de balle et de faire le contraire.

Alors qu'est-ce que cela signifie pour votre point de mire? Est-il nécessairement être l'objet plus lourdement pondéré? La réponse

est, absolument pas. Bien que l'oeil sera naturellement attirée sur l'objet plus lourdement pondéré, vous ne voulez pas nécessairement d'y rester. Si votre photo est bien coule, puis l'œil trouver l'objet lourdement pondérée, se concentrer sur elle, puis continuer à déplacer le cadre. Il peut être optimale beaucoup de temps pour que les objets pondérés attirent le regard à l'objet pondérée moindre.

Il est tout à vous, et que vous tirez de plus en plus, vous allez apprendre ce qui fonctionne et ce qui ne fonctionne pas.

Un autre aspect de poids dans la photographie peut être la frontière très autour de l'image. Choisir une frontière est souvent presque aussi essentiel que l'image elle-même dans la photographie d'art, ce qui explique pourquoi la mode sans frontières se propage me laisser souvent mal à l'aise, même si je comprends que cela est la norme de l'industrie. Si vous êtes un photographe d'art et vous allez imprimer et accrocher vos images, considérer qu'il pourrait ne pas être le meilleur choix pour avoir une même frontière tout le chemin autour de votre image. Encore plus agréable est l'image du bas pondéré. Expérimenter avec vos frontières et trouver ce qui fonctionne le mieux pour vos images.

Juxtaposition

Juxtaposition fournit un autre type d'équilibre visuel, mais cela peut aussi tomber sur le côté symbolique de choses. Comme il repose sur notre compréhension des éléments symboliques, il peut être différent dans chaque culture. Vous pouvez utiliser tous les éléments qui créent du contenu dans une photo pour créer juxtaposition. Alors, quelle est la juxtaposition, exactement?

Il est le placement côte-à-côté de deux choses qui sont à l'opposé de l'autre, ou à tout le moins, ne ressemblent pas qu'ils appartiennent ensemble. La technique crée un sens de l'intérêt, de l'intrigue, et parfois l'humour ou de l'inconfort, selon l'humeur essayer d'être atteint par le photographe. Juxtaposition, dans mon esprit, a aussi un peu à voir avec l'ironie, et peut être utilisé pour créer un thème pour une photo. La chose est, vous ne voulez pas la photo de crier nécessairement de quoi il parle. Il devrait y avoir un certain mystère qui lui est laissé, afin que le spectateur est en mesure de tirer leurs propres conclusions. Je veux faire allusion à des juxtapositions avec mes titres.

Juxtaposition est beaucoup utilisé dans la publicité, car avec la technique, vous essayez d'obtenir le spectateur à faire une association, et que l'association vous aide ensuite de vendre un produit.

Alors, quelles sont quelques exemples de choses que vous pouvez juxtaposer?

- Grand et petit
- Grand et court
- humaine et animale
- La nature humaine et
- Gras et maigre
- Homme et femme
- Doux et dur
- Motion et l'immobilité
- Couleurs complémentaires
- Minimal avec baroque

Fondamentalement, un état de l'être et son contraire. La technique est celle qui est forte dans la force de persuasion, et je dirais que vous pourriez presque juxtaposer rien tant que vous aviez une raison solide pour le sauvegarder. Un grand nombre de juxtapositions, cependant, vont être plus subtil que les exemples que je énumérés ci-dessus. Souvent, juxtapositions avoir à faire avec quelque chose de personnel ou quelque chose de politique, de sorte que vous avez juste à être conscients de ces indices que vous faites votre travail.

Équilibre

L'équilibre est une drôle de chose, parce que vraiment, si vous pensez à ce sujet, la règle des tiers nous dit d'avoir des photos déséquilibrées. Ceci est parce que, comme je l'ai dit avant, d'avoir votre point de focalisation dans le milieu du cadre souvent arrête juste l'œil de se déplacer autour de l'image, créant un tir ennuyeux.

Commençons par le concept de l'équilibre que nous comprenons tous, et ensuite explorer d'autres moyens que la photo peut être équilibrée sans être centré ou symétrique.

Si vous voulez atteindre "true" équilibre dans votre photo, essayez de symétrie. Cela va créer ce qui est connu comme l'équilibre gauche-droite, où les deux moitiés de la photo attirent l'attention aussi. Il va aussi créer plus de sérénité au sein de la photo. Pour moi, cependant, la symétrie est généralement ennuyeux. Je trouve que le calme peut être atteint par d'autres moyens.

Une autre façon vous pouvez atteindre une sorte d'équilibre dans vos photos est d'avoir un point d'intérêt dans chaque moitié de la trame. Cela ne signifie pas qu'ils doivent être symétriques ou même qu'ils ont besoin d'avoir le même poids, ils ont juste besoin à la fois d'attirer l'attention. Avec ce type d'équilibre, de penser aux points d'intérêt dans la photo comme étant des objets sur une échelle. On est en place, l'autre vers le bas. Donc, vous avez, par exemple, le soleil dans le coin supérieur droit de l'image, et un chien dans le coin inférieur gauche.

Et beaucoup de temps, le déséquilibre est mieux que l'équilibre, car il crée la tension la photo a besoin pour être intéressant. Déséquilibre crée le sentiment que quelque chose est sur le point de se produire, et les gens vont vouloir regarder pour voir ce qu'il est. La plus extrême du déséquilibre, par exemple, si vous avez tout important dans une photo poussé d'un côté, plus la source de tension.

Maintenant, si vous avez un particulièrement grand objet dans une photo, vous voulez vous assurer que vous avez autre chose importante à un endroit adverse dans le cadre d'équilibrer le tout, sinon il va chercher lourd et inconfortable. En cas de doute, utilisez la règle des tiers.

Comme vous apprendre à équilibrer vos photos, je vous suggère de jeter un regard sur plusieurs photos qui vous intéressent. Sont-ils laissés-droite équilibrée? Avez-ils vous font sentir calme, ou ont-ils beaucoup de tension? Pensez également à d'autres conseils. Ne objets d'intérêt constituent des formes qui attirent l'œil pour eux? Quel genre de poids ne les objets ont? Quelles sont les caractéristiques de leur donner leur poids?

Si une photo vous fait trop inconfortable, alors il pourrait être trop fortement pondéré d'un côté. Toutefois, en fonction de ce message que vous essayez d'envoyer votre photo, cela pourrait être exactement ce que vous voulez. Si vous n'êtes pas certain de l'équilibre de votre photo, vous pouvez toujours essayer de changer le cadre haut ou le bas ou sur le côté afin de le mettre en place, et de décider ce que vous aimez mieux plus tard.

Tension

Comme vous pouvez probablement voir maintenant, la tension, le poids et l'équilibre sont tous très interdépendants. Le poids affecte l'équilibre, et l'équilibre affecte tension. La tension dans la photographie est définie très semblable à la définition littéraire du mot. Il est l'attente que quelque chose est sur le point de se produire. Il est de ce moment avant le moment. Henri Cartier-Bresson a appelé le moment décisif, cet instant que nous savons ce que nous sommes sur le point de le faire, mais nous avons pas encore fait. Cela, en soi, est la tension, et que, ce qui est, en tant que photographes, nous voulons tous pour capturer.

Quand les gens sont impliqués, le moment décisif est peut-être facile à voir, mais cela ne rend pas nécessairement facile à capturer. Vous avez à regarder la télévision, en accordant une attention, et appuyer sur le déclencheur au bon moment. Il est l'une des choses qui rend la photographie documentaire si dur, et pourquoi vous devez revenir tant de fois.

La tension est également créé par juste la bonne intersection de tous ces éléments, nous avons parlé. Mais encore une fois, même si vous êtes juste photographier un bâtiment, vous devez être debout à l'angle droit avec la bonne lumière et le droit profondeur de champ pour obtenir une photo vraiment exceptionnel.

Donc, ce qui compte comme tension dans une photographie? Je voudrais dire quelque chose qui vous donne ce moment en apnée. Mais il ya certainement des éléments de conception qui la provoquent, dont certains que je vous ai parlé.

Elle peut être causée par:

- convergentes ou divergentes lignes
- Des lignes ou des formes qui se terminent dans les points d'intérêt.
- Opposing énergie, entre les gens. Regardez le langage du corps. Si vous êtes intéressé, il ya tension là.
- lignes des yeux
- modèles radiaux (et ceux-ci ne doivent pas nécessairement être circulaire, juste tout motif qui continue à partir d'un point central vers les bords de la photo).

Si vous prêtez attention à ces choses que vous tirez, vous aurez des photos beaucoup plus dynamiques en peu de temps.

Encadrement

Le cadrage est probablement mon élément préféré de la composition de parler, parce que je pense qu'il est très important et les gens oublient souvent à ce sujet. Le cadrage est tout au sujet de choisir ce qui se passe dans votre image, et souvent il arrive tout à fait inconsciemment. Nous voyons quelque chose que nous voulons photographier, assurez-vous que le sujet est dans le cadre, et enclenchez. Au moins, voilà comment il est quand nous commençons, ou lorsque nous ne disposons pas beaucoup de temps pour obtenir le coup de feu. Mais combien de fois avez-vous obtenez une photo qui est proche de la perfection, puis quelque chose de distrayant remarquer en elle? Voilà quand vous savez que vous devez faire encadrer plus d'un choix conscient.

Dans cette fraction de seconde que vous tirez l'obturateur, vous utilisez tous les éléments dont nous avons parlé ensemble pour faire une photo. Vous êtes décider quoi mettre dans et ce qu'il faut laisser de côté.

Maintenant, une des choses les plus ennuyeux que je entendre les gens dire beaucoup est qu'ils peuvent simplement recadrer plus tard. Alors que vous pouvez faire cela, il n'a pas vraiment signifie pas que vous devriez. Pour une chose, culture diminue la quantité d'informations dans votre photographie; il est littéralement la résolution pire. D'autre part, si vous rognez trop fort, vous pouvez perturber le ratio d'aspect de votre photo, qui peut tourner à la recherche vraiment funky. Voilà pourquoi cadrage est si important. Plutôt que de dire, «Je vais juste recadrer plus tard," dire "Qu'est-ce

que je veux vraiment dans cette photo et que puis-je supprimer le droit maintenant?"

Éliminer quelque chose de la trame qui est une distraction de votre sujet. Je comprends que parfois cela nécessite un peu de travail en poste, mais si elle est une simple question d'enjamber les deux sens ou de régler votre appareil photo plus haut ou le bas, ne soyez pas paresseux, just do it. Si non, vous serez vous-même coups de pied plus tard pour toutes les cultures de travail supplémentaire et correction de la perspective que vous avez à faire.

Ne soyez pas paresseux à propos de parties du corps, soit. Même une chose apparemment petite comme laissant le bout d'un doigt fait quelque chose à la psychologie humaine qui est pas si agréable.

Expérimenter avec si vous voulez l'orientation de votre photo soit verticale ou horizontale. Même si vous avez un format plus pratique, il est toujours bon d'avoir un peu de variété.

En cas de doute, tirer plusieurs trames d'une scène. De cette façon, si vous l'aimez plus positionné vers la droite pendant que vous filmez, mais souhaitent plus tard, vous aviez intensifié plus à gauche, vous aurez quelque chose à choisir plutôt que de devoir aller reshoot.

Couleur

La couleur est l'un des outils les plus puissants que vous avez dans votre arsenal en tant que photographe. Malheureusement, il est aussi l'un des plus mal utilisé. Avoir une bonne couleur dans une photo ne fait pas toujours égale démarrage jusqu'à la saturation et le contraste. En fait, rarement ce que ce sera le cas.

Comment vous choisissez de gérer la couleur est tous liés à votre propre esthétique personnelle. Certaines personnes préfèrent des couleurs vives et popping, certains préfèrent en sourdine, certains préfèrent la vraie vie, et certaines personnes préfèrent en noir et blanc. Comme vous tirez, prêter attention aux choses qui semblent le plus souvent pour vous attirer. Faites également attention à la façon dont vous manipulez ces choses en poste. Pourquoi prenez-vous comme vous le faites? Qu'est-ce que les couleurs que vous trouvez les plus répandues dans votre travail? Quel est leur effet sur vous psychologiquement? Est-ce l'effet que vous aimeriez qu'ils ont sur un spectateur potentiel? Si oui, vous êtes sur la bonne voie, et si non, vous devriez réévaluer pour voir comment vous pouvez venir plus près de ce que vous voulez atteindre.

Cela dit, je veux donner un rapide résumé sur certaines des règles de base de la théorie des couleurs. Vous avez votre primaire, secondaire, tertiaire et les couleurs. Primaire sont bien sûr, bleu, jaune et rouge. Secondaire sont violet, orange et vert, et tertiaires sont bleu-vert, bleu-violet, rouge-orange, et rien entre les deux. Les couleurs ont également des compléments, et quand on juxtapose deux compléments, vous créent des tensions où ils se rencontrent.

Vous avez probablement le saviez déjà, instinctivement, mais cela fait partie des raisons pour lesquelles il est si important de faire attention aux couleurs lorsque vous tirez, surtout si vous avez le contrôle sur ce qui se passe dans votre photo. Dans un décor de studio, vous avez absolument aucune excuse pour ne pas faire le spectateur se sentir exactement comment vous voulez qu'ils en utilisant la couleur. Afin d'identifier un complément, utiliser une roue de couleurs. Choisissez la première couleur que vous souhaitez utiliser, puis aller tout droit la roue pour trouver son complément. Par exemple, le complément de jaune est le violet. Juxtaposant ces deux couleurs créerait en effet une photo très dynamique.

Ici, nous entrons dans la catégorie des jeux de couleurs, dont il ya des millions. Je vais vous donner quelques-uns des types de base. Mis à part complémentaire, vous avez également analogue, qui est trois côté des couleurs à côte sur la roue. Cela signifie que le vert, le bleu et bleu-vert serait analogue.

Ensuite, vous avez une triade, qui est trois couleurs régulièrement espacées autour de la roue.

Enfin, pour les bases, vous avez divisé complémentaire, qui est quand vous choisissez une couleur de base, trouver son complément, et au lieu de jumelage avec le complément, le couplez avec les deux couleurs adjacentes au complément.

Bien que je ne pense pas que quiconque de se promener avec des couleurs mémorisées, il est important d'avoir au moins une compréhension de base de sorte que vous savez ce que vous dites avec des couleurs. Pour cela, vous pouvez également rechercher la signification des couleurs, mais de comprendre que, comme avec le

symbolisme, le sens peut varier selon la culture.

Enfin, vous devez être conscient que, visuellement, couleurs chaudes viennent vers vous et les couleurs froides reculent. Les couleurs chaudes sont aussi passionnante et pleine d'énergie, où les couleurs froides ont tendance à être calme. Si vous considérez tout ce que vous planifiez votre prochaine séance photo, vous serez beaucoup plus en contrôle de la façon dont votre spectateur répond à votre image.

Conclusion

Avec tous ces outils, vous serez bientôt en mesure de concevoir de bonnes photos, solides. Avec une base de bonnes, photos solides, vous apprendrez, au fil du temps, de concevoir d'excellentes photos. Le plus vous pouvez prêter attention aux règles de la composition, plus la sensibilité innée deviendra pour vous. Composition, après un certain temps, va devenir quelque chose que vous faites naturellement dans votre tête que vous regardez une scène. Il peut sembler que vous ne faites pas quelque chose de spécial, mais en réalité vous êtes rapidement faire le bilan des choses comme avant-plan et arrière-plan, l'équilibre et la tension. Tous les éléments ont parlé sont extrêmement important pour votre photographie, et si elle peut être écrasante au premier abord, saisir ces outils signifie que vous contrôlez exactement comment votre auditoire de votre photo.

Cela, je pense, est l'objectif de chaque photographe.

LA PHOTOGRAPHIE EXPOSITION

9 secrets pour maîtriser l'art de la photographie Exposition Dans 24 heures ou moins

James Carren

2015 Sender Publishing

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Introduction

L'exposition est la clé de toute votre photo, parce que votre exposition, pour toutes fins utiles, est la photographie. Que vous travailliez dans le film ou numérique, l'exposition est le processus par lequel vous autorisez la lumière sur le film, ou dans l'objectif d'être enregistré numériquement, selon le cas peut être. Si vous permettez à trop peu de lumière dans, alors vous avez une image qui est sous-exposée. Si vous permettez à trop de lumière dans, alors il est surexposé, et de manière générale, ne sont de bonnes conditions pour être dans. L'exposition peut souvent être une des choses les plus difficiles pour un nouveau photographe pour obtenir une bonne compréhension de la, mais il est extrêmement important que vous faire, surtout si vous êtes un photographe de film, ou si vous voulez aller dans cette voie par la suite. Je pense que beaucoup de gens trouvent qu'il est difficile parce qu'il est la partie de la photographie que vous oblige à faire un peu de mathématiques pour bien faire les choses. Les gens voient nombres et les fractions, et deviennent immédiatement intimidé. Avec un appareil photo numérique, il est trop facile de ne pas tenir compte seulement à apprendre à propos de l'exposition, parce que vous pouvez regarder immédiatement et ajuster vers le haut ou vers le bas. Toutefois, si cela est quelque chose que vous faites professionnellement, alors vous savez qu'il est préférable de savoir ce que vous faites, de sorte que vous ne perdez pas le temps de votre client de jongler avec les boutons. Et même si vous pouvez mémoriser les combinaisons d'exposition pour certaines conditions météorologiques, si vous voulez, je trouve qu'il est beaucoup plus facile de mémoriser vos ouvertures de standards et des vitesses d'obturation et partir de là. Au fil du temps, vous devenez capable

de sortir et de faire une supposition raisonnablement instruits de ce que votre exposition serait.

Tout au long de cet article, je vais vous expliquer la sous-exposition et surexposition, et comment les éviter. Je vais aussi expliquer ouverture et la vitesse, comment ils travaillent ensemble, et ce que cela signifie de bouton ISO. Je vais vous expliquer la profondeur de champ, et comment elle est affectée de façon indépendante par la vitesse d'obturation et l'ouverture. Ensuite, je vais passer dans les différents modes de prise de vue généralement offerts sur les appareils photo numériques, et comment et quand les utiliser. Je vais prendre un peu avancé avec le système de la zone, une exposition équivalente, et comment corriger les choses à la fois dans Photoshop et dans la chambre noire, si vous faites une erreur.

Quelle est l'exposition?

Si vous voulez vraiment technique, l'exposition est définie comme: la quantité de lumière par unité de surface qui atteint votre surface photographique, que ce soit un morceau de papier couché, une bande de film ou un capteur électronique. Tout ce que signifie vraiment est qu'il est la quantité de lumière vous laisser dans l'objectif. Si vous pensez cela, les photos sont fabriqués à partir de la lumière, qui enregistre l'image sur la surface que vous choisissez.

En tant que photographes, nous contrôlons la quantité de lumière est utilisé pour enregistrer l'image en fonction de plusieurs facteurs. Pour la caméra, ces facteurs sont l'ouverture, la vitesse d'obturation et la sensibilité ISO. Combinés ensemble, les valeurs que vous entrez dans votre appareil photo le disent combien de lumière dont vous avez besoin à chaque fois. Le problème est que, tout comme avec les ordinateurs, la caméra est seulement aussi bon que les informations que vous entrez dedans.

Vous décidez de votre ouverture, la vitesse d'obturation et la sensibilité ISO en fonction des conditions vous photographiez dans la première, et la préférence esthétique seconde. Si vous avez une scène sombre, évidemment, vous avez besoin de laisser passer plus de lumière pour obtenir une image qui est correctement exposée, et vice versa.

Alors, comment voulez-vous dire si une photo est correctement exposée? Généralement, vous souhaitez que le sujet de votre scène soit bien éclairée Quand il est pas, ce qu'on appelle la sous-

exposition. Bien sûr, cela ne signifie pas que vous n'êtes pas autorisé à avoir des ombres, mais il ya une différence entre l'ombre et l'image est trop sombre. Vous pouvez dire si vous avez une image sous-exposée de plusieurs façons. Pour numérique, l'image sera trop sombre et éléments importants, en particulier votre sujet, ne sera pas clairement définie. Vous remarquerez aussi beaucoup de bruit numérique de vos photos. Cela est particulièrement répandue lorsque vous photographiez de nuit ou dans des zones de faible éclairée. Si vous essayez de voir si votre film est sous-exposée, puis regardez la densité. Si cela semble tout noir ou il est difficile de faire l'image, même sur une boîte à lumière, alors votre négative est sous-exposée. Avec des photos sous-exposées, vous perdez en détail dans les ombres de votre photo.

Surexposition arrive quand vous avez laissé trop de lumière d'atteindre le capteur ou le film. Cela arrive souvent aux jours ensoleillés vraiment, surtout si vous êtes tir d'environ midi à deux. Vos vifs et saillants seront beaucoup trop lumineux, résultant dans ce qui est appelé un coup sur. En outre, si vous tirez à ce moment de la journée, vous pourrez également retrouver avec vraiment difficiles, ombres peu flatteuses. Vous saurez à coup sûr si vos points forts ont soufflé en regardant votre photo et voir si il ya des zones claires qui auraient eu le détail, mais ne font pas. Vêtements blancs, par exemple, de la dentelle, sont vraiment faciles à surexposer et de perdre rapidement détail. Comme pour le film, vous pouvez dire si elle est surexposée si cela semble trop mince, ou clair.

Peu importe la méthode de la photographie que vous utilisez, il est toujours préférable à surexposer que de sous-exposer. Lorsque vous surexposer, cela signifie que au moins les informations obtenu

enregistrée et peut probablement être sorti avec quelques manœuvres prudent dans Photoshop. Considérant que, si vous sous-exposer, l'information n'a pas été là pour commencer, si vous avez rien à tirer de. Dans une pointe plus tard, je vais vous donner quelques conseils sur la façon de fixer sous et des photos surexposées, car il arrive, à tout le monde. Mais l'objectif principal de cet article est de vous apprendre comment prendre une photo correctement exposée, et pour ce faire, je dois expliquer pourquoi les différents éléments de l'exposition fonctionnent de la façon dont ils le font.

Ouverture

Ouverture va être l'épine dorsale de ce que vous apprenez à propos de l'exposition, et il est extrêmement important de comprendre, mais il peut être intimidant au début. Aussi communément appelé un f / arrêt, ouverture signifie simplement, comment grand l'ouverture de votre objectif est. Autrement dit, la quantité de lumière que vous êtes en train de permettre à la caméra afin de créer l'exposition.

Maintenant, voici quelque chose qui va paraître effrayant au premier abord, mais il va vraiment vous rendre la vie plus facile. F / arrêts obtenir plus grand nombre que la taille de l'ouverture de la lentille diminue. Semble droit contre-intuitif? Comme il devrait être dans l'autre sens? Vous pensez donc, jusqu'à ce que vous apprenez que les numéros de STOP F sont basés dans les fractions, et bien sûr, 1/8 est plus grand que 1/16, donc f8 est une ouverture plus grande que f16.

Ma suggestion, pour rendre votre vie plus facile, serait de mémoriser votre f / arrête. Si vous travaillez avec un appareil photo numérique, vous êtes probablement en train de regarder, pensant quelque chose comme, "Il ya tellement de chiffres sur cette chose. Comment vais-je rappeler tous? "Mais si vous travaillez avec analogique, (ou si vous avez à la fois) Vous savez qu'il ya beaucoup moins de chiffres sur votre appareil photo. Pourquoi? Parce que la plupart des caméras analogiques utilisent uniquement des standards f / arrêts, où les caméras numériques énumèrent également des arrêts de la moitié. Vous pouvez toujours arrêter le bas d'un demi-

arrêt sur une caméra analogique trop, il est tout simplement pas représentée. De plus, je trouve que l'utilisation des arrêts de la moitié se déroutant pour la plupart des gens quand ils essaient de faire leurs calculs pour tenir compte de l'exposition équivalent (qui je vais discuter plus tard). Donc, en général, je tiens à les standards f / arrêts, et à partir de là.

La norme f / arrêts sont, du plus grand au plus petit:

- F / 1.4 (bien que beaucoup de caméras ne vont pas si loin)
- F / 2
- F / 2.8
- F / 4
- F / 5.6
- F / 8
- F / 11
- F / 16
- F / 22
- F / 32
- F / 64

Maintenant, ne pas se confondre par le fait que je l'ai dit beaucoup de caméras ne vont pas aussi loin. La raison pour laquelle je dis jusqu'à est parce que, avec f / 1.4, vous laissez dans plus de lumière que vous êtes avec f / 2, et ainsi de suite. Si vous arrêtez le bas, vous réduire de moitié la lumière que vous venez autorisé dans votre objectif. Si vous ouvrez un arrêt, la quantité de lumière double. Ainsi, f / 16 est exactement la moitié de la lumière de f / 11, et ainsi de suite. Il ya quelques équations là-bas qui peuvent

expliquer le côté mathématique des choses, mais je ne sais pas pour vous, je n'a jamais été le plus grand en maths, et je trouve que l'équation tend à effrayer plus de gens que ça aide.

Vous devez également savoir que les contrôles d'ouverture profondeur de champ, que je vais expliquer dans une autre astuce.

Comme vous jouez avec f / arrêts et de découvrir quelle sorte de profondeur de champ que vous préférez, vous trouverez probablement que vous avez un préféré f / stop, autour de laquelle vous ajustez votre vitesse d'obturation. Je trouve généralement me suis fixé sur f / 8 ou f / 11, parce que je veux une image assez onirique avec une certaine netteté. De plus, f / 11 est toujours un bon endroit pour commencer sur un ensoleillé, bonne journée.

Vitesse d'obturation

La vitesse d'obturation est l'autre moitié essentiel de l'équation de l'exposition. Plutôt que de contrôler la quantité de lumière est laissé dans la lentille, il contrôle combien de temps cette quantité de lumière est laissé dans des. Et, tandis que les commandes d'ouverture profondeur de champ, la vitesse d'obturation contrôle le flou de mouvement. Une vitesse d'obturation lente permet plus de mouvement dans une photo, tandis qu'une vitesse d'obturation rapide arrête le mouvement pour une plus nette, moins rêveur, photo. Comme avec l'ouverture, il ya aussi une liste des vitesses d'obturation standard.

Ils sont:

- 30 secondes
- 15 secondes
- 8 secondes
- 4 secondes
- 2 secondes
- 1 seconde
- ½ seconde
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125

- 1/250
- 1/500
- 1/1000
- 1/2000
- 1/4000

Il y a plus, ce ne sont que les plus standard. Comme vous pouvez le voir, chaque vitesse d'obturation est un arrêt vers le bas de la dernière, de réduire de moitié la lumière qui vient dans l'appareil photo. Vous allez régler la vitesse d'obturation et l'ouverture en liaison avec l'ISO, dont je vais vous parler de la prochaine. Différentes vitesses d'obturation sont bonnes pour les différentes qualités de lumière, mais rappelez-vous que vous devez également sélectionner l'ouverture correcte ainsi.

Les plus longues expositions (ceux par seconde ou plus de longueur) vont être bons pour les situations de faible éclairage, tels que la photographie de nuit ou dans une pièce sombre. La longue exposition permet plus d'informations dans ces situations être enregistrées, mais cela signifie aussi que vous permettant plus de flou de mouvement. Si vous n'êtes pas un grand fan de ce style, vous devriez envisager d'ajouter plus de lumière à votre scène, ou en faisant usage d'un flash monté. Vous pouvez également montez votre ISO, mais cela produit plus de grain (ou bruit, si vous photographiez numérique).

De longues expositions (une seconde ou moins de longueur) sont bons pour capturer le mouvement de l'eau ou un autre mouvement lent.

Une demi-seconde à environ 1/30 ajoute le flou de mouvement d'un sujet en mouvement. Je voudrais également dire que si vous avez une main exceptionnellement stable, vous pouvez tenter de remettre détiennent, soit analogique ou numérique, à environ 1/30. Expérimentez avec cela un peu cependant. Si vous êtes fragile comme moi, vous trouverez peut-être qu'il est toujours préférable d'utiliser un trépied ou accélérer votre obturation jusqu'à un autre couple arrêts.

Un cinquantième à 1 / 100e est là que je commence généralement pour les photos à main levée. Il y aura toujours des situations dans lesquelles vous avez besoin à portée de main tenir, surtout si vous êtes dans un environnement de haute énergie qui nécessite beaucoup de mouvement tels que la fête d'anniversaire d'un enfant ou d'une cérémonie de mariage.

1 / 250e à 1 / 500e est bon pour une action relativement rapide, et tout plus élevé que celui est généralement utilisé à des choses comme des événements sportifs. Ces vitesses d'obturation peuvent aussi être bon pour capturer les nourrissons et les animaux de compagnie sèchement, car ils ne tiennent pas encore très longue.

Plus tard dans le livre, je vais vous donner quelques exemples de bonnes combinaisons d'exposition pour les différentes conditions météorologiques et de l'éclairage. Je vais aussi expliquer expositions équivalentes, qui sont des combinaisons de vitesse et l'ouverture qui permettent la même quantité de lumière dans l'appareil photo (résultant de la même luminosité ou l'obscurité d'une image) tout en vous permettant de modifier la quantité de flou de mouvement , ou son absence, ou la profondeur de champ. Rappelez-vous, changer la vitesse d'obturation change la quantité de mouvement dans une

image. Je ne dirais pas essayer de changer la vitesse d'obturation pour affecter la profondeur de champ. Bien que certains photographes pensent que cela fonctionne, je ne ai pas appris de cette façon, il n'a tout simplement pas de sens pour moi.

Lorsque vous filmez, l'expérience avec vos vitesses d'obturation et de voir que vous aimez mieux. Rappelez-vous cependant, à moins que vous filmez un projet conceptuel, la plupart des gens ne préfèrent images d'être claire et nette. Si jamais vous êtes prise de vue et vos photos paraître un peu «mou» (ce qui signifie floue, pas clairement défini) zoomer sur eux. Si tout est pas tranchant comme un collant, vous voudrez peut-être pour faire de votre vitesse d'obturation plus rapide. Autrement dit, en supposant que tout est au point comme il se doit, que vous devriez toujours vérifier.

Et rappelez-vous, vous ne pouvez pas fixer mise au point ou la vitesse d'obturation dans Photoshop. Si vous êtes un photographe chevronné, vous savez déjà cela, mais si vous êtes débutant, il est possible que vous ne l'avez pas. Je ne peux pas compter le nombre de fois où je l'ai eu des clients viennent me demander si je peux faire une photo nette. La réponse honnête est, pas vraiment, non. Oui, je sais qu'il est un outil d'accentuation dans Photoshop, mais qui est vraiment pour quelque chose comme le plus petit peu de bougé. Le plus vous devez essayer de réparer quelque chose avec l'outil netteté, le livre plus surchargés de travail et presque comique comme il semble. Voilà pourquoi il est important d'avoir votre vitesse d'obturation où vous le souhaitez, en premier lieu, et si vous n'êtes pas tout à fait sûr, tirer à nouveau.

Pour tous les photographes analogiques, vous savez que vous ne pouvez pas voir votre image avant la prise de vue, mais il est

important que vous examiniez vos négatifs avec une loupe après le fait, parce qu'il n'a pas d'importance comment la mise au point vous obtenez l'agrandisseur . Si le négatif est doux, il est juste ne va pas travailler. Avec à la fois grand format et 35mm, vous devriez être capable de voir les grains individuels de votre image lorsque vous regardez à travers la loupe. Si vous ne pouvez pas, il ne se concentre pas. Si vous vous concentrez, et il a toujours l'air comme ça, alors votre image est tout simplement pas forte.

Maintenant, alors que nous sommes sur le sujet de la netteté, garder à l'esprit qu'une bonne photo ne doit pas nécessairement être forte partout, sauf si vous aimez juste à travailler dans le style de la bonne vieille f / 64. (F / 64 est à la fois un très petit arrêt et un groupe de la photographie, qui croyait que tout devrait être forte dans une photo). Pour une photo pour être considéré comme la mise au point et forte, vous devez avoir au moins un point de focalisation dans la photo qui est que. Ceci est généralement le sujet, ou parfois une partie du sujet, de la façon suivante en question.

Donc, juste un rapide récapitulatif sur tout jusqu'à présent avant de passer à la norme ISO.

- La vitesse d'obturation est l'autre moitié de l'équation quand il vient à l'exposition.
- La vitesse d'obturation est combien de temps vous permettez à la durée d'une exposition se produise.
- Une vitesse d'obturation lente permet de flou de mouvement.
- Une vitesse d'obturation rapide arrête le mouvement.

- Photos sont considérées être doux quand ils ont le flou de mouvement ou sont hors de discussion.
- Zoom avant ou examiner grains vous dira si votre photo est nette.
- L'ouverture est la taille de l'ouverture de l'objectif de votre appareil, et il vous indique combien de lumière est laissé dans l'appareil photo.
- l'ouverture et la vitesse d'obturation sont des fractions, et chacun est le double de la taille de la plus petite arrêt, soit la moitié de la taille de la plus grande.
- La vitesse d'obturation est répertorié comme fractions, de sorte que devrait être assez facile à comprendre.
- Alors que f / arrêts deviennent plus petits, plus le nombre. Par exemple, f / 22 est une étape inférieure à f / 16, ce qui signifie qu'il permet au moins de lumière.

ISO

Bon, l'ouverture, la vitesse d'obturation. Assez simple quand je le décomposer, non? Donc, vous pensez sans doute, que dois-je ISO? ISO (ou ASA, pour ceux d'entre vous qui sont vieille école) nous ramène à la photographie analogique. ISO est un numéro attribué à filmer pour vous dire combien sensible à la lumière, il est. Différents ISOs sont bons pour différentes situations d'éclairage, même si je suppose que, théoriquement, vous pouvez utiliser n'importe quel ISO dans une situation aussi longtemps que vous ajustés en conséquence. Encore une fois, ce est théoriquement. Je tends à tout d'abord avec un film ISO 400 (ou un ensemble, il ma ISO), parce qu'il est en plein milieu du spectre, ce qui signifie qu'il est assez bon pour votre journée ensoleillée la moyenne ou la salle moyenne bien éclairé.

Maintenant, alors que je vous suggère de commencer avec 400 ISO, cela ne signifie pas que vous avez à y rester. Films ISO Bas (tels que 200 ou 100) produisent moins de bruit, ou du grain, ce qui vous donne une image beaucoup plus lisse. Cela signifie également qu'il est moins sensible à la lumière, qui à son tour signifie que vous avez à exposer plus longtemps. ISOs plus élevés, tels que 800, 1600 et 3200, sont plus rapides, permettant plus de lumière dans plus rapide. Ils sont généralement utilisés dans des situations de faible luminosité où vous avez décidé que vous ne voulez pas que le flou de mouvement, mais il ya un compromis. Au lieu de flou de mouvement, vous obtenez le grain, ou le bruit, si vous êtes numérique. Alors que le grain est pas nécessairement une mauvaise chose (certaines personnes aiment vraiment à quoi il ressemble)

trop de lui peut obtenir écrasante et détourner l'attention de la qualité globale de l'image. Grain de couleur est particulièrement mauvais quand il ya beaucoup de lui, et il est vraiment difficile à nettoyer, donc si vous ne l'aimez pas, je vous suggère un ISO plus faible.

Donc, parlons un peu de grain du film. Cela devrait vous aider à comprendre comment le grain affecte votre image, ainsi que la différence entre la façon dont la couleur et le travail de grain noir et blanc. Je vais aussi expliquer la différence entre les pixels qui composent l'imagerie numérique, et le grain du film traditionnel.

Commençons avec le film, car il est où beaucoup de nos principes et de la compréhension photographiques viennent. Nous utilisons la terminologie de la photographie analogique à comprendre numérique, et je avons constaté que la plupart des photographes, moi y compris, deviennent beaucoup mieux à leur métier après avoir eu une certaine expérience avec une chambre noire.

Bien que je ne suis pas un expert ou d'un professeur sur le sujet, voici ma compréhension générale de la façon dont le processus fonctionne. Film est constituée de gélatine, sur lequel se trouve une couche d'émulsion. Emulsion est la surface sur laquelle l'image est créée. Dans l'émulsion sont des particules d'halogénure d'argent. Argent, comme vous le savez peut-être, est la substance réactive le plus couramment utilisé dans la photographie, mais il existe d'autres. Lorsque vous exposez l'argent à la lumière, la lumière enregistre l'image qu'il voit sur la gélatine. Fondamentalement, les particules d'halogénures d'argent obtiennent tout excité et sauter partout, et ils créent le grain de votre image. Grain est ce qui rend la résolution, ou de la qualité, de votre image. Plus la résolution est

le mieux (bien que dans la photographie numérique la résolution de l'image typique a tendance à être d'environ 300). Maintenant, voici où les choses peuvent obtenir un peu déroutant. Généralement, quand on dit que l'image a grain élevé, nous disons qu'il a une résolution inférieure. Ceci est parce qu'il ya beaucoup plus d'espace entre les particules, ce qui signifie que les particules doivent être plus grande afin de remplir cet espace. Et lorsque les particules deviennent plus grandes, devinez quoi? Vous pouvez les voir plus facilement. Voilà pourquoi excessive des grains est généralement considéré comme source de distraction pour une image, parce que vous êtes plus attentif du motif de grain de l'image.

Qu'est-ce qui est si différent à propos de film couleur, si? Eh bien, il fonctionne généralement de la même manière, avec des halogénures d'argent réagir à la lumière, à l'exception que vous avez également composer avec le colorant utilisé pour la couleur. La couleur du grain de raison est beaucoup plus difficile à nettoyer est parce que le grain est faite non seulement de halogénures d'argent, mais de ces colorants, qui peuvent mélanger et créer des dominantes de couleur ainsi. Films couleur sont également la résolution naturellement inférieure à celle en noir et blanc, ce qui signifie que les grains de films sont plus grandes, qui se traduira par plus de grain est visible de toute façon. Mon point de vue, que ce soit strictement scientifique ou non, est que parce que les grains sont plus grandes, et ont dominantes de couleur, ils sont plus difficiles à nettoyer.

Ensuite, nous avons pixels. Ce serait votre équivalent numérique à l'argent grain de cristal aux halogénures. Le pixel fait réellement votre image, à la différence des cristaux d'halogénures d'argent, qui ne le font pas. Ils sont la plus petite partie d'une image numérique.

Essentiellement, les pixels sont affectés un point dans une grille, dans laquelle elles sont disposées. Si vous avez une image en mode RVB, alors ces pixels vont être composée de rouge, vert et bleu. Alternativement, si vous avez une image en mode CMJN, puis les pixels seront cyan, magenta, jaune et noir. Ceci est optimale pour l'impression car ce sont les couleurs généralement utilisés dans les encres d'impression. Fondamentalement, il est de toutes les données numériques. Et les plus de pixels que vous avez, le mieux. Tout comme avec le grain du film, les "points" plus (pixels ou des grains) que vous avez qui composent l'image, plus la résolution que vous avez parce qu'ils sont plus petits et il ya moins d'espace entre eux. Et tout comme avec le film, ISO va affecter directement votre résolution, il est donc important que vous choisissiez l'ISO la plus faible possible. Comme je l'ai dit au début, ISO 400 est généralement une valeur sûre, au moins comme point de départ, et vous pouvez ajuster vers le haut ou vers le bas à partir de là.

Profondeur de champ

La définition classique de la profondeur de champ est un peu déroutant, mais fait sens une fois que vous pensez à ce sujet. Il est: le montant de la distance entre les objets les plus proches et les plus éloignés qui sont dans une quantité acceptable de mise au point dans une photo. Plus la distance que vous pouvez le voir, plus la profondeur de champ. Donc, un exemple d'une photo avec beaucoup de profondeur de champ serait un paysage. Typiquement avec des paysages, vous voulez le spectateur à se sentir comme ils peuvent voir des miles. Avec la profondeur de champ, le sujet sera en focus et semble très proche, mais tout derrière elle sera un peu flou. Comment floue dépend de la f / arrêtez vous choisissez d'utiliser.

Parlons donc un peu plus sur la façon dont la profondeur de champ est atteint. Comme pour toute exposition, il ya trois éléments. Ils sont: l'ouverture, la focale, et la distance de l'objectif. Avec quelque sorte de profondeur de champ que vous choisissez, plus ou moins profonde, il y aura un endroit où l'accent est plus optimisé sur l'objet. Comme le photographe, il est de votre devoir de le trouver.

Comme vous le savez, l'ouverture affecte la profondeur de champ inverse de ce que vous pourriez penser. Cela signifie que, plus l'ouverture, plus le nombre, et la plus grande de l'ouverture, plus la profondeur de champ.

Longueur focale n'a pas vraiment à voir avec la longueur de la lentille, mais avec la distance entre le centre de la lentille vers le

détecteur (ou miroir en photographie analogique). Un objectif de 50 mm est considéré comme la norme, tandis que moins de 50mm est grand angle, et plus de 50mm est téléobjectif. Donc, par cette logique, quand vous zoomez et votre objectif regarde plus, vous allez avoir moins profond profondeur de champ. Lorsque vous effectuez un zoom arrière (votre objectif devient plus courte), votre profondeur de champ est beaucoup plus profond. Des focales plus longues capturer moins d'une image d'un côté à l'autre, mais vous permettent de vous rapprocher. Alors parfois, vous devez choisir si vous voulez être capable de zoomer, ou être en mesure de capturer plus d'une scène de droite à gauche. Chaque photographe, je pense, devrait avoir une sélection de lentilles pour des situations différentes.

Enfin, vous pouvez également modifier votre profondeur de champ en déplaçant physiquement plus près ou plus loin de votre sujet. Vous pourriez vous demander pourquoi vous voulez déplacer physiquement plus proche ou plus, surtout si vous avez un téléobjectif, mais il ya beaucoup de raisons. Pour une chose, si vous ne disposez pas d'un téléobjectif, vous pourriez avoir besoin de se rapprocher, ou si vous avez un objectif très grand angle, vous pourriez avoir besoin de prendre du recul pour obtenir tout ce que vous voulez dans. De plus, le déplacement physique change également votre point de votre sujet d'observation. Peu importe si vous pensez que vous savez la photo que vous voulez faire ou pas, il est toujours important de se déplacer et de prendre quelques clichés juste au cas où vous en avez besoin plus tard.

Que vous soyez à l'ajustement de votre profondeur de champ en déplaçant ou en modifiant la longueur focale de votre objectif, vous devriez savoir que le plus proche de votre sujet est à la lentille, plus

la profondeur de champ, et vice versa.

Modes et quand les utiliser

Mis à part le mode entièrement automatique, il ya quatre modes à choisir sur un appareil photo numérique standard, que ce soit Nikon, Canon, ou toute autre marque. Ils ont tous vous donnent un certain type de contrôle sur l'exposition que vous faites, avec manuel complet étant le plus avancé, parce que vous êtes auto-sélection à la fois l'ouverture et la vitesse d'obturation.

Commençons avec le programme, car il est le plus comme full auto, mais ne vous donne la souplesse nécessaire pour prendre des décisions d'exposition si vous voulez. Ce qui se passe est que la caméra va de l'avant et choisit ce qu'il pense de la combinaison la plus optimale pour l'exposition serait, sur la base des conditions qui entrent dans votre capteur. Donc, disons que la caméra a choisi sa combinaison, mais vous vous sentez que vous souhaitez la photo pour avoir une profondeur de champ. La caméra vous permettra de choisir parmi différentes combinaisons de vitesse et l'ouverture qui vous donnera une exposition équivalente. De cette façon, vous avez la possibilité de jouer à la fois le mouvement et la profondeur de champ. Je trouve que ce mode est particulièrement bon pour les nouveaux photographes, car il ne donne une certaine indépendance tout en vous assurant que vous obtenez une exposition correcte. Je me sens comme ce mode est aussi une bonne façon d'apprendre des expositions équivalentes, la connaissance de ce qui va vous permettre d'utiliser confortablement mode manuel.

Priorité ouverture et Priorité obturateur vous donnent encore plus d'indépendance que le programme, mais fait encore la moitié du

travail pour vous.

Priorité à l'ouverture est suffisamment explicite-il fait l'ouverture de la priorité de la photo. Dire par exemple que vous savez pertinemment que vous voulez tirer à f / 22, mais vous ne savez pas ce que votre vitesse d'obturation aurait besoin d'être dans les conditions actuelles. Avec Aperture Priority, tout ce que vous avez à faire est de configurer votre appareil photo à f / 22, et la caméra décide la vitesse d'obturation pour vous. Il est optimal lorsque vous connaissez autour de ce que vous voulez que votre profondeur de champ soit.

Priorité obturateur fonctionne de la même manière exacte, sauf que vous faites la sélection de la vitesse d'obturation et l'appareil photo sélectionne l'ouverture. Je trouve que cela est très utile dans les situations vous savez que vous aurez besoin d'une vitesse d'obturation très rapide ou lent.

Ces modes sont les plus utiles aux photographes intermédiaires, qui ont une certaine connaissance de ce que différentes combinaisons de l'ouverture et la vitesse d'obturation font dans des conditions différentes. Ils sont également grands pour les photographes avancés qui veulent un peu d'une pause.

Enfin, il ya manuelle, ce qui est assez évident. Si vous filmez manuellement, vous devez avoir une bonne prise sur les combinaisons d'ouverture et de travail de la vitesse d'obturation bien ensemble dans quelles conditions. Cela peut prendre un certain temps pour vraiment bon. Je dirais essayer de mémoriser certaines de celles de base, mais étant donné des coups de feu de temps, vous serez en mesure de juger une situation assez précisément.

Expositions équivalentes

Une exposition équivalente est fondamentalement une alternative combinaison de vitesse d'obturation et l'ouverture qui produit la même exposition comme une autre combinaison. Vous pensez peut-être, si une exposition est correcte, ce qui serait le point de changer cela pour une autre exposition qui va laisser dans le même montant exact de la lumière? La réponse est que votre esthétique peut changer dépendant de ce que les combinaisons que vous choisissez d'utiliser. Comme nous l'avons vu précédemment dans ce livre, l'ouverture est en grande partie responsable de la profondeur de champ que vous obtenez, et des contrôles de vitesse d'obturation combien il ya mouvement dans une photo, ou l'absence de ceux-ci.

Donc, disons que vous obtenez une lecture de f / 16 au 250e de seconde pour votre exposition normale. Cela est très bien, et peut-être vous prendre une photo et de décider, hein ... Je veux que la profondeur de champ pour être plus profonde et onirique. Donc, cela signifie que vous avez besoin d'ouvrir votre ouverture. Rappelez-vous que lorsque vous ouvrez votre ouverture, le nombre est plus grand. Disons que vous voulez ouvrir un arrêt pour le moment. Ensuite, vous seriez à f / 11 et 250e de seconde. Le problème est, cette image va maintenant être un arrêt surexposée. Pour compenser, vous avez à faire la vitesse d'obturation plus courte, laissant à la lumière pendant un court laps de temps. Les vitesses d'obturation deviennent plus courts que les chiffres augmentent, de sorte que vous ne régler en réglant votre appareil photo f / 11 à un 500e de seconde. Votre profondeur de champ est plus faible, mais l'exposition reste le même. Comme vous obtenez

une maîtrise plus sur le concept, vous serez en mesure d'ajuster vos paramètres de cette manière plus d'un arrêt dans les deux sens. Pour moi, l'apprentissage des expositions équivalentes était difficile. Plutôt que d'essayer de faire le calcul à chaque fois, je mémorisé les vitesses d'obturation plus courantes et F / arrêts, et je suis de là où je devais. Il est également une bonne idée d'utiliser le mode programme afin d'apprendre des expositions équivalentes. Bien sûr, si faire le calcul à chaque fois est ce qui fonctionne pour vous, alors allez-y!

Correction pour les cours et sous-exposition

Peu importe la qualité d'un photographe que vous êtes, je peux vous garantir qu'il y aura toujours un moment où vous avez une photo que vous aimez absolument qui est soit sur ou sous-exposée. Si le problème est trop grave, l'image peut ne pas être récupérable. Mais généralement, si vous êtes juste un ou deux arrêts plus ou moins, alors vous pouvez facilement fixer dans Photoshop, que ce soit numérique ou argentique.

Surexposition

Commençons par la surexposition. Comme pour tout dans Photoshop, il ya plusieurs façons de résoudre le problème. Pour cela, vous pouvez soit: utilisez vos points forts slider, utilisez le mode de fusion se multiplient, ou utiliser Camera RAW. De tout cela, Camera RAW est le meilleur et fournira le plus de correction à l'image. Mais vous ne pouvez utiliser Camera Raw si vous tirez sur RAW. Si vous êtes un débutant, il est très probable que votre

appareil photo peut être réglé sur autre chose. Il pourrait être jpeg, ou tiff. Si elle est, passer maintenant. Toujours tirer sur RAW à partir de maintenant. La plupart des données image est capturée de cette façon, et la plupart des données d'image peut également être récupéré de cette façon si et quand vous faites une erreur.

Pour ombres et des lumières, allez à Image > Réglages > Ombres / Faits saillants. Si vous avez seulement deux curseurs dans votre boîte de dialogue, cochez la case Afficher plus d'options. Si vous avez affaire à une surexposition, vous allez probablement de travailler avec les faits saillants slider le plus, et peut-être le contraste des tons moyens, mais vous pouvez également les ombres correctes si besoin est. Lorsque vous utilisez Ombres / Rehauts, vous pouvez malheureusement pas l'ouvrir dans un calque de réglage. Vous serez appliquer les corrections droit à l'image elle-même, et généralement, vous voulez essayer de ne pas le faire. Ceci est appelé édition non destructive. Pour non-destructive modifier, vous devez ouvrir un calque de réglage, de sorte que vous pouvez supprimer ou modifier plus tard si vous avez besoin. Vous avez deux options sur la façon de le faire. Si vous voulez coller avec des reflets / ombres, utilisant un calque de réglage est pas possible, mais vous pouvez créer une couche de copie de votre image, étiqueter ombres / faits saillants, ou la surexposition, ou ce que vous aide à garder organisé. Ensuite, vous travaillez sur cette copie pour préserver l'original.

Si vous ne voulez utiliser un calque de réglage réelle, cliquez sur le demi-cercle au bas. Vous avez la possibilité d'une couche appelée exposition. De là, vous pouvez modifier non destructive et revenir en arrière et changer les choses quand vous avez besoin. Une autre option est d'utiliser le réglage des niveaux couche-il est seulement

dépendante de ce que vous préférez.

Une autre option est d'utiliser les modes de fusion, qui est accessible par le menu déroulant de la palette marqué normale. Encore une fois, pour cela, vous devrez dupliquer votre couche de photo pour travailler sur le dessus de, puis changez le mode de fusion à se multiplier. Répéter au besoin.

Sous-exposition

Tout comme avec la surexposition, vous pouvez utiliser les mêmes techniques pour compenser la sous-exposition, à l'exception que vous seriez affaire avec les ombres et les ombres par opposition aux faits saillants et des lumières. Encore une fois, vous devez vous assurer que vous éditez non destructive.

Il ya aussi un mode de mélange, vous pouvez utiliser pour ajuster la sous-exposition, et ce serait l'écran. Essaye le!

Maintenant, il ya d'autres raisons pour lesquelles vous pourriez également vouloir assombrir ou éclaircir un élément dans une photo. Il pourrait être le développement esthétique, ou ce pourrait être parce que seulement une certaine partie de la photo a fini par trop sombre ou trop claire. Pour des choses comme cela, vous devrez sélectionner l'esquive et de graver des outils. Esquivant et brûlant vient directement de la chambre noire photographie, et il est où vous faites sélectivement une certaine zone claire ou plus foncée, tout en laissant la majorité de la photo à ce qui est la bonne exposition relative.

Pour Dodge, dans la chambre noire photographie traditionnelle, vous tiendriez un morceau de carton ou un autre objet sur la zone que vous vouliez pour alléger une partie de la durée de l'exposition correcte. Vous souhaitez déterminer cela en faisant d'abord bandelettes de test pour l'exposition régulière, puis faire des bandelettes de test de différents temps d'esquive de comprendre la bonne. Pour esquiver dans Photoshop, sélectionnez l'outil, puis sélectionnez la plage que vous voulez modifier, soit les demi-tons, les ombres, ou des points saillants. Sélectionnez le niveau d'exposition que vous voulez réduire en, choisissez une taille de pinceau et la brosse où vous avez besoin de l'esquiver.

Pour brûler dans la chambre noire photographie traditionnelle, vous feriez votre photo à son exposition normale et ensuite ajouter cependant beaucoup de temps vous pensez avoir besoin, via la même méthode de la bande de test. Vous pouvez ensuite utiliser le carton pour couvrir la partie de l'image que vous ne voulez pas à foncer, et laisser le reste pour l'assombrir. Dans Photoshop, le procédé est le même que pour l'esquive.

Le système de la zone

Le système de la zone est une méthode développée par Ansel Adams qui est conçu pour vous donner une exposition correcte à chaque fois, lorsqu'il est correctement utilisé. La chose est, il peut sembler un peu compliqué lorsque vous essayez d'abord, mais une fois que vous obtenez le coup de lui, il est un des outils les plus utiles que vous pouvez avoir.

Tout d'abord, vous devez comprendre le concept de gris moyen. Moyen gris est la couleur qui est exactement à mi-chemin entre le noir et blanc. Avec une photographie de scène que vous, votre gris moyen va changer, parce que vous avez un peu différente gamme de couleurs dans chaque scène. Gris Ne soyez pas confus moyen ne signifie pas que vous trouverez un ton gris réelle dans votre image. Vous avez juste besoin de trouver ce ton, quel qu'il soit, qui est plus proche de gris moyen. Votre appareil ne essayer de faire un bon travail, mais il compense souvent. Quand une scène a beaucoup de lumière, vous allez vous retrouver avec une photo sous-exposée en raison de la surcompensation, et vice versa. Afin d'éviter cela, ce que vous faites est de se concentrer sur votre appareil photo dans quel que soit votre ton gris moyen est, et lui permettre de prendre sa lecture mètres de là. Puis vous arrêtez un bas pour compenser, et de tirer toute la scène sur ce relevé de compteur, qui se traduira par une photo assez précise.

Alors, quel est exactement le système de la zone? Eh bien, Ansel Adams a pris tous les tons qu'il ne pourrait jamais être dans une photo et les divisa en dix zones, avec le gris être zone médiane V

(5). Zone VIII est blanc pur, et la zone II est noir pur (ou zone X et la zone I, selon le tableau que vous utiliserez. Ce qui importe est que, plus le nombre, le plus sombre. Chaque zone est une différence d'arrêt de celui sur de chaque côté de celui-ci. Ce que vous êtes fondamentalement essayer de faire ici est de vous assurer que vous tromper votre appareil photo dans le rendu de la scène correctement. En photographie analogique, il est de pratique générale d'arrêter de descendre à un arrêt de ce que votre lecture gris moyen vous dit. Le en est de même pour la photographie numérique. Si vous n'êtes pas certain de votre exposition, en particulier avec un film, (ou si vous n'êtes pas sûr de ce que vous voulez esthétiquement dans le numérique), je suggère d'essayer quelque chose appelé bracketing. Bracketing est quand vous trouvez votre exposition gris moyen et le photographier, puis passer à un arrêt et photographier la scène à nouveau. Ensuite, vous aurez besoin de déplacer un arrêt vers le bas de votre exposition originale et de le faire à nouveau. Si vous commencez avec gris moyen et déplacez cinq arrêts dans ou l'autre direction, vous aurez fait votre propre tableau de système de zone de se référer à. Il est également bon d'utiliser le bracketing lorsque vous avez une scène qui en exige une exposition pour les faits saillants et une exposition différente pour les ombres. De cette façon, vous pouvez obtenir une exposition correcte pour les deux, puis combiner les deux dans Photoshop plus tard.

Ceci est juste un très, très bref aperçu de ce que le système de la zone est et comment vous pouvez le faire fonctionner pour vous. Je vous conseille de faire quelques recherches en ligne et en pratiquant les techniques que je viens de mentionner afin d'obtenir une compréhension plus complète. Espérons que ce sera également vous aider à comprendre votre appareil mieux ainsi. Une représentation visuelle aidera également certains apprenants pour voir ce que les

couleurs, les teintes et les tons sont divisés en quelles zones.

Conclusion

Dans ce livre, je l'ai essayé de couvrir tous les aspects de l'exposition que je peux penser. L'exposition peut être une des choses les plus difficiles à apprendre sur la photographie, malgré (ou peut-être à cause de) qu'il soit absolument partie intégrante du processus. Maintenant que vous avez une bonne compréhension de ce que l'exposition est et les composants, il est composé de (ouverture, vitesse d'obturation et l'ISO), je l'espère vous comprendrez mieux votre appareil photo et avoir une meilleure compréhension sur la façon de l'utiliser.

Espérons, pour ceux d'entre vous qui sont des photographes les plus avancés, la discussion d'exposition équivalente, le système de la zone, et la façon dont les œuvres cinématographiques étaient intéressantes et piqué votre intérêt d'en apprendre encore plus sur votre métier.

Je souhaite que vous alliez et essayez quelques-unes des techniques que je viens de mentionner ici, et les trouver utiles. Rappelez-vous, peu importe la qualité d'un photographe que vous êtes, la pratique est jamais une mauvaise chose.

Photography For Beginners

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Introduction

Beaucoup de livres suggèrent que la meilleure façon d'apprendre à prendre des photos de haute qualité avec votre appareil photo reflex numérique est en prenant au hasard des centaines de photos et de prier que vous obtenez quelques bons sur le terrain. Les livres se lisent comme des instructions stéréo, et est rarement les informations regroupées dans un format raisonnable facile à utiliser. Soit les auteurs supposent que vous êtes un photographe professionnel ou que vous avez jamais vu un appareil photo avant. Mais quid du reste d'entre nous qui se situent quelque part au milieu?

Ce livre a été écrit avec un novice à la technologie de l'appareil photo reflex numérique à l'esprit. Je suppose que vous avez une certaine connaissance de la photographie, mais peut-être juste d'acheter un nouvel appareil photo reflex numérique et devez savoir comment l'utiliser. Au lieu d'aller dans les profondeurs abyssales sur des sujets comme l'imagerie photo et un logiciel de montage, je l'ai choisi de vous donner quelques conseils et informations. Si vous décidez d'élargir votre connaissance, la bonne littérature est availablefeel libre de vérifier mes autres publications. En outre, l'Internet est également une vaste ressource pour l'information concernant le matériel, les logiciels, revues de produits, des instructions, et même le dépannage.

Je tiens à vous donner une idée de la façon de sortir sur le terrain et régler votre appareil photo (tout en étant conscient des éléments de la scène) pour prendre une belle photo sans beaucoup de perte de

temps, d'efforts et habillage. Si vous voulez savoir ce que l'ouverture paramètre que vous aurez besoin pour une application particulière, allez à la section sur les ouvertures. La même chose vaut pour les formats de fichiers et de vitesse d'obturation. Il applique également à l'éclairage et d'autres paramètres "souples" comme la balance des blancs et l'exposition. Je vais discuter les modes automatique et manuel et quand il est préférable d'utiliser les deux.

Donc, ce livre est un manuel en profondeur de l'opérateur de répondre à toutes les questions et de couvrir tous les scénarios photographique possible? Non ce n'est pas. Ce livre est pour quelqu'un avec 30 ans d'expérience photographique? Peut être. Si l'expérience du photographe est avec une caméra 35mm et il vient d'acheter un nouvel appareil photo reflex numérique, alors, oui, ce livre serait certainement un bon endroit pour commencer. Il explique comment peaufiner les réglages affectera la photographie résultant.

Le livre pourrait également être utilisé par quelqu'un qui a très peu d'expérience dans la photographie. Il ya beaucoup de jargon dans le domaine et de nombreux auteurs de livres supposons que le lecteur sait ce que certains des acronymes (comme DSLR) et le vocabulaire signifie. Je ne ferai pas cette hypothèse. Je vais vous donner la définition dans le texte le cas échéant afin de ne pas avoir à aller en feuilletant le livre pour le trouver. Je l'ai essayé d'organiser ce livre par ordre d'importance lorsque vous prenez une photo. Les réglages peuvent changer de sujet à sujet, mais les étapes de base restera la même. Et comme vous vous serez familiarisé avec votre appareil photo, de nombreuses étapes deviendra une seconde nature, et vous allez commencer à régler les paramètres automatiquement.

Le livre traite également de quoi faire avec vos photos une fois que vous les prenez. Il donne au lecteur quelques options et des idées de façons de modifier, imprimer, partager, stocker et afficher des photos. Il a également un chapitre consacré comment même l'objet le plus banal peut devenir une véritable œuvre d'art. Et je vais vous expliquer comment l'opinion de chacun diffère de ce qui constitue "d'art". Toutes ces différentes définitions de "l'art" sont une aubaine pour les photographes car il laisse la porte grande ouverte à la créativité.

Comme nous le savons tous, les gens peuvent avoir des opinions très différentes de ce qu'ils jugent bon goût et esthétique. Et l'art vient dans toutes les formes, de sorte que je vous encourage à prendre des photos de choses, des scènes, et les gens qui vous captivent. Il ya plus à la photographie comme une forme d'art puis juste ajouter des photos à l'album de famille, le tir Père Noël et Easter Bunny photos au centre commercial, et de photographier des fleurs. Plusieurs fois, la façon dont vous présentez les images peuvent être interprétées comme de l'art. Ainsi, au lieu de les mettre dans une boîte ou les partager sur Facebook, peut-être que vous pourriez leur groupe d'une manière unique pour créer un collage. Les façons de regrouper et de les organiser sont également ouverts à l'interprétation, donc faire ce que vous déplace. Soit brave! Être audacieux! Essayez quelque chose de vraiment inhabituel - il peut être le prochain mouvement grand art!

En bref, ce livre est un point de départ pour ceux qui veulent un guide du vrai débutant à la photographie reflex numérique. Il est loin d'être un manuel du propriétaire. Je vais vous expliquer les termes et de discuter les réglages et les touches et leurs fonctions. Et je vais discuter de la façon d'éviter les problèmes communs avant de

vous ruiner vos photos. Alors que la pratique rend certainement pas parfait, il ne doit pas impliquer de perdre du temps avec des tirs au hasard et de retouche photo. Qui ne serait pas plutôt apprendre plus rapidement et avec moins d'accidents que de simplement apprendre par essais et erreurs?

Chapitre 1: La naissance de la photographie numérique

Une histoire de capturer des images

Les gens utilisent différents dispositifs pour capturer des images depuis des siècles. Les anciens Chinois et les Grecs utilisé un dispositif simple appelé une camera obscura, qui était rien de plus qu'une boîte étanche à la lumière avec un petit trou dans un côté, pour les aider à dessiner des images. Toutefois, les images formées par le dispositif sont que temporaires, et ils ont également l'envers!

Il a fallu attendre le Moyen Age, vers l'an 1000, quand un scientifique du nom d'Alhazen, originaire de l'Irak moderne, créé un prototype fonctionnel d'un appareil photo. Il a décrit avec précision comment il a travaillé, et a expliqué pourquoi l'image résultante était à l'envers. Alhazen a également décrit des lentilles, la réfraction (comment la lumière voyage à travers différents matériaux, "flexion" ainsi rayons à différents angles), comment la lumière peut être décomposée en couleurs (le spectre de la lumière), propriétés des miroirs courbes, et de divers phénomènes naturels tels que les ombres , éclipses, arcs en ciel, et l'aberration sphérique (comment un seul dispositif peut courber la lumière à différents angles vers son bord extérieur, brouillant l'image). Alhazen a également étudié comment l'oeil fonctionne, et directement contredit la croyance des scientifiques comme Euclide et Ptolémée (qui croyait que l'œil émis ses propres rayons lumineux)

en expliquant que l'œil ne reçoit de la lumière et que l'image que nous voyons est créé par la lumière concentrant à l'arrière de l'œil.

Mais, comme toutes les choses scientifiques, d'autres ont pris le travail d'Alhazen et élargis il. Reportez-vous à la chronologie ci-dessous pour voir comment la camera obscura simples muté en un reflex numérique.

1826 Un scientifique français a développé une façon de brûler temporairement une image en utilisant le soleil.

1 837: Un autre Français a développé le daguerréotype, un appareil photo qui a capturé de façon permanente une image sur une plaque de métal traité.

1841: Un brevet a été accordé pour le processus d'utilisation de la technologie négatif-positif, que les gens puissent faire des copies multiples de la même image.

1844: Un inventeur allemand a créé un appareil qui pourrait capturer des scènes panoramiques sur un film celluloïd.

1861: Le premier spectateur de stéréoscope a été inventé; la première photo en couleur permanente a été prise.

1871: Le processus d'utilisation de la gélatine, plaque sèche, le bromure d'argent a été inventé, éliminant la nécessité de traiter les

images immédiatement.

Les choses ont vraiment changé en 1880 lorsque la Eastman Dry Plate Company a été créée. En 1884, George Eastman mis au point un film à base de papier. Puis, en 1889, il a breveté l'appareil photo Kodak Film Roll. En 1900, Kodak a commercialisé le premier appareil de production de masse appelé "Brownie", qui est resté en production jusqu'en 1960.

Alors que Kodak a certainement été l'une des premières influences sur la technologie de la caméra moderne, le 20ème siècle a vu des améliorations de développement à un rythme vertigineux. En 1900, le Raisecamera entrée en production et a été immédiatement utilisé par les photographes de paysage à cause de la légèreté de l'appareil photo et de petite taille une fois pliée. En 1913-1914, Leica a produit le premier appareil photo 35 mm. Cela est devenu la norme par laquelle toutes les caméras de cinéma seraient jugés.

Voici un autre scénario pour mettre en évidence les principales évolutions depuis 1914:

1948: L'appareil photo Polaroid est né. Photo instantanée en développement a permis cet appareil photo pour prendre une photo, développer, et l'imprimer en une minute environ.

1960: La première caméra sous-marine a été développé pour l'US

Navy.

1975: Kodak a inventé le premier appareil photo numérique.

1980: Sony a commercialisé le premier caméscope grand public.

1981: Sony a développé la première caméra encore électronique numérique.

1985: Pixar a créé le premier processeur d'imagerie numérique.

1986, Fuji a publié le premier appareil photo jetable.

1991: Kodak a développé le premier appareil photo numérique professionnel.

1994-1996: De nombreux fabricants ont développé des appareils photo numériques pour les consommateurs qui ont travaillé avec leurs ordinateurs à la maison par l'intermédiaire d'un câble.

1995: Les premiers sites sont apparus pour le partage de photos numériques.

2000: Forte inventé un téléphone portable avec un appareil photo numérique.

2005: Canon a annoncé le premier appareil photo reflex numérique full-encadrée avec un capteur CMOS 24x36 mm de.

Qu'est-ce qui est si spécial SLR?

Maintenant que vous connaissez l'histoire de caméras numériques modernes, regardons quelques différences entre eux. Pour comprendre ce qui rend un appareil photo reflex souhaitable, vous devez savoir ce qui les rend différents des autres appareils photo numériques.

Pour commencer, qu'est-ce que «SLR» représente? Cela signifie reflex mono-objectif, ou que la lumière se reflète ailleurs: dans ce cas, au viseur plutôt que directement au capteur. Il existe plusieurs implantations possibles à l'intérieur de l'appareil pour réaliser ce procédé, que ce soit par un pentaprisme ou miroirs fixes. Mais, indépendamment de la mise en place, l'image apparaît de manière précise dans le viseur. Le miroir en face du capteur (comme expliqué dans une minute) pivote rapidement sur la voie quand vous prenez la photo.

Sans l'aide de beaucoup de jargon, cela est la façon dont la lumière se déplace à travers les appareils photo numériques et reflex. Dans la plupart des appareils photo numériques, l'objectif principal est fixe et il focalise l'image directement sur le capteur après avoir passé directement à travers d'autres éléments qui, à terme, de déterminer les couleurs de l'image. Dans SLR, cependant, le processus est un peu différent.

Dans les appareils photo reflex, la lumière se déplace à travers la lentille et les autres éléments, mais est réfléchi par un miroir en face du capteur en un pentaprisme ou un jeu de miroirs, et de retour à un viseur. Cela montre précisément ce que l'image va ressembler.

Lorsque la prise de vue, le miroir se déplace à l'écart de sorte que l'image peut être reçue par le capteur. Il est un what-you-see-is-what-you-get set-up. En outre, les reflex numériques offrent lentilles amovible et remplaçable, vous permettant de changer les lentilles pour répondre à vos fins. Reflex numériques ont aussi une très faible temps de latence, ce qui les rend idéal pour filmer l'action, ainsi que des images fixes et des paysages. Au lieu de changer la caméra, les reflex numériques vous permettent tout simplement d'adapter la lentille à tout ce que vous photographiez.

Jusqu'à récemment, les reflex numériques ont été utilisés uniquement par des professionnels ou par des amateurs de photographie qui pouvaient se permettre les coûts élevés. Mais, comme avec la plupart des tendances de la technologie, le coût est constamment en train de devenir plus raisonnable. Maintenant, les reflex numériques sont comparable au prix de nombreux appareils photo numériques haut de gamme. Cela a permis à plus de gens de les acquérir. Mais, parce que les reflex numériques sont de nouveau à la plupart des gens, ils ne sont pas familiers avec les caractéristiques que d'un appareil photo reflex numérique offre.

Chapitre 2:
Les Mécanique des DSLR - Peaufiner les réglages de la caméra

Avant de se lancer dans la façon de régler les paramètres de votre appareil photo, nous devons discuter de quelques choses. Vos besoins de photographie spécifiques dicteront les caractéristiques particulières que vous achetez. Que vous utilisiez ce guide pour déterminer quel appareil photo reflex numérique est bon pour vous ou si vous possédez déjà un, ce livre vous aidera à choisir la caméra et / ou les paramètres qui permettra pour vous de prendre les meilleures photos possibles.

Reflex numériques offrent un large éventail de fonctions et de l'équipement. Je vais briser chaque fonction et expliquer ce peaufinage qu'il peut faire pour vos photos. Il existe des paramètres de sensibilité, exposition, mise au point, les modes de couleur, balance des blancs, les types de fichiers, minuteries, LCD, et même grossissement! Et parce que de nombreuses caractéristiques différentes jouent dans chaque aspect de la qualité, je vais les énumérer par une partie spécifique. L'ordre est le même que vous souhaitez utiliser lorsque vous configurez un coup. De cette façon, vous ne disposez pas de numériser le livre entier pour savoir comment définir une caractéristique particulière.

ISO

ISO est une mesure de la sensibilité à la lumière du capteur numérique. Les appareils photo numériques offrent des réglages manuels pour l'ISO, y compris un mode automatique. La meilleure pratique consiste à utiliser le réglage le plus bas de l'ISO possible de réduire le risque de «bruit» dans votre photo. La sensibilité est un terme relatif portant sur la taille des pixels par rapport à la qualité globale du capteur. Une bonne règle de base est de choisir un appareil photo avec des pixels plus petits pas de 5 microns. Si vous photographiez à action rapide, l'ISO peut être réglée plus élevé. Dans le cas de photographier l'action, un ISO élevé aidera à augmenter la vitesse d'obturation (que je vais discuter plus en profondeur plus tard)

Ouverture

Aperture est l'ouverture qui permet à la lumière d'entrer dans l'appareil photo. La taille de l'ouverture est désigné par un nombre f / d'arrêt. Le nombre f / arrêt est déterminé par un rapport de la longueur focale (f) d'une lentille à la largeur du diaphragme (ouverture). Fondamentalement, il est une proportion inverse: une petite ouverture est désigné par un f / nombre de butée supérieur et une grande ouverture est désigné par un numéro / d'arrêt inférieure f. L'exposition peut être augmentée grâce à une plus grande ouverture. Ouverture des paramètres peuvent également aider à déterminer la profondeur de champ (DOF).

Ajustements Aperture peuvent également être configurés automatiquement. En mode priorité à l'ouverture, vous pouvez définir manuellement votre ouverture et l'appareil règle automatiquement la vitesse d'obturation.

Mais, l'ouverture a un impact certain sur la qualité de l'image. Vous voulez essentiellement les détails les plus fins sans aucune distorsion visuels gênants. Un réglage de l'ouverture incorrecte peut provoquer des halos colorés autour des objets dans l'image (de l'aberration chromatique), l'obscurité sur les bords d'une photo (vignette), ou des lignes droites à comparaître plié (distorsion en coussinet). Une façon d'éviter ces distorsions est de choisir une ouverture de milieu de gamme. Mais, les différentes lentilles nécessitent différentes ouvertures. Un téléobjectif aurait besoin d'une ouverture de f / 11 à f / 16 (petit), mais une lentille grand-angle aurait besoin d'une ouverture de f / 5,6 à f / 8. Un objectif normal sera surtout utiliser une ouverture de f / 8 à f / 11.

Vitesse d'obturation

La vitesse d'obturation est la durée de la lumière du temps est permis de frapper le capteur. Elle est calculée en utilisant l'inverse de la distance focale de la lentille. Par exemple, un objectif de 250 mm aurait une vitesse d'obturation de 1/250 de seconde, un objectif de 50mm aurait une vitesse d'obturation de 1/60 de seconde, et une lentille 1200mm serait préférable à 1/1000 seconde vitesse d'obturation. Il existe un mode automatique (mode de priorité à l'obturateur) pour l'obturateur ainsi. Si vous définissez manuellement la vitesse d'obturation, l'appareil règle automatiquement l'ouverture appropriée.

Les vitesses d'obturation varient avec le sujet. Tir une image d'un bol de fruits nécessite une vitesse d'obturation plus lente que le tournage d'un colibri planant à une fleur. Pour le colibri, vitesses d'obturation lentes causeraient les ailes à regarder floue dans l'image.

Une autre considération pour photographier quoi que ce soit à l'extérieur est le mouvement causé par le vent. Une vitesse d'obturation plus rapide peut être nécessaire de tirer sur un balancement de fleurs dans la brise. Le «bruit» décrit précédemment peut aussi être causée par des vitesses d'obturation lentes.

Une chose à prendre en compte est une légère secousse interne du miroir se déplaçant hors de la voie dans les appareils photo reflex numériques. Il est plus visible à des vitesses d'obturation lentes, du 01.04 au 01.15 secondes. Une vitesse d'obturation plus rapide peut compenser cette légère vibration.

Une autre caractéristique de reflex numériques est une fonction de retard de miroir. Il est conseillé d'utiliser la fonction de retard à des vitesses d'obturation de ¼ à 1/30 de seconde. S'il vous plaît pensez à désactiver cette fonctionnalité avant de prendre des photos sous différents autres paramètres !!!

Une fois que vous commencez à utiliser votre appareil photo reflex numérique, ces paramètres vont devenir plus facile d'ajuster à vos besoins de prise de vue. Telles sont les principales caractéristiques qui influent directement sur la qualité de vos photos, afin de les comprendre est suffisant pour vous aider à démarrer. Votre DSLR est équipé de plus de fonctionnalités pour vous aider à améliorer la qualité, la netteté, la couleur et le contraste. Ces caractéristiques peuvent également aider à réduire ou éliminer la distorsion visuelle gênant et le bruit.

Chapitre 3:
Équipement et du matériel

Alors que de nombreuses fonctionnalités intégrées de reflex numériques peuvent vous aider à prendre des photos impressionnantes, il ya un autre équipement qui peut rendre vos photos encore mieux. Ces types de caméras, comme mentionné précédemment, ont l'avantage supplémentaire de lentilles interchangeables. Mais, il ya aussi des filtres, flash, trépieds, des ordinateurs et des imprimantes à considérer. Tous ces éléments se combinent pour vous aider à prendre des photos de haute qualité, mais aussi, pour vous aider à traiter, modifier, partager, et les imprimer. (Le logiciel réelle sera discuté dans le chapitre 6.)

Il ya quelques accessoires de base de l'appareil qui aideraient à quiconque. Bien qu'il existe de nombreuses options, je vais juste mentionner quelques-uns. Pour garder vos lentilles propres, vous aurez besoin d'une solution optique de nettoyage de lentille, un chiffon non pelucheux, et un petit ventilateur d'air. Un mot de prudence, cependant: ne pas utiliser de chiffons pré-traitée pour nettoyer les lunettes! Ils peuvent endommager le revêtement sur vos lentilles! Il existe également des outils de balance des blancs (généralement sous la forme de cartes) qui vous permettront de régler votre appareil photo à blanc, gris ou noir. Ceux-ci sont utilisés pour améliorer la précision des couleurs.

Objectifs

Une des décisions les plus importantes que vous pouvez faire pour votre appareil photo qui concerne les lentilles. Une lentille est un morceau de verre optique de haute qualité qui permet d'obtenir une mise au point grâce à un étalonnage précis. Alors que les reflex numériques ne sont faites que par quelques fabricants, lentilles proviennent de nombreux fabricants dans un large éventail de prix et de qualité. Il ya des lentilles pour toutes sortes d'applications. Alors, comment choisissez-vous un objectif? Vous devez vous poser quelques questions: Quel est mon budget? Et quels sont mes besoins photographiques?

L'astuce est de faire correspondre la lentille à votre budget et votre but. Vous voulez le meilleur objectif de qualité qui convient à vos désirs et à votre porte-monnaie.

Le plus grand exigence pour tout objectif, indépendamment de l'objectif, est netteté. Netteté est synonyme de qualité. Tous les objectifs ne sont pas toujours forte dans toutes les ouvertures et les champs. Vous avez également à considérer la possibilité de distorsions et du bruit comme décrit précédemment. Ces distorsions sont excessive?

Permettez-moi de décrire les différents types de lentilles de sorte que vous aurez une idée sur ce qui rend chaque type unique. Une normale, ou standard, lentille, est généralement un objectif avec une focale fixe de 35mm, et il saisit les proportions réalistes d'une scène. Un objectif grand-angle montre effectivement plus de largeur dans une scène que ce qui est vu par les yeux, afin que l'image peut sembler être étiré - ce qui crée un champ de vision plus large. Une lentille de zoom peut tirer sur une large plage de focales. Un téléobjectif agit presque comme un télescope: il a une longue focale

qui magnifie le sujet, la création d'un champ de vision plus étroit que ce qui est naturellement vu avec les yeux. Une macro est conçu pour un fort grossissement (généralement un 1: 1 ratio) et très proche de focalisation pour produire des qualités de clarté et des détails inégalés.

Quelques directives de base sur l'achat de lentilles vous aidera à démarrer sans vous forcer à acheter un tas de matériel inutile. Le premier conseil est d'acheter une lentille primaire de haute qualité, qui a une longueur focale fixe. Si vous avez besoin d'un objectif zoom, les confiner à 3x ou 4x: 6x et zooms plus élevés semblent avoir plus de distorsion et un sweet spot plus petit pour des photos de haute qualité. Ils sont aussi plus volumineux et souvent ne égalent la qualité de simples lentilles de zoom.

Il existe des lentilles d'image stabilisé (IS) pour aider à prévenir la nécessité d'un trépied. Alors qu'ils peuvent prévenir certains des flou, il est pas un substitut pour la tranquillité d'un trépied. À des vitesses d'obturation plus lentes, la netteté avec des lentilles IS va bien se passer au mieux. Les meilleurs résultats se produisent quand il est utilisé comme une lentille normale à une vitesse de l'obturateur qui est l'inverse de la distance focale ou plus rapide. Cela peut atteindre netteté impressionnante sans trépied. Mais, vous ne devez lire les instructions. IS lentilles ne fonctionnent pas à toutes les focales et habituellement doit être réglé avec les commutateurs.

Mais que faire si vous voulez tirer quelque chose qui nécessite une lentille spéciale? Il existe de nombreux types pour toutes les situations, donc, encore une fois, vont pour la meilleure qualité qui correspond à votre budget. Chaque groupe de lentille spéciale (ce

ne sont que quelques suggestions; il est en aucun cas une liste exhaustive) donne les meilleurs résultats dans les environnements de niche qui seront décrits brièvement:

Si vous voulez photographier la nature, comme des fleurs ou des très petites et détaillées sujets, vous aurez probablement besoin d'une lentille macro qui permet très proche de focalisation. La netteté et les détails requis pour ce type de photographie dépassent de loin le domaine d'une primaire tout usage ou la lentille de zoom. Plusieurs fois, un trépied est trop lourde ou même pas du tout possible, donc un objectif IS serait un bon choix pour aider à éliminer le flou.

Si vous voulez prendre des photos de la match de football de votre enfant, vous avez besoin d'une lentille qui peut effectuer dans un éclairage différent et plus différents champs d'ouverture. Vous aurez besoin d'un téléobjectif point rapide qui va prendre des photos nettes d'un vol brillante attaquer sur une journée ensoleillée, ou d'un sac du quart dans la lumière du soir dim.

Qu'en est-il de photographier de grands bâtiments comme les cathédrales ou les monuments? Une lentille normale ou une lentille grand-angle peuvent considérablement fausser et anormalement plier les lignes de l'architecture. Pour ce type de photographie, un lens shift fournira un point de vue précis (avec des lignes droites) d'un immeuble.

Beaucoup de photographes amateurs posent des questions sur le meilleur type de lentille à utiliser pendant le tournage des événements importants, comme les mariages ou les baptêmes. Plusieurs fois, ces scènes sont larges et les sujets peuvent changer

rapidement. Dans les églises, la lumière est assez faible, de sorte que la netteté est essentiel dans la capture robe éblouissante de la mariée et les teintes délicates et les textures des bouquets de fleurs. Pour la plupart des applications, un jeûne modéré à grand angle téléobjectif effectuera raisonnablement bien sous les contraintes de l'emploi. Cependant, est-lentilles peuvent également être utiles ici pour éviter tout flou indésirable.

Si vous voulez prendre des photos d'un arbre isolé au milieu d'un champ de maïs ou du Grand Canyon, la photographie de paysage nécessite une lentille grand angle qui offre une clarté de rasoir de bord à bord. Il faut maintenir la netteté même à petites ouvertures. Vous voulez des détails pour être forte à travers l'image, avec le moins de lumière tombant-off (aussi connu comme le vignettage ou les motifs inhabituels qui apparaît dans les zones sombres d'une photo) ou le torchage (qui peut apparaître comme des formes de couleur claire dans le viseur et / ou l'image).

Si vous utilisez un objectif zoom, pour les raisons indiquées plus haut, être sûr qu'il est moins d'un zoom 6x. Une question d'être conscient de zoom est fluage. Cela arrive parfois lorsque vous utilisez longs temps d'exposition. Le collier de zoom peut glisser à travers toute la gamme des focales pendant le tir! Le résultat est une image floue. Certains zooms ont fait un blocage du zoom qui résout ce problème.

Quatre-tiers (4/3) des lentilles sont généralement spécifiques au fabricant de l'appareil et sont conçus pour les besoins de la sonde, pas d'un film, ce qui les rend plus petits et plus performants que les lentilles construits pour le film. Ils envoient effectivement la lumière perpendiculaire aux seaux de pixels, ce qui réduit la chance

que la lumière va manquer les seaux de pixels.

Filtres

Dans les jours de caméras 35mm, photographes avaient besoin d'un arsenal de filtres pour différents effets: certains étaient pour bloquer la lumière indésirable et certains étaient pour protéger l'objectif de l'ultraviolet (UV). Mais, avec l'avènement des logiciels de retouche d'image comme Adobe® Photoshop® et, la nécessité pour les filtres a diminué considérablement. Cependant, voici quelques suggestions pour les filtres qui peuvent venir dans maniable ou d'éliminer la nécessité pour l'édition travail plus tard:

- Un filtre UV permettra de protéger votre objectif.
- Un filtre à densité neutre réduit la lumière et permettre l'utilisation de vitesses d'obturation plus rapides ou plus grandes ouvertures.
- Un diplômé filtre à densité neutre équilibrera un ciel brillamment vives avec un premier plan sombre.
- Un filtre polarisant permettra de réduire les reflets sur les surfaces brillantes et peut faire des nuages blancs se démarquent vraiment dans le ciel.

Flashes

Il ya tous les différents types de flashs: certains sont intégrés et tandis que d'autres ne touchent même pas votre appareil photo. Ils sont tous utilisés pour des effets spécifiques en appliquant un flash de lumière d'une certaine façon à la scène. Clignote permettent aux

photographes de prendre d'excellentes photos dans presque toute la lumière.

La plupart des reflex numériques ont un flash à bord pop-up comme une caractéristique standard. La lumière est envoyée directement au sujet, ce qui entraîne souvent des sujets trop vives sur un fond trop foncé. Mais, des reflex numériques ont aussi un moyen pour mesurer la lumière ambiante et d'équilibrer le flash en conséquence pour éviter ces contrastes criardes.

Un flash dédié est un flash externe qui se fixe dans vos reflex numériques de chaussures chaude (une fente sur le dessus de la caméra). Il utilise en fait les réglages de l'appareil d'ouverture, sensibilité ISO, le nombre f / arrêt, vitesse d'obturation, et la longueur de la lentille pour personnaliser le flash de lumière. Beaucoup clignote dédiés ont un pré-flash qui permet aux yeux de sujets de se contracter correctement, éliminant efficacement les yeux rouges. Certains flashes dédiés viennent même avec un câble qui permet le flash se tiendra loin de la caméra à un angle quelconque.

Pour l'extrême photographie rapprochée nécessitant objectifs macro, il ya un flash annulaire lumière qui se visse sur le filetage de fixation de l'objectif. Il dispose d'une douce lumière diffuse qui fait ressortir les détails tout en éliminant le contraste et les ombres.

Fixation des douilles de trépied est un autre flash: le flash de marteau. Cela reste séparé de l'appareil. Il offre une sortie lumineuse à un angle hors axe qui limite l'effet yeux rouges. Il est largement utilisé pour les mariages et parmi les médias.

Trépied

Alors que la stabilisation d'image intégré, EST lentilles, et reposant vos bras sur un objet fixe aidera à améliorer la netteté de vos photos, ils ne peuvent pas le haut de la stabilisation d'un trépied.

Comme d'habitude, les mêmes considérations entrent en jeu: qui est le mieux pour trépied moi? Et quel est mon budget?

Il ya d'autres considérations. Vous devez non seulement lire les spécifications, mais essayez de le trépied par vous-même. Vous devez penser le poids du trépied, la stabilité, le poids maximum de la caméra, il peut prendre en charge, la tête de trépied (est-il interchangeables?), L'orientation de la caméra, extensions de jambes, hauteur totale, et toutes les configurations possibles. Le trépied doit correspondre à vos besoins. Vous ne voulez pas acheter un trépied mastodonte qui peut étendre à 6 pieds de haut si vous l'utilisez pour prendre des photos de lits de chrysanthèmes de votre mère.

Aussi, gardez à l'esprit que la tête du trépied doit tenir votre appareil photo très stable, même en utilisant votre objectif plus grand et le plus lourd. Combien de temps voulez-vous mettre en place? Certains ont des adaptateurs pour répondre vitesse et facilité d'installation. Ne les jambes étendent douceur, verrouiller ou boucle? Est-il assez de lumière pour effectuer raisonnablement?

Toutes ces questions permettront de déterminer le trépied qui est bon pour vous. En fonction de vos besoins de photographie particulières, il peut y avoir d'autres questions à considérer ainsi. Il

est préférable d'y répondre honnêtement afin que vous obtenez le meilleur parti de votre trépied.

Ordinateur et l'imprimante

Bien que la technologie de l'ordinateur change presque chaque semaine, le choix du système informatique, qu'il soit portable ou de bureau, sera déterminé par vos besoins et à votre porte-monnaie. Pour les systèmes comparables, un ordinateur portable coûtera environ 1/3 plus qu'un ordinateur de bureau. En outre, les ordinateurs portables ne sont pas aussi polyvalent à propos de l'ajout de mémoire, cartes vidéo, etc. Mais, quelque soit le système que vous choisissez, il a besoin de vitesse et de puissance si vous prévoyez de l'utiliser pour le traitement de photo et de montage.

Vous voudrez aussi un moniteur de haute qualité pour afficher avec précision vos images. Tailles de plus de 19 po sont les meilleures. Alors que les moniteurs CRT livrés excellente précision des couleurs et ont été facilement calibrés, ils donnent maintenant rapidement la place en faveur des plus légers, plus mince LCD (Liquid Crystal Display) moniteurs. Mais, de toute façon, votre moniteur sera probablement besoin d'être calibré si vous voulez voir la précision des couleurs fidèles à la vie. Pourquoi? Avez-vous déjà allé à un magasin de vente de téléviseurs? Pas un seul écran affiche les mêmes couleurs! La même chose arrive avec les moniteurs. Mais, l'étalonnage peut se faire facilement avec un logiciel spécialement conçu à cet effet.

Si vous prévoyez d'impression de vos photos, vous pouvez vraiment pas vous tromper dans l'achat d'un plus haut de gamme jet d'encre

imprimante photo. Epson prétend qu'ils sont d'une qualité inégalée. Avec les imprimantes, non seulement il ya les considérations habituelles des besoins et votre budget, mais aussi que de l'encre et du papier. En règle générale, les encres pigmentées durent plus longtemps que les encres teintées. Assurez-vous que votre imprimante peut gérer le type d'encre que vous souhaitez utiliser. Il est conseillé d'acheter de l'encre provenant du même fabricant qui rend votre imprimante.,

Ne manquez pas la taille. Les impressions peuvent être fabriqués à partir de format portefeuille à la paroi de taille: la taille d'une feuille de papier voulez-vous votre imprimante à gérer? Il ya aussi une éblouissante collection de papier photo de qualité disponible - de fabricants d'imprimantes comme Epson et HP, à des entreprises de papier indépendants.

Imprimantes utilisent également différentes technologies pour appliquer l'encre sur le papier (Epson utilise piézo tandis que HP et Canon utilisent thermique). Technologie piézo utilise un courant électrique pour changer la forme d'un cristal logé dans la tête d'encre pour permettre à une goutte d'encre à échapper. Ainsi, l'encre est chauffée et pas la taille des gouttelettes d'encre peut être très faible. Thermique (ou jet de bulles, comme il est communément appelé) la technologie utilise également un courant électrique. Mais, dans les imprimantes thermiques, le courant est appliqué à une petite résistance logé dans la tête d'encre. La résistance se réchauffe et se résume un petit peu d'encre qui peuvent ensuite faire sortir. L'encre dans les imprimantes doit résister à des températures allant jusqu'à 1000F! Cette exigence de température élimine de nombreux produits chimiques et les encres. Mais, les différences de qualité entre les photos faites avec ces technologies seront

négligeables pour la plupart des fins.

Chapitre 4:
Prenant la meilleure image possible -
Éclairage, Réglage, Mise au point

Maintenant que vous êtes au courant de certains paramètres sur votre appareil photo, il ya d'autres aspects à considérer. Beaucoup d'autres propriétés seront tout aussi important pour la qualité et la beauté esthétique de vos photos. Ce chapitre va briser ces autres éléments vers le bas. Ils ne sont pas les paramètres dures, en soi, mais ne permettent de flexibilité en cas de besoin.

Format de fichier

Lorsque vous décidez de prendre une photo, vous avez non seulement de modifier les réglages physiques de votre appareil photo, vous avez une foule d'autres paramètres, aussi. Un paramètre est le format de fichier que vous voulez que votre photo soit enregistrée. Les formats les plus courants sont JPEG, TIFF et RAW. Pour choisir le format qui est bon pour vous, vous devez savoir ce que chaque format offre et quelles sont ses limites.

JPEG (Joint Phhotographic Experts Group) à peu près de travail avec un ordinateur et un logiciel de retouche photo. Ils sont un format 8 bits qui scanne chaque image pour la redondance et

élimine automatiquement. Et cette compresse les fichiers. Si vous éditez un fichier JPEG, vous êtes réellement en train de modifier les pixels, et la dégradation de la qualité de l'image. Toutefois, si vous définissez la caméra pour enregistrer dans la résolution la plus élevée avec le moins de compression, l'image JPEG résultant sera de très haute qualité. JPEG fournissent également un autre fichier contenant des informations sur les réglages de l'appareil tels que la balance des blancs, réglage de tonalité, la netteté et la saturation. Mais, si vous voulez travailler avec vos photos dans un logiciel de montage, les enregistrer dans un format non-comprimer comme TIFF.

Parlant de TIFF (Tagged Format de fichier image), si vous souhaitez modifier vos photos, TIFF ne compresse pas le fichier, ni détruire des données. Il est un format populaire qui, encore une fois, travailler avec la plupart des ordinateurs et des logiciels de retouche photo. Il est également un format de fichier de 8 bits.

Ensuite, il est RAW. RAW est un format de fichier qui est spécifique à un fabricant de l'appareil. Il est un format 12 bits et ne fait pas de traitement à l'image: tout le traitement est fait avec le logiciel. Mais, les dossiers de fichiers RAW plus que juste l'image: elle enregistre également les paramètres "souples" de votre appareil photo comme la balance des blancs, la résolution, le mode de couleur, la saturation et le contraste. Lorsque vous modifiez un fichier RAW, vous ne faites que des versions différentes de l'image d'origine - les données de pixel ne soit pas modifié, endommagé ou détruit. Le logiciel d'édition de RAW Un fabricant de l'appareil ne peut pas ouvrir le fichier RAW d'un concurrent. Cependant, un tiers logiciel de montage comme Photoshop Camera RAW peut ouvrir et modifier les fichiers RAW de la plupart des fabricants d'appareils photo.

Il est également un paramètre pour RAW + JPEG. Cela préserve toutes les informations pour les deux formats.

Éclairage

Un des aspects les plus critiques de la photographie est l'éclairage. Le bon éclairage peut produire une photo spectaculaire, tandis que le mauvais éclairage fait qui sont trop lumineuses, avec trop peu de détails ou trop sombre avec beaucoup de bruit. Alors, comment savez-vous quoi faire?

Il ya deux objectifs à considérer avec éclairage: la création de la quantité de détails que vous désirez netteté et de faire une gamme tonale réalisable. Gamme tonale sera à nouveau mentionné dans la section de l'exposition.

Bien sûr, il est beaucoup plus facile de contrôler et de manipuler l'éclairage intérieur. Vous pouvez utiliser des lumières de remplissage pour éclaircir les zones d'ombre (réduisant le risque de bruit) et les bloqueurs de lumière ou des filtres pour assombrir les faits saillants de mettre fortement les détails.

Photographie en plein air, d'autre part, offre une foule d'obstacles à l'éclairage. Parfois, le soleil va vous aveugler, de jeter beaucoup d'éblouissement. Parfois, il est si trouble, qu'il semble être le crépuscule. Et si vous prenez quelque chose qui a le soleil et les ombres? Comment pouvez-vous tenir compte de toutes les variations de la lumière? En réalité, il ya seulement tellement que vous pouvez faire.

Si vous photographiez un endroit avec beaucoup de lumière réfléchie, filtres peuvent contribuer à atténuer et même l'image. Si il ya juste trop de lumière, les photos peuvent être prises dans un large éventail d'expositions. Parfois, vous pourriez avoir à prendre le sujet sous un angle différent à capturer davantage de détails. Et que dire du soleil et des ombres scénario? Un photographe peut utiliser les lumières de remplissage pour réduire ce contraste dur dans l'éclairage dans ces conditions. Si aucune de ces options vous donner le détail et la netteté que vous voulez, il peut être nécessaire de simplement attendre que l'éclairage est plus favorable!

Modes couleur et la balance des blancs

Il existe des paramètres manuels et automatiques sur votre appareil photo qui peuvent déterminer la façon dont la couleur est enregistré et combien vrai ces couleurs seront. Le premier est le mode de couleur. La plupart des appareils photo numériques offrent un choix de modes de couleur.

Les modes sont Adobe RBG, sRBG ou ProPhoto RBG. sRBG a été conçu pour être affiché sur les moniteurs couleur et à être utilisé sur l'Internet. Il a la plus petite gamme de couleur des trois types. Mais, de nombreux magasins d'impression et les imprimantes sont configurés pour utiliser les fichiers SRBG, il est donc facile de trouver matériel d'impression qui peut gérer les fichiers. Adobe RBG dispose d'une gamme de couleurs plus étendue pour des couleurs discrètes. Parce que l'équipement de la caméra évolue, matériel d'impression évolue également pour traiter les fichiers Adobe RBG plus sophistiqués. ProPhoto RBG dispose d'une gamme de couleurs encore plus large et peut gérer plus de manipulation dans le logiciel de traitement d'image.

Indépendamment du mode couleur que vous sélectionnez, un fichier JPEG sera appliquer ces paramètres à l'image. Mais, si vous prenez une image RAW, le mode couleur n'a pas d'importance parce que vous pouvez sélectionner le mode plus tard lorsque vous traitez avec le logiciel RAW.

Alors, quelle est la balance des blancs, alors? La balance des blancs est fondamentalement un paramètre qui affecte une valeur de température (en degrés Kelvin, K) à une source de lumière. La mi-journée le soleil est d'environ 5500K, et il affiche tout le rouge, bleu, et vert (RBG) couleurs dans des quantités égales, dégageant ce que nous appelons "la lumière blanche." Mais, vous ne serez pas toujours prendre des photos au soleil dans midi, de sorte que vous aurez à régler la balance des blancs pour conserver des couleurs précises sur les photos.

Votre appareil photo dispose d'un mode de réglage automatique de la balance des blancs et les résultats sont habituellement très bien. Toutefois, si vous voulez des résultats très cohérents, il serait sage d'envisager de régler manuellement la balance des blancs à la situation d'éclairage. Une façon de faire cela est de placer une carte blanche sur la photo pour être utilisé par le logiciel de traitement plus tard. Ou, vous pouvez faire une procédure de balance des blancs personnalisée qui peut être utilisé à tout moment, quel que soit l'éclairage.

Pour créer une procédure personnalisée, vous voudrez utiliser une carte de blanc, gris, ou un EXPODISC. Ajustez la carte de sorte qu'il reçoit le même éclairage que votre sujet. Concentrez-vous sur l'outil de la balance des blancs sur votre appareil photo et appuyez sur le bouton de l'obturateur. Mais, consultez le manuel du propriétaire de

votre appareil pour veiller à ce que cette procédure va régler avec précision la balance des blancs.

Si vous utilisez le format RAW, le logiciel ajuste la balance des blancs lorsque vous traitez le fichier. Donc, si vous même pas la peine de jouer avec la balance des blancs lorsque vous essayez de prendre une photo? Considérez votre format: prenez-vous des fichiers RAW ou RAW + JPEG? Il est généralement une bonne pratique, quel que soit, d'aller de l'avant et régler la balance des blancs avant même de prendre la photo. Elle vous fera économiser du temps lorsque vous traitez il.

Cadre, Position de la caméra, le bracketing de composition

Le sujet de la composition de vos photos est entièrement à vous. Sur une randonnée, vous pouvez prendre des photos de choses différentes dans le même emplacement. Par exemple, dans les Great Smoky Mountains, vous pouvez prendre une photo panoramique de la piste, pour montrer les montagnes couvertes d'arbres brumeux dans la distance. Mais, au même endroit, il ya d'énormes buissons de rhododendrons vous souhaitez également photographier. Vous voulez évidemment une position et lentilles de caméra différent pour chaque prise de vue. Alors que nous aimons à penser que le sujet a toujours besoin d'être mort-centre dans la photographie, ces images peuvent ne pas être exactement artistique ou intéressant. Ajout d'inclinaisons à vos photos peut augmenter la valeur esthétique dans certains cas.

Alors, quelles sont quelques conseils de base sur la position de la

caméra et de bracketing pour créer des photos ultimes? Il ya quelques choses à considérer quand on parle de positionnement de la caméra.

Le plus grand impact de la mise en place de la caméra, se trouve sur l'éclairage de la scène. Selon l'emplacement de la caméra, vous pouvez mettre en évidence, mettre l'accent, éclaircir, foncer, masquer ou minimiser les éléments individuels dans une scène. Il est une question de choix pour la façon dont vous souhaitez utiliser la perspective et la résultante lumière et les ombres de la caméra.

Si vous n'êtes pas concernés par une profondeur de champ et que vous voulez le détail très forte, alors vous aurez envie de prendre le sujet directement, faisant l'angle de votre ligne de vue à un angle de 90° sur le sujet (perpendiculaire). L'image ne sera probablement pas avoir beaucoup de lumière ou ombre contrastes, mais les détails seront mis en évidence avec brio!

Toutefois, si vous photographiez à l'extérieur, il ya une bonne chance que la lumière et les ombres entreront en jeu. L'angle de la caméra et les choix de lentilles peuvent créer des scènes à contraste élevé. Parfois, il peut être nécessaire d'ajouter quelques lumières de remplissage pour égayer les zones sombres pour faire ressortir les détails, mais, parfois, vous voudrez peut-être de quitter l'obscurité comme-est pour un effet dramatique saisissant.

Aussi, si vous souhaitez photographier des portraits, ou des photos de personnes, être conscient que la combinaison de l'angle de la caméra et de l'éclairage peut avoir des effets dramatiques sur la photo qui en résulte. Soyez conscient que les principaux points focaux sur un visage, comme les yeux, le nez, le front et le menton

peuvent devenir grotesque si photographié dans le mauvais éclairage ou à certains angles de caméra. Alors que vous pouvez profiter de l'effet visuel, votre sujet peut penser que l'effet est loin d'être flatteur!

Quoi que vous choisissiez de photographier et de quel angle vous voulez composer la vue de sorte que vous aurez pas à recadrer beaucoup plus tard. Si vous rognez à huis clos, vous pouvez prendre un coup de feu qui utilise la plupart des pixels de votre appareil photo. Toutefois, si vous prenez une photo qui nécessite de culture pendant le traitement, oui, l'image sera agrandie, mais il en sera tous les défauts et le bruit de l'image originale. Recadrage réduit également le nombre de pixels que vous finirez par utiliser, elle réduit la qualité globale de votre photo. Donc, il est préférable de prendre une photo qui a besoin de peu à aucune culture pendant le traitement pour préserver la qualité de l'image.

Mise au point et la profondeur de champ

Aucune quantité de logiciels de traitement d'image peut aider une photo qui est hors de discussion. Mise au point est essentiel à toute image. L'astuce consiste à déterminer sur quoi se concentrer. Cela va changer radicalement de sujet à sujet, et même d'une photo à.

Focus réunit également la profondeur de champ d'une photo. Une profondeur de champ (DOF) est la zone située devant et derrière le plan de mise au point où tous les détails sont nets. DOF peut être aussi grand que miles, ou aussi petit que millimètres.

Votre appareil est livré avec de nombreux paramètres de mise au

point automatique. Certains des modes autofocus sont pour la photographie d'action et sont conçus pour se concentrer beaucoup plus vite que vous le pouvez lorsque le moment est critique. Il ya aussi un autofocus zone unique qui peut avoir un verrouillage de la mise. Ou, il ya des modes de mise au point manuelle pour sélectionner le bon foyer pour la photographie rapprochée. Ceci est communément utilisé dans la photographie de nature. Souvent, dans la photographie de nature, un téléobjectif avec une grande ouverture est utilisé. Cela peut se concentrer fortement sur le plus de détails de minutes, et, accessoirement, ont souvent minuscules DDL ainsi.

Il est à noter ici que, parfois, avoir des choses de mise au point en arrière-plan peut être une bonne chose. Premièrement, il peut mettre en évidence et de souligner tout ce qui est au premier plan tout en laissant l'arrière-plan flou agréable, pour un effet plus artistique ou esthétique. Deuxièmement, dans l'art japonais du Bokeh, un sujet fortement axés est souligné par un fond très out-of-focus. Bokeh a pris la nature et la photographie de sport par la tempête. En fait, je vois personnellement dans l'utilisation par les photographes de tir corridas au Portugal: le taureau et torero sont au point nette (montrant la saleté et les cheveux coups de pied-up sur le nez du taureau) tandis que la paroi et de la foule dans le fond sont un flou de douce formes et jolies couleurs. Même certains fabricants de lentilles créent des lentilles avec une évaluation Bokeh à l'esprit.

Alors, comment pouvons-nous déterminer réellement le DOF? Il ne constitue pas une question facile à répondre parce que tous les reflex numériques et les lentilles viennent avec les mêmes informations. Beaucoup de reflex ont un bouton DOF qui montre ce

que l'image va ressembler dans le viseur. Alors qu'il peut être un outil pratique, il peut ne pas être facile à dire bord à bord netteté dans l'image car le viseur est si petit. En outre, à de petites ouvertures, comme f / 11 et f / 16, les images dans le viseur sont trop sombre pour voir avec précision. Alors, comment pouvez-vous déterminer DOF manuellement?

Beaucoup de zooms ont une certaine forme de tableaux DOF de renvoi. Tout ce que vous avez à faire est de trouver et de définir la distance focale. Certaines lentilles ont des écailles, mais en fonction de la taille du capteur reflex, les distances peuvent être éteint. Il ya des façons d'utiliser l'objectif le multiplicateur de votre appareil photo pour déterminer DOF et le réglage d'ouverture requise. Si, pour une raison quelconque, votre appareil photo ne permet pas assez de DOF pour vos besoins, vous pouvez être en mesure de superposer deux images: l'une plus étroits et un plus éloignés (à la fois au point) avec votre logiciel de traitement d'image.

Exposition

L'exposition peut faire ou défaire vos photos. Il peut être la différence entre un coup médiocre et un tir incroyable. Exposition détermine les tons, les couleurs, les faits saillants, les ombres et les détails de l'image. Fondamentalement, si votre photo est exposée de manière incorrecte, la qualité sera réduite.

L'exposition est réalisée différemment avec les reflex numériques que ce fut avec une technologie plus ancienne. Avant mètres, photographes deviné à l'exposition correcte. Mètres aidé, mais il n'y avait toujours pas de moyen d'être sûr que vous avez pris la photo

et transformés il. Le compteur intégré d'un appareil photo numérique passera en revue votre tir et ajuster pour une exposition. Mais, des reflex numériques ont également un histogramme qui affiche les valeurs tonales RBG de votre image. Il indique si votre exposition est sur la cible, sous-exposée, ou surexposée. La combinaison de mètres et l'histogramme ne peut pas assurer que l'exposition parfaite à chaque fois, mais ce peut être une bonne chose. Parfois, effet créatif ou dramatique peut dicter sur- ou sous-exposition, mais il est une question d'esthétique et le goût.

Alors que l'histogramme affecte les valeurs tonales pour les rouges, les bleus, les verts et, le compteur voit l'image comme une série de demi-tons, ou gris. Mètres déterminer l'exposition en analysant les demi-tons de l'image par rapport à la valeur d'ouverture et la vitesse d'obturation.

Bien que ni méthode est parfaite, ils sont des outils précieux pour déterminer la bonne exposition. Beaucoup de livres vous diront de prendre beaucoup de photos en premier lieu de se familiariser avec la façon dont le compteur et l'histogramme travail. Malheureusement, beaucoup de ces «premiers coups de feu" sort sera jeté dehors. Je pense qu'il est un gaspillage de temps et d'énergie. La meilleure approche est d'apprendre autant que possible sur les réglages de votre appareil, prendre des notes, et ensuite appliquer les notes à prendre quelques clichés. Si vous avez fait votre droit de devoirs, il y aura peu de perte de temps et quelques photos ont saccagé!

Chapitre 5:
Que faire avec vos photos?

Comme décrit précédemment, la première chose que vous devez faire est d'obtenir les images hors de votre appareil photo. Selon le format de fichier que vous avez utilisé, et votre niveau de compétence, vous pouvez avoir à modifier les photos. Il existe de nombreux types de logiciel de retouche photo disponibles pour les fichiers JPEG, TIFF et les fichiers RAW. Chaque logiciel a ses forces et ses faiblesses, de sorte que votre meilleur pari serait de lire les commentaires de produits et de choisir le logiciel qui correspond le mieux à vos besoins.

Nous avons déjà discuté de la façon de prendre les meilleures photos possibles avec votre reflex numérique. Nous avons également discuté réglages de l'appareil et les placements de caméra, les angles, l'éclairage, et comment fonctionnalités intégrées pouvons vous aider à améliorer la qualité de vos photos. Il existe des logiciels qui peuvent également contribuer à rendre ces images encore mieux.

Certains des logiciels de traitement d'image peut corriger la couleur, balance des blancs et l'exposition. Nous avons également mentionné le matériel que vous pourriez avoir besoin (comme les ordinateurs et les imprimantes) pour traiter et imprimer vos photos.

Mais ce qui arrive quand certains de ces photos sont moins-que-parfait? Logiciel peut corriger la plupart des problèmes? Quels types

d'images peuvent être récupérés? Ce qui doit être jeté à la poubelle? Quelques photos sont condamnés, indépendamment de vos compétences Photoshop. Si vous avez des images avec ces failles fatales, aucune somme d'édition vous aidera si vous voulez des photos de qualité supérieure:

- Flou. Il n'a pas d'importance comment ou pourquoi l'image floue, la photo est vouée à l'échec. Aucun logiciel ne peut corriger.

- mauvaise composition nécessitant recadrage sévère. Chaque pourcentage de la culture réduit la qualité de l'image. Recadrage sévère sera sérieusement dégrader le sujet à moins que vous ne vous dérange pas de faire l'objet dans un très petits caractères sans l'agrandir.

- JPEG avec une qualité médiocre ou les problèmes de couleur sévères devraient être saccagé parce que la compression JPEG supprime les données et il peut y avoir des problèmes graves de qualité que Photoshop ne peut pas se cacher ou de réparation.

- Les photos qui sont gravement sous- ou surexposition sont également condamnés. Photoshop peut être en mesure d'aider certains, mais la qualité sera moins-que-stellaire et l'image fixe peut être irréparable.

Donc, vous avez trié vos photos et avez enregistré les meilleurs. Maintenant quoi? Vous avez toutes ces photos fabuleuses et vous avez beaucoup de choix sur ce qu'il faut faire avec eux. Vous pouvez les enregistrer, de les imprimer, de les partager, ou de tous les ci-dessus!

Enregistrement de fichiers d'image est toujours une bonne pratique

en tant que back-up et d'un plan de stockage. Peu importe ce que vous faites avec eux, vous aurez envie de les sauver. Dans le monde technologique dans lequel nous vivons aujourd'hui, vous pouvez les enregistrer sur votre Cloud, en ligne dans les coffres, les disques durs externes, des clés USB, ou même sur votre ordinateur à la maison. Alors, après tout le travail qu'il a fallu pour obtenir les images, assurez-vous de les sauver par la méthode (s) qui répondent le mieux à vos besoins.

Impression offre des options ainsi. Il ya des magasins d'impression photo qui se spécialisent dans la fabrication impressions de haute qualité à partir de fichiers d'image. Vous pouvez même écouter les ateliers d'impression pour vérifier leur qualité. Beaucoup de magasins d'impression vous permettra de choisir le type de papier: jet d'encre ou halogénures d'argent. Halogénures d'argent est un papier photo traditionnel repensé à travailler pour des photographies numériques. La qualité est comparable à papier jet d'encre, mais les choix pour les surfaces et les textures sont plus limitées. Et si vous ne voulez pas faire confiance à vos souvenirs précieux avec un magasin de photo d'impression? Imprimez-les vous-même.

Les fabricants conçoivent maintenant encre et de papier imprimante à travailler ensemble pour durer aussi longtemps que possible. Un type traditionnel de papier pour les documents et les photos dans le passé était le papier archivistique. Le papier d'archives est encore utilisé à cette fin si vous êtes déjà familier avec elle. Maintenant, cependant, il ya beaucoup d'autres types de papier qui résistent à l'épreuve du temps ainsi.

Mais, il ya plus de questions pour les photos que juste le temps. Le

papier et l'encre réagissent également avec l'environnement. Ainsi, le stockage approprié est essentiel si vous voulez préserver l'intégrité de vos photos.

Les conseils pour la bonne conservation de photos papier imprimés sont assez simples:

- Stockez vos photos dans des boîtes sans acide ou autres récipients destinés à stocker des photos.
- Placez les photos dans l'obscurité pour empêcher l'encre de la décoloration à la lumière du soleil.
- Stockez vos photos dans un environnement relativement sec, entre 30 et 50% d'humidité.
- stocker des photos à distance de gaz comme l'ozone qui peut estomper les photos et dégrader l'encre.

Une fois que vous imprimez vos images, vous pouvez les regarder sous des lampes à spectre complet qui sont devenus populaires au cours des dernières années. Cela montrera comment la précision des couleurs sous la lumière blanche naturelle. Alors que le soleil en milieu de journée est d'environ 5500K, la plupart des lampes de la lumière naturelle sont environ 6500K. Vous pouvez procéder à tous ajustements votre logiciel de montage si l'image imprimée est pas ce que vous vouliez.

Une fois que vous avez vos impressions, soit à partir de votre propre imprimante ou d'un laboratoire d'impression photo, il est temps de les stocker ou de les afficher. Suggestions de stockage ci-dessus vont garder vos impressions vives et lumineuses pendant de nombreuses années. Mais que faire si vous souhaitez les afficher?

La pratique des diplômes et des documents importants placer sous verre servir le même but ici: pour protéger l'encre et du papier de l'environnement alors qu'ils sont sur l'affichage. Que vos images sont correctement stockés ou affichés, ils devraient durer de nombreuses années.

Mais que dire de ces images numériques toujours sur votre ordinateur ou stocké en mémoire quelque part? Que faire si vous voulez les partager? Il est beaucoup plus facile, en fait, de partager une photo numérique que de partager un qui a déjà été imprimé. Avec l'avènement de l'Internet, en quelques clics, votre image peut être vu par des milliers de personnes, presque instantanément. Il ya littéralement des millions de sites disponibles pour le partage des photos de toutes sortes. Certains d'entre eux seront répertoriés par type dans le chapitre suivant. Donc, vous pouvez partager des photos avec votre famille ou avec le monde; Internet vous permet de faire tout cela!

Chapitre 6:
Voir le monde derrière un objectif

Une fois que vous apprendrez à utiliser votre appareil photo reflex numérique, vous avez besoin maintenant de sortir et de prendre des photos étonnantes. Mais dans quel but? Prenez-vous des photos de vos albums de famille? Êtes-vous un passionné et scrapbooker besoin de beaucoup de photos amusantes? Êtes-vous un photographe pour un journal ou un magazine, ou travaillez-vous pour d'autres types de médias? Êtes-vous un blogueur ou web designer qui a besoin des photos de contenu pour vos sites Web? Êtes-vous propriétaire d'une entreprise besoin de prendre des photos de vos produits? Êtes-vous un amateur de sports ou naturiste? Aimez-vous la prise de portraits? Êtes-vous un mariage ou d'un photographe de l'événement spécial? Documentez-vous de vos voyages (ou promenades quotidiennes) avec des photos prises à la volée?

Qu'aimez-vous photographier? Vos enfants? Ta famille? Vos animaux de compagnie? Animaux en général? Fleurs? Des oiseaux? Des arbres? Jardins? Des plages? Des paysages? Bâtiments? Choses aléatoires que vous voyez, comme une vieille grange abandonnée assis dans un champ envahi (parce qu'il y avait une boîte signe Coke et un tracteur rouillé dans la porte)? En bref, vous filmez ce que vous aimez et ce que capte votre attention.

Quels que soient vos raisons pour prendre des photos, vous avez

besoin de savoir ce sujet à photographier. Cela peut ne pas toujours être évident. Et les photos elles-mêmes? Que comptez-vous faire avec eux? Plusieurs fois, nous avons un but spécifique à l'esprit lorsque nous achetons un bel appareil photo pour prendre des photos. Mais, si vous êtes comme moi, cette finalité initiale peut changer à tout moment!

Tout cela pose la question du «pourquoi?» Si je voyais les arbres en fleurs dans le jardin de ma grand-mère, je fouette mon appareil photo pour obtenir différents types de plans: plus loin, regroupés dans une composition, ou des gros plans de la fleurs. Ces photos ont une valeur sentimentale pour moi, mais certains seraient les considérer «art». En tout bibliothèque ou une librairie, allez parcourir un livre sur l'art. Quels sont les sujets? Considérez-vous que tout ce que vous voyez dans les livres que l'art? Je fais certainement pas.

Nous voyons tous le monde à travers un ensemble différent de yeux. Ce que je vois comme un bourdon planant paresseusement sur les buissons de houx peut faire quelque cri d'horreur: nos perspectives sont totalement différentes. Elle remonte à l'ancienne disant que la beauté est dans l'œil du spectateur ... ou dans ce cas, le titulaire de la caméra. En outre, la qualité est parfois très subjective ainsi. Quelqu'un peut penser que les éclaboussures de couleurs vives est un art de haute qualité, tandis que d'autres pensent que cela est de la foutaise totale. Art a même été appelé à offenser certaines personnes, tandis que d'autres adorent. Tout le monde a une opinion différente de ce qui compte comme «art».

Alors que faites-vous? Exactement ce que vous voulez. Si vous voulez photographier la collection de gnome de votre voisin pour

faire un collage pour le centre de jardinage local, alors allez-y! Tout le monde va aller gaga sur elle? Probablement pas. Mais, la plupart seront probablement pense qu'il a intérêt mérite, si rien d'autre. Cela montre que presque tout sujet peut créer une belle photo. Et qui sait ce qu'est un tas de photos peut devenir. Il n'y a pas de limite aux possibilités lorsque vous permettez à votre imagination pour courir librement.

Les possibilités sont infinies. Les sujets sont infinies. Si vous souhaitez partager vos objets de beauté (vos photos) avec le monde, Internet est votre terrain de jeu. Les éditeurs de livres et les éditeurs de magazines sont de plus en plus conscients de la puissance de la photographie de niche, comme l'artisanat, les textures, les origines, la nature, des paysages, des événements sportifs, etc. La liste est longue et sur.

La meilleure chose à faire est de garder votre appareil photo à portée de main. Vous ne savez jamais quand quelque chose va vous appeler pour le photographier. Et ne soyez pas timide dans le partage de vos photos. Il ya les sites de médias sociaux habituels, bien sûr, mais il ya beaucoup d'autres sites ainsi. Flickr et Shutterbug sont deux qui saute immédiatement à l'esprit. De nombreux sites Web propriétaires et ventilateur invitons les membres à partager des photos pertinentes. Des sites comme Etsy et d'artisanat ont Pinterest devenir des refuges pour les photographes - sur d'autres sujets que je pourrais commencer à énumérer.

Le monde est plein de sujets possibles, et il ya de nombreux débouchés pour l'impression, le partage, et la vente de vos photos. Tout ce que vous devez faire est de commencer. Ce livre vous aidera à faire exactement cela.

Conclusion

Maintenant que vous avez une connaissance de base et beaucoup de conseils à ajouter à la ceinture d'outils de votre photographe, vous êtes prêt à commencer le tournage de fabuleuses photos! Une fois que vous capturez vos images, vous avez beaucoup d'autres options pour savoir quoi faire avec eux.

Utilisez ce livre comme un guide de référence général et comme un moyen de tester les eaux de la photographie reflex numérique sans investir beaucoup de temps et de l'argent inutilement. Vous serez en mesure de déterminer ce que vous avez besoin et ce que vous voulez après avoir lu ce livre. Vous serez en mesure de développer votre équipement que vos intérêts dictent. Et, plus important encore, lorsque le contrôle est hors de la technique, vous pouvez avoir du plaisir avec elle.

Après tout, la photographie est pas tous les écrous, les boutons, les lumières, les commutateurs, les ouvertures, les vitesses d'obturation et, à droite? Si vous êtes un fan pur et dur photographie, allez faire votre propre camera obscura: impressionner vos amis avec les images que vous faites à partir d'une simple boîte. (Je utilisé un récipient international sur le café!) Trouver un moyen d'inclure les amis et la famille, et qui peut être plus que d'être simplement les sujets. Il est amusant d'être une partie de tout processus de la photographie. Utilisez éclairage et la caméra obtus angles effrayants pour faire des photos effrayantes Halloween, puis les stratifiés et les utiliser sur une pierre tombale dans votre cimetière hanté. Faire des collages effrayant pour un parti. Découpez-les et faire des masques.

Utilisez les vacances pour l'inspiration.

Laissez votre créativité à l'emporter. Bien sûr, vous pouvez poster vos photos sur le web, créer des affichages imprenable, faire des albums ludiques. Garder le plaisir dans l'art vous permettra (et votre famille) d'en profiter pendant de nombreuses années à venir. De plus, si vous avez des enfants ou des petits-enfants, quel meilleur cadeau à transmettre que l'amour de la photographie?

Certes, comme la technologie évolue et avances, ce livre, comme votre appareil photo reflex numérique willmay aller dans le tas de ferraille, mais l'amour de la capture d'images remonte à l'Antiquité. Nous avons tous nos propres agendas quand il vient à vouloir tirer la photographie, mais au moins l'une de ces raisons devrait inclure quelque chose de passer à la prochaine génération, non? Même si elle est simplement une fascination pour la technologie ou une appréciation de toutes les choses belles et créatives, partager votre amour de la photographie avec le monde. Vous ne savez jamais ce qui peut arriver et qui est votre métier parler!

Photographie d'éclairage

Top 10 Must-Know Photographie d'éclairage faits à tirer comme un pro dans votre Home Studio

James Carren

2015 Sender Publishing

Pour plus de livres de cet auteur, s'il vous plaît visiter
www.photographybooks.us

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Introduction:

Donc, vous voulez un studio

Travailler comme photographe est une entreprise difficile et très coûteux. Depuis l'avènement de l'ère numérique, beaucoup de gens pensent que la photographie est libre, et ils attendent des taux bas pour beaucoup de travail. Nous en tant que photographes savons que cela est un mythe, et, au mieux, seulement une demi-vérité. Alors qu'il ne fait rien coûté pour fournir des images numériques uniquement, il faut du temps et des efforts pour les faire, et une importante somme d'argent pour obtenir tout l'équipement nécessaire pour un studio. Pour cette raison, beaucoup de photographes choisissent de louer de l'équipement et de l'espace à partir d'autres endroits, soit par des taux horaires, quotidienne, ou hebdomadaire.

Même si cela peut être une excellente solution pour commencer, en fonction de la disponibilité des choses de quelqu'un d'autre peut être fastidieux. Si cela sonne comme vous, ou si vous pensez que votre entreprise est sur le point de devenir particulièrement prolifique, vous voudrez peut-être envisager de mettre en place votre propre home studio. Cela peut être un choix pratique à tous les niveaux - que ce soit étudiant ou professionnel - bien que vous devrez être prêt à investir une bonne quantité d'argent sur une période de temps qui est pratique pour vous.

Dans ce livre, je vais commencer à parler des avantages et des inconvénients d'avoir un home studio, des moyens pour déterminer

le coût de votre home studio, et les différents niveaux de ce que cela signifie d'avoir un home studio. En d'autres termes, je tiens à vous enseigner la différence entre un home studio très basique et un autre entièrement équipée. Passant de coûts et les niveaux d'abordabilité start-up, je vais discuter de ce que l'équipement d'éclairage standard de l'industrie est et certaines des options qui sont disponibles pour vous. Enfin, je vais vous présenter des éclairages différents set-ups, nécessitant différents numéros de lumières, des outils supplémentaires (comme softboxes), et des arrangements uniques.

Bien que vous aurez, bien sûr, besoin de faire vos propres recherches afin de déterminer le prix exact et de comprendre ce que vous voulez dans votre studio, je souhaite que ce livre peut être l'outil d'un débutant complet pour vous de tourner comme vous configurez votre studio , ainsi que d'un guide que vous avancez vos compétences d'éclairage.

Chapitre 1:
trouver un espace

Si vous avez travaillé dans un studio avant (que vous avez probablement), vous savez que vous pouvez avant d'aller de l'avant avec toute autre chose, vous devez trouver un espace. Idéalement, vous voulez cet espace pour disposer de large, fenêtres orientées au nord et un mur en face de ces fenêtres. Ceci est le minimum absolu que vous avez besoin. Vous devez aussi avoir beaucoup de place pour se déplacer dans l'espace, assez pour deux photographe et modèle. Idéalement, vous voudrez aussi les murs de la pièce à peindre, une couleur neutre solide. Une autre option est d'avoir tous les murs peints d'une couleur différente, permettant une polyvalence.

Sinon, si vous ne disposez pas d'accès à une chambre avec fenêtres orientées au nord, une pièce avec de grandes fenêtres et un mur en face vont faire. Ou, si vous avez aucun intérêt à accéder à la lumière naturelle, vous pouvez faire usage d'une pièce qui n'a pas de fenêtres. Ce serait mon dernier choix cependant, car il est toujours mieux d'avoir plus d'options que ne suffit pas, et vous pouvez toujours couvrir les fenêtres avec des rideaux, bloquant la lumière noirs lourds si vous voulez contrôler totalement la lumière.

Alors combien d'espace si vous devez vous déplacer dans? Eh bien, vous ne voulez pas être trop près de votre modèle, surtout si vous voulez la liberté de la sauvegarde et de se rapprocher pour différents angles. Je dirais au moins quinze pieds de déplacer

l'espace, bien que vous devriez essayer de trouver plus si vous le pouvez. Si vous avez une seule pièce de votre maison pour votre studio, sélectionnez le plus grand qui est disponible pour vous.

Aussi, soyez attentif. Quelles sont les fonctionnalités d'une chambre possède qui pourraient rendre un ajustement parfait pour un studio? Par exemple, le fait quelle pièce de votre fonction de la maison des portes qui la séparent d'une autre pièce coulissante? Si oui, ces deux chambres voisines sont probablement parfait, parce que vous avez la possibilité de fermer la porte pour un petit studio ou en les ouvrant à élargir votre espace pour les grandes pousses.

L'autre considération que vous avez à faire quand il vient à la maison est studios meubles. Alors que tous les studios devrait avoir des meubles pour vous, les modèles, et de vos assistants, combien est trop? Un des problèmes que je rencontre en est que l'espace idéal est aussi partie de votre espace de vie, et il faut donc réorganiser constamment le mobilier. Si tel est le cas, vous avez deux options: soit vous pouvez vivre avec elle, et de mettre ces anti-rayures, notes autocollantes sur les fonds de tables et de chaises jambes pour protéger vos planchers, ou vous pouvez faire un peu de feng shui et consolider vos meubles. Je voudrais suggérer honnêtement ce dernier, sauf si vous avez un espace pratique que vous pouvez scoot tous les meubles indésirable dans pendant pousses. Le tout se résume à la priorité, et si vous divertir plus que vous tirez, ou vice versa. Vous pouvez même trouver que réarrangement vous offre l'espace et de la place pour respirer, et si vous avez de vendre certains de vos meubles, eh bien, ce qui est plus d'argent pour l'équipement.

Enfin, il est bon si votre chambre dispose d'un petit placard pour

ranger vos accessoires de studio, de sorte qu'ils ne se pressent pas l'espace au cours de pousses.

Chapitre 2:
Equipement de base - Toiles de fond, des stands, et Lumières

Donc, ce que l'équipement de base dont vous avez besoin dans un studio? En supposant que vous avez fait le travail en studio avant, vous savez l'équipement que vous avez tendance à utiliser le plus. Parce que la plupart des gens ne disposent pas des milliers de dollars à déposer sur l'équipement, toutefois, commencer avec le strict minimum et de travailler votre chemin à partir de là.

Voici ma liste d'équipements de base. Sentez-vous libre d'ajouter ou enlever comme bon vous semble; ceci est seulement un point de départ à considérer.

Toiles de fond

Même si vous avez une belle, simple mur de travailler avec, parfois, vous voudrez peut-être passer un peu les choses, ou vous pouvez avoir besoin de retirer facilement un objet de son arrière-plan. Dans de telles situations, vous aurez besoin d'un contexte, aussi appelé transparente. En fait, vous voudrez probablement une variété d'entre eux. Au début, je dirais au moins quatre: un plein et un demi-transparente noire, et l'un complète et une demi transparente blanche.

Je magasine surtout chez B & H Photo et Vidéo pour la majorité de

mes fournitures photographiques. Leurs choses sont toujours standard de l'industrie professionnelle et ont tendance à être le plus abordable pour leur qualité. La plupart de leurs documents sans soudure exploités 107 pouces par 12 verges, ce qui est autour de 46 $ avant impôts, ou 53 pouces par 12 verges, ce qui est autour de 25 $ avant impôt. Il ya aussi d'autres options - certains viennent aussi longtemps que 50 verges - Donc, tout dépend de vos besoins.

Pour utiliser du papier transparent, de déployer ce que vous avez besoin pour la toile de fond et d'autres pour le sol ainsi (sauf si vous faites juste headshots, dans ce cas, vous ne devez assez de papier pour couvrir environ de la tête à la hauteur de l'épaule). Le papier sur le sol va se piétiné par le modèle, ce qui signifie que si elle est pieds nus, vous aurez besoin de couper que la longueur de papier après le tournage. Ne vous inquiétez pas, cependant. Un grand transparente devrait vous durer un bon moment.

La première mesure, en pouces, désigne la largeur du papier est, donc si vous avez un domaine spécifique que vous souhaitez couvrir, je voudrais mesurer cet espace avant de commander. Bien que le papier blanc transparent est très polyvalent, car vous pouvez changer son look facilement dans Photoshop, je vous recommande aussi un gris neutre, qui semble vraiment bien pour les portraits. Et si vous ne voulez pas faire tout votre travail dans Photoshop, investir dans d'autres documents sans soudure; ils sont disponibles dans toutes les couleurs imaginables, et que vous comprenez vos tendances, vous pouvez décider quelles couleurs vous avez le plus besoin.

Mis à part les papiers sans soudure, il ya d'autres types de décors que vous pouvez utiliser pour un effet plus dramatique. Ceux-ci

comprennent des toiles de fond de toile, tels que ceux fabriqués à partir de coton, mousseline ou velours. Sauf si vous exécutez l'atelier pour enfants, ou faire beaucoup de l'art conceptuel, je dirais généralement virant loin de ce genre de choses. Cette catégorie comprend également des décors peints à la main, ce qui peut paraître très ringard. Néanmoins, ils sont une option si vous le souhaitez, et ils peuvent fournir intéressante texture de fond pour certains types de travaux.

Mis à part les décors amovibles, vous pouvez également penser à ceux permanents, qui 0f cours peut être couvert par une soudure ou un chiffon en cas de besoin. Par cela, je veux dire, si votre chambre choisie a des textures fraîches, comme le bois ou briques apparentes ou des couches de peinture intéressants, ne les retirez pas. Ce genre de chose donne un endroit dimension et de caractère, et vous pourriez être surpris de voir comment de nombreux clients demandent une toile de fond de ce genre.

Si vous êtes déçu parce que votre studio a pas eu quelque chose comme ça, pas de soucis. Vous pouvez effectuer ces types de toiles de fond sur des morceaux de bois, de la pierre, ou même noyau de mousse peints pour ressembler à la texture que vous voulez. Assurez-vous juste Commission un artiste de talent pour créer ce genre de trompe-l'œil morceaux pour vous.

Stands

Vous ne pouvez pas très bien mettre en place un fluide, sans stands, et le type le plus commun est appelé le C-stand. Le C-support est très lourd et résistant, il est réalisé en métal. Ils sont plus difficiles à

stocker que leurs homologues en fibre de verre ou en plastique plus légers, donc tout ils peuvent être coûteux, je suggère d'investir dans quelques-uns. Ils sont grands pour la tenue des lumières, et aussi, avec une barre transversale installé, idéal pour votre parfaite pour accrocher hors de.

Il existe de nombreuses adaptations que vous pouvez faire à la C-support standard qui rendra encore plus utile. Si vous ne voulez pas avoir à trimballer physiquement autour de chaque fois que vous avez besoin de changer un set-up lors d'une séance, vous pouvez obtenir un fond de roulement pour elle.

Si vous projetez de faire un éclairage plus théâtrale ou même vidéo, vous pouvez également investir dans ce qui est appelé un bras de flèche. Perches ya des pièces jointes supplémentaires qui vont au-dessus de C-stands, à laquelle vous ensuite de fixer votre matériel d'éclairage, lui permettant de pendre au-dessus à un angle plus élevé que ce que vous pourriez faire sans elle.

Le deuxième type le plus commun de la position de l'éclairage est appelé un trépied, soi-disant parce qu'il a trois jambes, mais contrairement à C-stands, ils ne sont pas espacées de la même. Ils ont tendance à être plus léger que C-stands.

Avec tout stand de lumière, vous aurez besoin des sacs de sable pour pondérer les jambes afin qu'ils ne basculent, surtout si l'équipement est lourd ou vous allez avoir beaucoup de trafic de pied dans le set-up. Avant vous achetez vos stands, vous devez penser à qui éclaire vous serez achetez et combien, afin de déterminer le type et le nombre de stands dont vous aurez besoin.

Lumières

Maintenant vient la partie la plus amusante et la viande de votre studio. Les lumières. Il ya tellement de types de lumières qui vous donnera complètement différentes. Je vais essayer de donner un aperçu complet de chaque type de lumière et de ce qu'il fait, ainsi que toute une gamme de prix général. Il existe deux types d'éclairage principales que les systèmes et les lumières peuvent être divisés en, et ceux-ci sont:

Éclairage continu

Eclairage continu se réfère simplement à la lumière qui ne clignote pas. Quand on pense à en studio photo pousses, les gens ont tendance à penser de l'éclairage stroboscopique, mais comme vous le verrez, ce ne est pas toujours vrai. Lumière continue se réfère non seulement à ses qualités non-flash, mais aussi à certains types d'ampoules. Ceux-ci comprennent les ampoules fluocompactes de lumière, lumières LED, IHM, et les lumières de tungstène. Comme indiqué précédemment, tous ces va émettre de la lumière constante. Comme vous allez le voir, certains des types ont un certain chevauchement, parce que le titre se réfère à des lumières plus spécialisés de la même famille.

Tungstène, ou Hot Lights

Commençons par la lumière de tungstène, puisque, comme vous le verrez, il est le type le plus familier. Lumières tungstène sont aussi communément appelés feux comme chaudes, et voici ce que je me retrouve avec le plus souvent, surtout parce qu'ils sont facilement

disponibles. Lumières chaudes viennent souvent équipés de leurs propres modificateurs, généralement sous la forme d'un réflecteur ombre arrondie. La lumière de tungstène est chaud en couleur, ce qui est la raison pour laquelle il existe un réglage de balance des blancs tungstène sur votre appareil photo. Assurez-vous que vous utilisez ce afin d'éviter des décalages de couleur trop chaudes.

Il ya un peu flagrante (pardonnez le calembour) des problèmes avec les lumières chaudes. Ils sont appelés lumières chaudes, car ils ont tendance à utiliser beaucoup d'énergie et donc faire très chaud très rapidement. Par conséquent, si vous prévoyez un long tournage, vous ne voulez pas utiliser les lumières chaudes pour une variété de raisons. Et ce que vous étiez pour l'adapter à toute modification lumière autre que le réflecteur il est livré avec - en particulier un chiffon un - il pourrait effectivement obtenir le feu trop chaud et les prises. Non seulement cela, mais les lumières chaudes peuvent être mauvais pour le portrait, car ils feront de votre objet sueur beaucoup plus rapide que d'autres feux, en raison de la chaleur.

Le seul véritable avantage au tungstène lumières (autres que leur couleur, si cela est ce que vous êtes après) est qu'ils ne coûtent pas cher, et cela, malheureusement, est la raison pour laquelle je me retrouve à les utiliser si je ne ai pas accès à rien d'autre. Cependant, ils vous donnent aussi une représentation plus précise de la lumière qui va être dans votre image finale, alors que les configurations stroboscopiques et d'autres lumières continues peuvent exiger plus de conjectures et s'y habituer.

Lumières de tungstène peuvent également être désignés comme les lampes halogènes, ou vice versa.

Fluorescent / CFL Ampoules

Les lampes fluorescentes peuvent être montés soit sur un panneau ou ils peuvent être ce qu'on appelle un CFL: une ampoule fluorescente compacte. Contrairement aux feux de tungstène, les lampes fluorescentes utilisent beaucoup moins d'énergie et ne présentent pas un risque d'incendie ou de blessure. Ils seront également pas surchauffer votre modèle aussi vite, afin qu'ils soient mieux pour le portrait, par opposition au tungstène lumières, qui sont meilleurs pour la photographie de produits et des photos de natures mortes.

L'inconvénient de l'utilisation de la lumière fluorescente est qu'il peut apparaître beaucoup plus dur et moins flatteuse que le tungstène. Il peut aussi laver votre sujet si vous ne faites pas attention à la mise en place et de ne pas utiliser les modificateurs. A la hausse, cependant, les lampes fluorescentes sont beaucoup plus sûrs à utiliser avec des modificateurs, afin que vous puissiez faire de la qualité de lumière plus agréable avec un peu de travail.

Parce qu'ils utilisent moins d'énergie que la lumière de tungstène, il est également possible que, en fonction de ce que vous allumer, vous aurez besoin d'utiliser plus de lumières que vous auriez lors de l'utilisation de tungstène.

Panneaux LED

Panneaux LED sont, à ma connaissance, le plus récent à l'industrie de l'éclairage quand il vient à des sources de lumière continue. LED ne viennent pas seulement en format de tableau, mais aussi comme

des taches et des inondations, bien que les panneaux ne semblent plus fréquents. Comme les lumières HMI et de tungstène, les LED peuvent faire jour équilibrée, ce qui signifie qu'ils sont toujours aussi chaud que les feux de tungstène, mais sans les dominantes de couleur étranges. Ils ont aussi les avantages de lampes fluorescentes en ce qu'ils nécessitent très peu d'énergie pour fonctionner. Contrairement à beaucoup d'autres feux continus, ils peuvent être de couleur équilibrée que nécessaire pour les tonalités chaudes ou froides.

HMI Lumières

Lumières HMI sont également connus sous d'autres noms, mais sont la norme dans l'industrie du film. Comme les lumières traditionnelles de tungstène, ils dégagent beaucoup de chaleur et d'électricité, qui, jusqu'à récemment, exigeait le remplacement des ampoules fréquentes. Comme LED, ils peuvent faire jour équilibrée. Je ne dirais pas que ce type de lumière comme une option viable pour tout studio de démarrage, en raison du coût et des besoins de remplacement fréquent.

Donc, il ya votre course vers le bas des sources de lumière continue, à quoi ils ressemblent et comment ils fonctionnent. Ensuite, avant de continuer vers le flash stroboscopique ou l'éclairage, je veux parler des prix, et ce, dans le domaine de l'éclairage continu, je considère bon pour un home studio start-up.

Bien que certains kits d'éclairage complètes qui comportent de tungstène peuvent être aussi cher que l'un de lumière HMI, vous vous retrouvez avec beaucoup plus produit pour votre argent. En

fait, certains projecteurs réflecteurs démarrage ne fonctionnent que d'environ 24-48 $. Bien sûr, cela ne veut pas dire qu'ils ne peuvent pas obtenir trop cher. Par exemple, si vous achetez un de tungstène Fresnel haut de gamme, par Arri, vous pouvez enrouler payer près de 400 $.

Le coût des lampes fluorescentes professionnelles est sensiblement la même, et sauf à la rigueur, je ne serait vraiment pas suggérer d'utiliser les ampoules fluorescentes déjà présents dans votre maison. Lanternes professionnelles, encore une fois, coûtera un peu plus de 100 $.

Les lampes LED sont légèrement plus cher que le tungstène ou fluorescent, dans le point de prix moyen. Ils ont tendance à courir entre 200 $ et 500 $.

Enfin, il est HMI, qui se jette dans les milliers, voire des dizaines de milliers de dollars.

Recherche autour et décider quel type ou la marque de la lumière vous vous sentez vous convient le mieux. Commencez avec le tungstène et fluorescente, et si vous vous trouvez vraiment aimer le tungstène, peut-être essayer un Fresnel Arri. Gardez à l'esprit qu'il ya tant de marques et styles de ces feux sur le marché, alors faites vos comparaisons de recherche et de prix, de déterminer ce set-ups éclairage vous trouvez le plus agréable, et d'acheter en conséquence. Les bonnes nouvelles sont que si vous finissez par ne pas aimer une lumière, vous serez toujours en mesure de le vendre, tant qu'il est en bonne forme, mais je voudrais essayer d'éviter cette voie, que vous ne voulez pas perdre irresponsable de l'argent sur ces engins coûteux.

Flash ou Strobe Eclairage

L'autre type d'éclairage de studio repose sur flash, et est ce que les gens pensent facilement quand ils envisagent l'éclairage de studio professionnel. Éclairage stroboscopique peut être divisé en deux types différents: les packs de puissance et de flashes. Quand je fais utiliser un flash en studio, je tendance à utiliser des blocs d'alimentation.

Flash / Packs électroniques de puissance

Flash électronique signifie que la puissance du flash est générée et contrôlée par un bloc d'alimentation. Le type de bloc d'alimentation Je suis familier avec est appelé un Pocket Wizard, bien qu'il existe d'autres marques. Vous vous connectez votre tête, ou de la lumière, pour le bloc d'alimentation via une prise, et de régler tous les paramètres en conséquence. De cette façon, chaque fois que vous tirez de votre déclencheur, le bloc d'alimentation répond en faisant la lumière pour émettre un flash pour quelque durée que vous avez spécifié.

Les packs que je suis familier avec, qui correspondent avec le Pocket Wizard, sont faites par Profoto. Comme beaucoup l'ont constaté, ces packs peuvent être un peu déroutant, surtout si vous avez été formé avec des flashes, que je vais expliquer dans la section suivante. Sur certains emballages Profoto, vous pouvez connecter plusieurs feux, ce qui est bien sûr, excellente si vous avez une lumière set-up multiples, mais il peut facilement être utilisé avec une seule lumière ainsi.

Disons que vous choisissez de brancher tous les trois connexions. Chacun aura sa propre lettre correspondante, que ce soit A, B, ou A + B. Pour chaque tête, vous direz le pack si vous voulez la lumière à pleine puissance, la moitié alimentation ou de trimestre. Avec le Pocket Wizard, vous pouvez tester les lumières pour vous assurer que votre exposition est correcte, mais être très prudent de ne pas vous aveugler. Souvent, même avec une lampe, vous voudrez, de ne pas le mettre sur la pleine puissance.

Entrant dans tout ce qui concerne le bloc d'alimentation exigerait son propre livre, donc si vous n'êtes pas familier et décider d'investir dans l'un, prenez le temps de lire le manuel et de vous familiariser avec le pack et Pocket Wizard.

Monolights

Ceux-ci fonctionnent avec le même but que les blocs d'alimentation, mais sont beaucoup plus simple à apprendre et à comprendre. Ceci est parce que tout se trouve sur la lumière elle-même. Vous ne disposez pas d'un bloc d'alimentation séparé, de sorte que vous pouvez simplement brancher votre lumière dans, le mettre en place sur un support, et aller. Tous les paramètres sont présents sur la lumière elle-même, ce qui rend facile à contrôler.

Chapitre 3:
Tout sur les modificateurs, plus façons intéressantes de créer des clichés

Vous pouvez penser que maintenant que vous avez votre toile de fond, des stands et des lumières, vous êtes prêt à aller. Vous y êtes presque, mais pas tout à fait. Ma partie préférée de l'éclairage de studio est les modificateurs. Les modificateurs vous permettent de diriger davantage la lumière que vous utilisez. Avec modificateurs, vous pouvez faire une lumière plus douce, plus dur, plus concentré, ou plus diffus. Vous pouvez rebondir vers le sujet pour créer des reflets, ou vous pouvez le renvoyer à contrôler vos ombres et la façon dont ils tombent. Vous pouvez affecter la température et de l'apparence de vos lumières et les ombres ou intentionnellement créer et supprimer des dominantes de couleur en fonction des besoins.

Parapluie

Commençons avec le modificateur de lumière la plus commune que les gens pensent de. Ceci est le parapluie. Parapluies peuvent venir soit noir ou blanc, et tous les deux faire des choses différentes. Positionné au dessus de votre lumière, parasols blancs permettent à la lumière d'envelopper complètement votre modèle. Parapluies aident également à produire beaucoup plus doux, lumière diffuse, comme une boîte douce fait, mais avec moins de retenue. En raison

de la nature incurvée du parapluie, la lumière va déborder sur les côtés, ce qui entraînera la à rebondir sur tous les murs de la pièce. Parapluies sont excellents pour commencer en raison du fait qu'ils ne sont pas cher, la lumière, et ne nécessitent pas beaucoup d'exactitude à bien travailler.

Parapluies noirs, contrairement à leurs homologues blancs, sont utilisés un peu comme des réflecteurs pour éclaircir ou jeter faits saillants sur un sujet. L'argent (ou autre couleur à l'intérieur métallique du parapluie) sert de réflecteur, tandis que le noir dirige la lumière vers l'intérieur pour le réflecteur

Réflecteurs

Comme je l'ai mentionné réflecteurs déjà tellement, je pensais que cela devrait être la prochaine section. Soyez conscient que, en dehors de réflecteurs parapluie, il ya aussi des réflecteurs métalliques (cette fonction et regardent un peu comme des abat-jour) et des réflecteurs de poche. Les réflecteurs abat-jour viennent souvent avec un kit d'éclairage de base, et sont fixés directement sur la lumière, au lieu d'en face ou au-dessus comme un parapluie est. Inclinée vers le bas sur le sujet, la lumière va frapper l'intérieur en métal argenté et de réfléchir sur le sujet, généralement pour fournir plus de lumière sur le visage.

Réflecteurs portatifs sont beaucoup plus polyvalents et peuvent souvent être utilisées conjointement avec d'autres réflecteurs de lumière qui sont directement sur les lumières. Ces types de réflecteurs peuvent être inclinés sur le visage d'un sujet ou de toute autre partie du corps qui doit être mis en évidence, soit par un

assistant ou par un bras de flèche (si elle doit être placée très haut).

Réflecteurs de poche viennent dans toutes sortes de couleurs, et je ont trouvé que le moyen le plus économique pour vous assurer que vous avez tout ce dont vous avez besoin est d'obtenir un tout-en-un réflecteur. Par exemple, je dois un réflecteur six-en-un, qui peut être renversé et zippée, intérieur et extérieur, de sorte que vous pouvez accéder à toutes les couleurs qu'il fournit. Il est livré avec: un réflecteur blanc, un diffuseur noir (qui aide à la lumière directe loin du sujet), et de l'argent, l'or, le bronze, et rosés réflecteurs métalliques roses. De cette façon, vous pouvez pop quelque nature ou le ton d'évidence vous avez besoin sur partout où vous en avez besoin avec beaucoup plus de précision que d'un parapluie.

Diffuseurs et réflecteurs peuvent également être désignés comme des drapeaux, et ils sont les mêmes, sauf que les drapeaux sont souvent plus gros et viennent sur des poteaux pour une manipulation plus facile.

Soft Box

Personnellement, mon genre préféré de modificateur est une boîte à lumière. Boîtes sont mous comme de grandes tentes carrées ou rectangulaires qui peuvent être montés par un anneau de vitesse sur une lumière nue. Une boîte douce est en fait constitué de deux pièces zippées, une pièce interne réfléchissant et un diffuseur externe. Si vous laissez le diffuseur externe, vous allez créer une lumière très douce, même, contrôlée qui est génial pour flatter instantanément portraits. Si vous prenez le diffuseur externe désactivée, vous obtiendrez une lumière beaucoup plus sévère,

comme si vous tourniez avec un très grand réflecteur.

Boîtes mous viennent également dans une grande variété de tailles, et vous aurez envie de choisir une taille en fonction de la région où vous prévoyez couvrir. Pour la plupart des pousses de deux clients normale, petite, un ou, d'une petite ou moyenne douce boîte fonctionnera très bien.

Autres types de boîtes mous

Ceux-ci comprennent l'éclairage de la bande et une boîte douce forme octogonale appelé Octabox. Je veux penser que octaboxes géants l'amour des enfants, avec les avantages d'une boîte à la fois doux et un parapluie. Comme une boîte à lumière, octaboxes viennent dans toutes les tailles différentes, et comme une boîte à lumière, plus la Octabox, la plus douce et plus diffuse la lumière est.

Éclairage de bande est, à nouveau, essentiellement le même comme une boîte douce, sauf qu'il vient en différentes longueurs et est plus en forme d'un rectangle à un carré. Il est optimal pour l'éclairage de côté en raison de la nature de sa forme, mais rappelez-vous également qu'en raison de sa forme, il est pas optimale pour autre chose parce que le faisceau est si étroit.

Dish Beauté

Alors que le plat de beauté est aussi un diffuseur de lumière, sa forme fournit un faisceau concentré beaucoup plus sévère de la lumière. Avec un autre diffuseur, ou chaussette, placé sur elle, la

lumière devient plus doux que ce serait sans, mais conserve encore certains de la qualité rigoureux. Le plat de beauté est soi-disant parce qu'il a été souvent utilisé dans les publicités anciennes de beauté pour faire des fonctionnalités telles que les yeux et les pommettes plus marquées. Il est également l'éclairage incroyablement spectaculaire, et si elle peut fière allure sur un mannequin ou un garçon, il ne sera pas fière allure sur quelqu'un qui ne possède pas déjà de fortes caractéristiques.

Barn Doors

Portes de grange ressemblent et fonctionnent exactement comment ils sonnent et peuvent être particulièrement pratique pour diriger la lumière: déterminer où il va et où il ne fait pas. Utilisez-les pour les décors ou pour créer des ombres dramatiques sur le visage d'un modèle à des fins d'éclairage expérimentales.

Nez

Un museau est comme un entonnoir minuscule qui sert à diriger un minuscule faisceau concentré de lumière sur un sujet. Il peut être utilisé pour réaliser la séparation entre un objet et son arrière-plan, ou d'allumer un petit détail sur un produit, comme un morceau délicat de bijoux.

Gels

Les gels sont des filtres de couleur pour vos lumières. Contrairement aux modificateurs ci-dessus, ils ne façonnent ou autrement lumière

directe, ils ont simplement aident à contrôler l'humeur du tournage. Alors que vous pouvez obtenir des filtres qui peuvent être fixées directement sur une lumière, vous ne devez pas. La meilleure façon d'aller sur l'utilisation de gels est de les enserrer une lumière, et quand vous tirez l'image, la lumière va filtrer à travers le gel pour créer la couleur désirée. Bien qu'il ne peut pas regarder comme il a beaucoup d'effet en personne, vous verrez que, dans la caméra, il ne le fait beaucoup pour changer l'humeur de la prise de vue.

Des moyens créatifs pour modifier la lumière et de jouer avec l'ombre

Une partie du plaisir de travailler en studio avec toutes ces lumières et des modificateurs est d'expérimenter. Je l'ai vu une belle série effectuée par un collègue, une fois, dans laquelle elle a utilisé divers objets ménagers et bibelots pour créer des ombres intrigantes sur ses modèles. Elle l'a fait en tenant les objets en face du modèle, aussi près que elle pourrait obtenir sans être réellement dans la photo, et a permis à la lumière de briller à travers eux, la création de lignes et de formes sévères et de motifs.

Vous pouvez créer ces ombres - si vous voulez expérimenter - en utilisant tout, de l'électroménager commun que vous pouvez penser. Certains vont travailler mieux que d'autres, et il faudra quelques essais et erreurs, mais si vous prenez votre temps et avoir du plaisir avec elle, vous pouvez vous retrouver avec quelque chose de vraiment cool.

Chapitre 4:
Props et d'autres matériaux
pour garder autour du Studio

Maintenant que tous les éléments essentiels ont été pris en charge, nous allons parler d'autres choses diverses qui sont bon d'avoir dans le studio en tout temps. Il ya différentes choses que vous pourriez avoir besoin en fonction de si vous tirez morte, portrait commerciale, des illustrations ou bien, mais une chose tous les photographes ont besoin est une boîte à outils.

Dans la boîte à outils, je dirais ayant les suspects habituels, tels que des marteaux, des clous, des tournevis, ruban adhésif, ruban à mesurer, des pinces, de la colle, et une pièce de monnaie, juste au cas où quelque chose devait avoir besoin d'une solution rapide. Aussi garder les choses pratiques que vous pourriez trouver dans une boîte à couture, en particulier les épingles de sûreté, la bande de vêtements, fil, et quelques tailles d'aiguilles. Ce sera vous tenir prêt à tout à partir d'une vis desserrée, sur un trépied trop étanche monter, à un couvercle de la boîte douce déchiré, à une urgence de la mode.

Si vous êtes un photographe de natures mortes, il peut être une bonne idée de garder quelques tréteaux et une planche ou deux de bois autour, ainsi que des tissus de couleur et de texture variable, si jamais vous avez besoin d'une table de fortune pour un tir du produit. Dans ce cas, mettre en place votre toile de fond et puis organiser la planche de bois sur les tréteaux, créant une surface

plate. Recouvrez-la si besoin est, puis configurer votre tir.

Si vous faites beaucoup de photos de produits ou vous voulez juste un look vraiment intéressant pour vos photos de nature morte, je dirais aussi investir dans environ deux morceaux de plexiglas, un blanc et un noir. Vous pouvez soit faire couper plat, ou coupé avec ce qui est appelé un "coupe de l'infini," ce qui signifie que le morceau de plexi peut servir à la fois comme toile de fond et la surface de table.

Pour un photographe de portrait, ça va être très important que vous avez des sièges différents pour les clients, à la fois pour pendant qu'ils attendent et pour être utilisés dans les pousses. Vous aurez envie d'avoir différentes tabourets, chaises, et même des caisses parce que vous ne savez jamais ce genre de disposition des sièges serait le mieux à la hauteur ou le confort d'un client particulier. Pour ajouter une touche de fantaisie, surtout si vous prenez beaucoup d'enfants ou le portrait de famille, vous pourriez aussi songer à des choses comme des chaises à bascule, pouf chaises, ou peut-être même une balançoire suspendue.

Pour la famille et la photographie de beauté, vous pouvez également avoir une boîte d'accessoires autour. Des choses comme des jouets pour les petits enfants, le chien et chat, des animaux en peluche et accessoires glamour, comme des gants et des bijoux fantaisie.

Et comme toujours, tout bon photographe de studio devrait avoir beaucoup de pinces autour, des choses comme la sécurisation du papier transparent, rideaux, et les gels.

Chapitre 5: Tethering

Avant de nous parler davantage sur les types de lumière et comment les mettre en place, je tiens à mentionner encore une pièce d'équipement que vous devriez envisager d'avoir dans votre studio.

Même si nous sommes devenus tellement dépendants sur les ordinateurs portables, pour le studio d'éclairage, il est toujours une bonne idée d'avoir un moniteur de taille normale. Moniteurs en mode plein écran sont plus faciles à regarder pendant pousses, et parce que l'image est beaucoup plus grande que ce serait sur un écran d'ordinateur portable ou affichage de la caméra, vous pouvez facilement repérer les erreurs, le flou indésirable, ou posant maladroit et le corriger avant de vous déplacer à partir de la prise de vue pour le processus de retouche.

Mais avez-vous déjà demandé comment vous pouvez obtenir vos photos pour accéder directement à partir de votre appareil photo à votre ordinateur comme ils être abattus? Il est un processus appelé tethering, où vous connectez l'appareil photo à l'ordinateur via un câble d'attache, ou à long cordon, qui traite les informations directement à partir de l'appareil photo à l'ordinateur de bureau. Pour ce faire, vous aurez besoin de votre ordinateur, attache, et un système d'attache tels que Capture One.

Quels sont les logiciels tels que Capture One fait est vous

permettent d'utiliser Lightroom pour afficher, supprimer ou corriger les images l'instant d'après ils sont pris. Si vous prenez des photos, cependant, vous voudrez peut-être envisager de demander à un assistant à l'homme de l'ordinateur et de regarder pour des choses que vous faites et ne aimez pas. Capture One fait tout ce qui beaucoup plus efficace, parce que vous ne serez pas finir par regarder vos photos et de la pensée, «Aw homme, je l'aurais eu ce coup si je l'avais déplacé légèrement vers la gauche."

Capture One est également très utile lorsque vous avez à faire un shooting pour un client. Le client peut se tenir à l'arrière près du moniteur et de superviser le tournage et les images immédiatement pour vous faire savoir si ils obtiennent ce qu'ils veulent.

Chapitre 6:
Types d'éclairage et Conditions

Avant d'entrer dans les chapitres 7 et 8 sur l'explication de configurations d'éclairage, il ya quelques types d'éclairage et d'éclairage termes que vous devez savoir. Cela vous aidera à mieux comprendre la terminologie. Tous ces types d'éclairage peuvent être utilisés dans le studio pour réaliser tout ce look que vous désirez.

Key Light Rim et Lumière

Key Light se réfère à la lumière principale dans toute installation d'éclairage. Même si vous êtes seulement de travailler avec un feu, il est toujours votre lumière clé. Lumières brillent généralement clés sur le sujet.

La deuxième lumière dans le mélange est appelé la lumière de la jante, ou la lumière de cheveux, soi-disant parce qu'il est souvent utilisé pour séparer spatialement les cheveux de votre sujet à partir de la toile de fond d'une image. Il peut également être utilisé pour d'autres séparations ou pour créer la profondeur.

Lumière Retour

Si vous travaillez avec fenêtre lumière juste, rétro-éclairage peut être très difficile à contrôler. Retour signifie lumière de la fenêtre est parfaitement éclairée, mais le sujet est trop sombre. Voilà

pourquoi vous ne voulez jamais tirer directement en face d'une fenêtre.

Toutefois, lorsqu'il est appliqué correctement, rétro-éclairage peut vraiment aider votre image. Par exemple, si vous sauvegardez la lumière de votre toile de fond, et ont également un voyant de la touche sur le sujet, il peut créer une certaine vraiment sympa drame et remplir.

Feu de position

La lumière latérale est très dramatique et est exactement ce que cela ressemble: vous allumez les choses de côté. Cela peut créer des ombres très spectaculaires et beaucoup de clair-obscur. La lumière latérale peut aussi être dure et contraste très élevé, afin de l'utiliser à bon escient.

Fill Light

Remplissez la lumière, ou de la lumière ambiante, est souvent pris pour acquis et non utilisés assez. Cela peut être la lumière naturelle, comme il vient par une fenêtre, ou de la lumière qui a été étalé et adouci par des modificateurs, tels que les grandes boîtes mous et octaboxes.

Chapitre 7 : Portraiture éclairage

Je veux commencer ce chapitre en affirmant que, dans ce chapitre et le suivant, il n'y a aucune voie possible que je peux couvrir chaque installation d'éclairage imaginables. Mon but ici est de vous fournir l'éclairage set-up qui va vous aider à démarrer, et vous pouvez recherche et d'apprendre des variations à partir de là. Certains de ces éclairage set-ups, il faudra seulement une ou deux lumières et certains modificateurs, ce qui est fantastique pour un home studio start-up et à cause de restrictions budgétaires.

Deux-Light Set-Up pour un portrait de base

Pour cette installation d'éclairage, vous avez seulement besoin de deux feux, votre lumière principale, et votre lumière de cheveux, ce qui permettra de séparer le sujet de votre toile de fond. Mettez la lumière de cheveux derrière le modèle et ajuster la hauteur de sorte qu'il est juste au-dessus de sa tête, illuminant ses cheveux. Si vous trouvez que la lumière est trop sévère autour de la tête, utilisez un modificateur de lumière appropriée, comme une boîte à lumière ou même un parapluie, même si un modificateur peut être plus nécessaire sur votre éclairage des touches. Le voyant de la touche (de lumière principale) va simplement aller d'un côté de la caméra, pointant sur le sujet, avec une longueur de cinq pieds d'espace entre votre modèle et la lumière.

Éclairage de Split

Si vous prenez un grand nombre de modèles masculins, ou vous êtes à la recherche pour une installation d'éclairage qui fournira très contrastée, la lumière dramatique, puis l'éclairage scission est pour vous. Similaire à l'éclairage Rembrandt, il permet à une partie du sujet d'être dans l'ombre et une partie de l'objet à émerger hors de lui.

Pour cet arrangement, vous avez seulement besoin d'une source de lumière, que vous placerez à un angle de 90 degrés à votre sujet. Si nécessaire, placez la lumière derrière leur tête. Ajuster et assurez-vous que du côté de l'ombre, leur œil saisit encore la lumière. Éclairage Split est destiné à l'ombre la moitié du visage, mais vous ne voulez pas complètement obscure ou il suffit de regarder étrange.

En outre, plus la lumière, la plus sévère de l'ombre, donc jouer avec la distance et avec vos boîtes à lumière pour voir à quel niveau vous souhaitez. Rappelez-vous que si vous travaillez avec une lumière continue, vous aurez une bien meilleure idée de ce que le produit final va ressembler à un éclairage stroboscopique. Gardez à l'esprit que les visages des hommes sont généralement plus adapté à l'éclairage Split, parce que la structure osseuse plus forte résiste mieux dans des conditions difficiles, à contraste élevé de la lumière.

Boucle d'éclairage

Éclairage Loop utilise aussi une lumière, plus un réflecteur de rebondir la lumière en arrière sur votre sujet. Éclairage Loop est

reconnaissable par la petite ombre il provoque le nez pour faire sur la joue. Ne le confondez pas avec l'éclairage de papillon, ce qui provoque de petites ombres sous le nez.

Pour créer un éclairage de boucle, placez votre source de lumière derrière le sujet, supérieur à leur niveau de l'œil. Jouez avec cela un peu à faire en sorte que l'ombre tombe correctement. Placez un réflecteur, ou avoir un assistant de tenir un réflecteur à la gauche de l'appareil, et l'angle il au sujet de rebondir la lumière et de créer l'ombre appropriée. Gardez-le à environ mi-hauteur pour commencer, et aller plus haut si besoin est, mais jamais, jamais commencer bas et l'angle vers le haut. Ce ne sont pas un bon type d'ombre pour créer, et il est pas très flatteur non plus.

Papillon éclairage

Éclairage de papillon, comme l'éclairage de la boucle, crée une ombre sur le visage sous le nez. Il est appelé éclairage papillon parce que la forme des ombres font rappelle celle d'un papillon. Éclairage de papillon est très flatteur, car elle rend les pommettes semblent plus élevés. Il sert à être beaucoup utilisé dans l'industrie de la beauté, avec l'aide d'un plat de beauté, je suis sûr. Fait intéressant, je l'ai entendu dire par certaines personnes que cette lumière est trop sévère pour les femmes et est couramment utilisé sur les hommes. Alors que vous pouvez bien sûr utiliser cela et toute installation d'éclairage avec un mâle, je maintiens qu'il est très flatteur sur les femmes. En outre, l'utiliser sur les modèles avec ossature faible, car il saura flatter les caractéristiques qu'ils ne possèdent.

Prenez une lumière et mettre en place environ cinq pieds du modèle, plaçant directement votre lumière en face du modèle. Vous voulez qu'il suscita quelques pieds au-dessus de leur tête, alors il n'y a pas une hauteur que je peux donner; elle dépend du modèle. Angle de la lumière vers le bas sur le modèle. Cela va créer l'ombre papillon. Si vous voulez que l'ombre pour être plus fort, dial up la force de votre lumière et essayer quelques coups de feu. Alternativement, si vous voulez toujours l'apparence de la lumière, mais voulez qu'il soit plus diffuse, essayer avec toute variation de la boîte à lumière. Il pourrait également être intéressant de voir un plat de beauté utilisé en conjonction avec ce set-up.

One Light

Avez-vous déjà eu seulement un feu de travailler avec, essayé de travailler avec elle, puis obtenu frustré et renoncé car il a juste regardé trop sévère? Eh bien, laissez-moi vous expliquer comment le faire correctement, mais si vous avez votre propre home studio, je l'espère, vous avez probablement plus d'une lumière. Toutefois, cela peut toujours être utile si vous avez juste besoin d'un tir rapide pour un projet, ou pour quand vous avez à faire un tournage très rapide. Sachez également que vous pouvez créer beaucoup de variations, même juste avec un lumière, en modifiant la distance entre la lumière et le modèle, et en ajoutant une boîte douce ou autre modificateur préféré, ou en incorporant un réflecteur.

Donc, placez votre seule lumière derrière le sujet, soulevé légèrement au-dessus de la tête et incliné à un angle de quarante-cinq degrés. Rappelez-vous que, comme toujours, ceci est juste une ligne directrice, et vous devrez peut-être ajuster la hauteur, angle et la distance pour obtenir le look que vous voulez.

Rembrandt

Aussi dramatique et difficile que l'éclairage Rembrandt peut sembler, il est vraiment aussi simple que quoi que ce soit d'autre à faire. Mettez la lumière derrière vos sujets à un angle de quarante-cinq degrés de leur part. Demandez-leur aussi l'angle de leur corps légèrement à l'écart de la lumière, afin de faire en sorte que, comme avec un éclairage Split, l'ombre obscurcit partiellement la moitié de leurs visages. Vous voulez également que la lumière soit plus haut que la hauteur de votre modèle.

Le truc pour savoir si oui ou non vous obtenez un éclairage Rembrandt correcte est de vérifier pour le triangle de lumière qui va tomber sur le nez et la joue de votre sujet. Assurez-vous également de l'œil qui est dans l'ombre a encore une Catchlight en elle, sinon le set-up est pas correct et le résultat final sera paraître étrange.

Éclairage trois points

Beaucoup de gens sont intimidés par la perspective d'utiliser plus de deux feux; Je sais que je l'étais quand je me suis lancé dans l'éclairage de studio. Mais vous devriez vous rappeler que peu importe combien de lumières que vous retrouvez à l'aide dans une fusillade, vous êtes juste sur la construction de configurations que vous connaissez déjà comment faire.

Dans l'éclairage précédente set-up que je l'ai mentionné, vous faites généralement l'utilisation d'une lumière principale et une lumière de la jante. Dans certains, je l'ai mentionné une lumière principale

et une lumière de fond. Afin d'obtenir un éclairage trois points set-up, vous allez être en utilisant une lumière clé, une lumière de remplissage, et une lumière de fond. Bien que ce soit difficile à expliquer sans un schéma, il ya beaucoup d'être trouvé en ligne pour vous aider si vous en avez besoin.

Voici comment vous faites éclairage trois points: la position de votre sujet que vous lui voulez contre votre toile de fond. Lui éclairer avec votre éclairage des touches. La luminosité à laquelle vous définissez la lumière clé dépend de comment lumineux vous voulez que la scène soit, mais celui-ci dépend aussi de la puissance de sortie de toutes les lumières. Généralement, vous voulez commencer avec votre lumière touche à la puissance maxi.

Ensuite, l'angle de votre lumière de remplissage à l'objet de son autre côté, probablement à environ un angle de quarante-cinq degrés, mais cela dépend de la mise en place initiale de la lumière touche. Cette lumière est généralement tourné vers le bas à la moitié de la puissance et peut être adoucie par l'utilisation d'une boîte douce ou un plat de beauté avec une chaussette.

Enfin, il ya la lumière de fond, qui vous brillerez directement sur la toile de fond. Son réglage de puissance dépend vraiment de combien l'éclairage que vous voulez et ce que l'humeur vous essayez de créer. Éclairage trois points set-ups sont souvent utilisés avec un système de flash à la place de l'éclairage continu, même si cela peut être fait de toute façon.

Clamshell éclairage

Éclairage Clamshell est soi-disant parce que quand vous mis en place, il semble que le modèle est debout à l'intérieur d'une benne preneuse. La lumière enveloppe également autour du modèle de telle sorte que vous ne le pensez d'être enveloppé par debout dans une benne preneuse.

Afin de créer le plus flatteur de lumière, moins dur sur votre modèle, ceci est une configuration où vous voudrez peut-être envisager d'utiliser deux, sinon trois boîtes mous. De cette façon, la lumière va adoucir et la propagation. Rappelez-vous d'examiner vos options quand il vient au style de boîte à lumière. Si une grande boîte à lumière ordinaire, en gros ou extra peut être adapté à l'arrière-plan, pensez à utiliser des boîtes de strip à la place d'une boîte douce traditionnelle pour un regard différent.

La toile de fond peut être soit éclairé par une lumière séparée, ou vous pouvez remplacer la toile de fond tout à fait avec une boîte douce dans ce cas. Peu importe ce que les modificateurs vous choisissez d'utiliser, le rétro-éclairage reste encore la lumière de fond et devrait être à peu près la moitié de la puissance par rapport à votre éclairage des touches, ce qui devrait être la lumière supérieure avant.

Bord éclairage

Éclairage Edge est exactement ce que cela ressemble; il met l'accent sur les bords et permet au reste de la photo à tomber dans l'ombre dramatique. Ceci est l'éclairage que vous voyez le plus souvent dans les annonces sportives ou très spectaculaires, les éditoriaux de haute couture. Je vous conseille de faire ce plan sur un fond sombre,

parce que sinon, vous aurez besoin d'encore plus de lumières, qui est très bien aussi, il vient tout dépend de ce que vous avez à votre disposition et ce que vous avez le temps de mettre en place.

Avec votre fond sombre en place, mettre en place des lumières avec des boîtes de bande de chaque côté. Ce sont vos lumières de la jante et dans ce cas, ils sont la star du spectacle. Ils seront également, pour une fois, être coudés jusqu'à puissance plus élevée que votre lumière clé, qui devrait être à peu près la moitié de la puissance que vous choisissez pour votre lumière de la jante.

Comme pour votre éclairage des touches, ça va être d'environ deux ou trois pieds au-dessus de la hauteur de votre modèle, donc environ sept ou huit pieds, peut-être sur un bras de la rampe pour une meilleure pêche à la ligne.

Éclairage de la mode

Pardonnez-moi le titre de cette section, car il ya tellement de nombreux éclairage set-ups qui sont utilisés dans la mode. Ceci est juste l'un des nombreux et effectivement ne comporte pas un plat de beauté. En fait, il est un peu comme la version féminine de l'éclairage de bord. Les lumières de la jante sont inclinées vers l'intérieur de la même façon que pour l'éclairage de bord, mais au lieu d'utiliser un plat de beauté (avec ou sans la grille) que vous allez utiliser une grande boîte douce ou Octabox, inclinées vers le bas sur le sujet, bien que il ne doit pas être tout à fait à la hauteur de l'antenne de la beauté dans le style précédent.

Je souhaite que ce bref aperçu de l'éclairage de portrait a été utile.

S'il vous plaît ne me souviens bien, ce que je ai réitère dès le début de ce livre: l'éclairage est si vaste une compétence qui ne peut être maîtrisé par la pratique et l'expérimentation. Soyez patient avec vous-même; utilisant trois lumières dans le studio est vraiment l'étape intermédiaire pour être bon. Éclairage de pointe utilise quatre ou plusieurs feux, et si vous choisissez de vous aventurer dans cette voie, rappelez-vous que ces compétences sont tout simplement en train de construire sur ce que vous avez déjà appris de une, deux et trois-lumière set-ups. Si vous êtes un débutant dans l'éclairage de studio, commencer avec les une et deux légers set-ups et de faire avancer lentement votre chemin à quatre. Si vous êtes peu familier avec l'éclairage et vous sentir en confiance et avoir les ressources, l'étape jusqu'à trois lumières.

Peu importe ce que les configurations vous choisissez d'utiliser, rappelez-vous que tant que vous faites de la personne dans la photo fière allure, vous faites un bon travail.

Chapitre 8:
Nature morte Éclairage

Croyez-le ou non, de natures mortes éclairage fonctionne de la même manière que l'éclairage de portrait, seulement sur une plus petite échelle et sans se soucier des yeux. Par exemple, si vous êtes à l'éclairage des fleurs, vous allez encore avoir besoin d'une configuration à deux lumières, un rétro-éclairage et un éclairage des touches.

Qu'est-ce qui est vraiment cool est que, avec des photos de natures mortes, selon la taille de vos objets sont, vous pouvez utiliser de grandes lumières ou lampes de bureau petites lumières de taille. Aussi, tel est le domaine de la photographie où vous voulez vraiment penser à prendre avantage du museau. Le petit, étroit faisceau de lumière est beaucoup plus pratique pour les petits détails et aidera à concentrer votre lumière plutôt que de laisser se répandit partout.

Aussi, la photographie de nature morte est où vous allez avoir besoin de toutes ces petites bricoles que je l'ai mentionné dans le chapitre 4: chevalets et planches ou de la fonction plexi comme de grands tableaux pour vous d'organiser vos objets sur.

En fait, un de mes préféré éclairage still-life set-up consiste à utiliser plexi (soit noir ou blanc, il n'a pas d'importance) que la table et de toile de fond. Donc dans ce cas, vous seriez en utilisant l'infini courbé plexi. Ce que vous faites est de placer une lumière sur le

plancher sous le plexi et il va briller à travers le matériau, l'éclairage de votre objet à partir du fond et faisant apparaître à briller. Pour votre deuxième feu, selon les préférences, vous pouvez le signaler à l'arrière-plan ou vous pouvez briller sur les objets. Cela dépend vraiment de vos besoins. Je adore expérimenter avec éclairage du fond dans la nature morte, puisque vous rarement - voire jamais - avoir une chance de le faire dans le portrait.

Tout comme avec la photographie de portrait, l'objet de l'encore-vie est de cacher les imperfections et souligner les bonnes qualités. Vous ne voulez jamais d'éclairer un objet en ligne droite ou avec flash trop sévère, car il va souffler et mal paraître.

La bonne chose à propos de l'encore-vie par rapport à l'art du portrait est que vous pouvez utiliser la lumière beaucoup plus dramatique et contraste élevé parce que vous voulez faire ressortir autant de détails que vous le pouvez. Essayez d'utiliser les mêmes set-up comme vous le feriez avec le portrait juste pour voir ce qu'il va faire. Avec des objets, vous ne devez pas vraiment une base généralisée d'aller hors des comme vous le faites avec les gens, du moins pas jusqu'à ce que vous obtenez une idée de comment les formes et les textures similaires réagissent à différentes conditions d'éclairage.

Quelques choses à garder à l'esprit à propos de la photographie de produits sont les suivants:

> • Vous voulez vous assurer que l'étiquette et le logo sont la mise au point et nette. Gardez à l'esprit cependant, que beaucoup de photographes de produits professionnels aussi garder des versions numériques des labels et

logos pour vous assurer qu'il ressemble exactement comme il se doit.

- Ils ont mis les textures et les couleurs sur les produits pour une raison. Avec un produit professionnel, tels que, par exemple, la tequila Jose Cuervo, ils ont conçu cette bouteille et que la palette de couleurs choisie spécifiquement à la nature de leur marque à l'esprit. Il est très important que vous capturez les couleurs et les textures correctes et ne changez pas du tout. Tout écart peut exiger des quantités excessives de la post-production ou même reprenez-la.

- Envisager l'humeur de la marque lorsque vous choisissez comment allumer. Vous savez comment créer lisse, éclairage flatteur, et l'éclairage très dramatique de la section sur l'éclairage du portrait. Qu'est-ce que l'appel de marque pour?

- L'éclairage de la jante peut être utilisé avec beaucoup plus de liberté quand il vient à la nature morte. Utilisez-le pour mettre en évidence les bords de bouteilles ou de l'argent et en faire vraiment briller.

- Il est parfois difficile d'obtenir autant de drame ou de clarté que vous voulez avec de très petits objets tels que des bijoux ou de l'argenterie délicate. Heureusement, il ya des tentes douce boîtes qui agissent comme les boîtes de doux clos. Qu'est-ce que vous faites est, placez votre article dans l'espace ouvert de la tente, puis de joindre votre objectif de la caméra dans le ring de l'espace qui est là pour cela. Cela vous permet de tirer tout droit dans une boîte douce entièrement entourée, qui donnera beaucoup de très ambiante, agréable, même la lumière.

- Gardez à l'esprit que, pour capturer chaque détail unique (ce qui est particulièrement applicable à des photos de produits, par

opposition à artistique encore la vie, ce qui est beaucoup plus ouverte et moins précis), vous pourriez avoir à prendre plusieurs photos qui mettent l'accent sur les différents aspects ou détails de l'élément. Vous devrez alors composer les images ensemble pour créer la prise de vue complète du produit. Vous ne voulez pas passer la lumière tout au cours de ce processus parce que vous ne voulez pas de se débarrasser de tout un coup parce que cela va rendre le processus de composition beaucoup plus difficile.

- Pour apprendre à allumer une vie encore bien ainsi que créative, je suggère de choisir un objet que vous aimez et l'allumer autant de façons que vous pouvez penser.

Chapitre 9:
Garder un éclairage portable

Comme vous pouvez le dire à la lecture de cet ebook, l'éclairage prend beaucoup de pratique et beaucoup d'essais et d'erreurs. Alors que je peux vous donner un éclairage set-up pour commencer avec, vous devez comprendre que l'éclairage est un processus d'apprentissage continu (comme je l'ai répété mille et mille). Chaque principe que vous apprenez avec éclairage de base est similaire appliqué lorsque vous augmentez le nombre de feux impliqués. Vous compilez simplement sur les mêmes compétences, et tout l'éclairage set-up peut être modifiée à impliquer cinq, six, voire sept lumières. Les choix que vous faites dépendent de vos besoins, la taille de votre espace, et la taille de votre tir.

Parce que l'éclairage est si variée et complexe, impliquant tant de lumières, des modificateurs, et les paramètres ainsi que des stages, je pense qu'il est extrêmement utile de tenir un cahier d'éclairage. Vous ne disposez pas de l'article de votre ordinateur portable d'éclairage par une lampe, deux feux, trois feux, et cetera, mais je vous suggère de commencer votre notebook hors d'éclairage avec les configurations d'éclairage de base que vous avez appris ici.

Il ya deux façons que je peux penser à faire le portable d'éclairage facile à naviguer, et vous devriez onglet de votre ordinateur portable, quel que soit la route que vous choisissez. Ma première suggestion serait de code de couleur par le nombre de feux impliqués. Toutefois, cela est une sorte de rudimentaire et ne fait

pas autant de sens que ma prochaine suggestion, qui serait à code de couleur de votre ordinateur portable par la variation.

Par exemple, si vous avez un tas de éclairage set-ups qui sont tous très dramatique, les regrouper, peu importe combien de lumières chacun d'eux a impliqué, parce que les chances sont les set-ups seront plus semblables les uns aux autres qu'avec différents groupements.

Parlons de l'organisation de chaque page de votre ordinateur portable d'éclairage. Si vous connaissez le nom de l'installation de l'éclairage, du titre du cours en tant que tel. Mais si votre installation d'éclairage est une variante ou quelque chose que vous complètement fait, vous voudrez peut-être le titre quelque chose comme la variation de l'éclairage à clapet utilisant plat de beauté ou, si vous avez pas de points de référence, l'expérience de l'éclairage dramatique en utilisant quatre feux assurez-vous juste le titre va déclencher votre mémoire.

Directement sous le titre, je mettrais une liste de tous les équipements d'éclairage vers le bas pour le modificateur moindre que vous avez utilisé. Liste ce modificateur était sur ce que la lumière, et en face de cette information mis la quantité d'énergie que vous aviez aller à chaque lumière. Si vous êtes également dosage pour votre scène, notamment sur l'exposition globale que vous étiez heureux avec, même si vous photographiez numérique et avez un dossier de celui-ci déjà.

Si cela est assez d'informations pour vous, vous pouvez toujours arrêter là, mais je vous recommande aussi de prendre des photos de votre installation d'éclairage avec le modèle en place à titre de

référence après que vous avez obtenu ce que vous cherchez. Puis, une fois que vous avez tout à onglets selon votre propre système d'organisation, en utilisant le livre comme une référence sera simple et vous faire économiser beaucoup de maux de tête si vous avez à faire une semblable semaines de pousses ou des mois sur la route.

Utilisez quel type de portable que vous préférez. Il n'a pas à être un bond cahier papier traditionnel. Vous pouvez conserver ces notes sur votre ordinateur ou votre tablette, assurez-vous juste qu'ils sont sauvegardés. Si vous ne choisissez d'aller avec un ordinateur portable traditionnel, vous pourriez vouloir stocker avec tous vos autres équipements d'éclairage dans un endroit où vous pouvez le trouver.

Conclusion

Bien que le monde de l'éclairage de studio est vaste, et je me sens comme si je l'ai à peine effleuré la surface, je souhaite que ce livre était d'un peu d'aide à ceux d'entre vous de commencer. La seule véritable façon de vraiment devenir un maître à l'éclairage de studio est de jouer avec elle. Il ya tellement de possibilités expérimentales qui ne l'ont pas été discutés dans ces pages qui va ajouter look vraiment audacieux et avant-gardiste à vos photos.

Si vous avez choisi de démarrer votre propre studio à la maison, ou même votre propre studio professionnel, vous devriez maintenant connaître le type d'espace que vous cherchez. Assurez-vous que vous faites de votre mieux pour faire de cet espace le plus clair de distractions et l'encombrement d'autres que vous le pouvez. Cela aidera à assurer que votre travail est fluide et professionnelle et qu'il est organisé.

Marcher à travers le monde de l'équipement d'éclairage de studio, vous devriez maintenant avoir une assez bonne compréhension de travail des différents types de lumière, les avantages et les inconvénients de l'éclairage continu et stroboscopique, et les différences entre le tungstène, fluorescent, LED, et de l'IHM. Pensez à vos besoins et vos points de prix au moment de décider du matériel à acheter, et toujours commencer par les choses qui vont répondre aux besoins des studios de base avant d'investir dans le très coûteux et hautement spécialisée.

Ne investissent dans toutes sortes de modificateurs d'éclairage, et de

comprendre ce que d'autres effets qu'ils peuvent fournir.

Utilisez la base, et même les plus avancés éclairage set-ups, comme points de départ pour l'expérimentation après que vous les avez maîtrisé. Tenir un carnet plein de ceux-ci et d'autres éclairage set-up que vous découvrirez, plein de croquis et de notes sur l'équipement que vous avez utilisé, ainsi que les paramètres de cet équipement. Un ordinateur portable est une ressource inestimable que vous pouvez vous référer encore et encore si vous êtes bloqué ou oublier un détail. Je trouve qu'il est une étape très importante dans ma compréhension des techniques d'éclairage, parce que vous êtes déjà inondés de tant de nouvelles informations et de nouvelles compétences techniques devant être maîtrisé.

Je ne peux pas assez répéter que l'éclairage est une compétence qui doit être pratiqué et expérimenté; Contrairement aux connaissances de f / arrêts et des vitesses d'obturation, les temps de développement, et tant d'autres éléments de la photographie, vous ne pouvez pas mémoriser tout cela, parce que les besoins de chaque séance et chaque client sera toujours différent.

Maintenant que vous avez lu ce manuel, asseyez-vous, faire une feuille de calcul, faites votre recherche financière, et de faire vos achats. Dans le même temps, obtenir l'espace que vous souhaitez pour votre studio préparé. Si vous ne disposez pas des emplois alignés au moment de votre matériel arrive, mettre en place une nature morte ou prenez un ami, et d'obtenir un peu de pratique.

PHOTOSHOP
Maîtriser les bases

Top 12 Easy Photoshop trucs et astuces pour débutants

James Carren

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Introduction

Photoshop est à la fois un outil très, très complexe, et pourtant est étonnamment facile à utiliser une fois que vous obtenez le coup de lui. La même adage applique à elle comme elle le fait pour les ordinateurs: Algorithmes composent le programme, et il répond tout simplement en faisant ce que vous lui dites. Quand les gens rencontrent des problèmes, que ce parce qu'ils savent ce qu'ils veulent faire, mais ils ne savent pas comment dire le programme ce qu'il faut faire. Heureusement, Adobe est très utile, et ils ont le soutien en ligne de 24 heures pour toutes les confitures vous pourriez vous trouver dans.

Avant de commencer, il est important de noter que les mises à jour avec les nouvelles versions de Photoshop assez de lots, et ils ont vraiment ne reçoivent plus lisse et plus rationalisée à chaque changement. Typiquement, si vous allez revenir seulement une ou deux versions, vous devriez toujours être acceptable d'utiliser les instructions dans ce manuel, mais juste être conscient qu'il pourrait y avoir de petites différences que vous avez à rendre compte. Cela dit, je vais utiliser Photoshop CC, ou Creative Cloud pour toutes les instructions que je présente ici.

Ce manuel va probablement être divisé en sections, une continuation d'un livre à l'autre. La table des matières sera applicable à la chose dans son ensemble, si vous arrivez à la fin de cette situation et vous vous demandez où le reste est, ne vous inquiétez pas! Le reste sera dans la deuxième partie.

Dans cette section, je veux me concentrer sur les bases mêmes, de sorte que vous comme un utilisateur débutant peut sorte de tremper vos pieds dans l'eau, pour ainsi dire. Je vais commencer avec le processus de la façon dont vous vous préparez une image et mettre en place un espace de travail à votre goût, et le déménagement dans la navigation de votre barre d'outils, des chaînes de base, couches et chemins, les calques de réglage, les modes et les niveaux fusion et courbes. Je vais vous expliquer ce qu'ils sont, ce qu'ils font, et comment les appliquer pour une utilisation à la fois comme une correction et comme une application artistique. Livres suivants traiteront des sujets plus avancés, se déplaçant vraiment dans un contrôle plus précis et plus de liberté artistique d'application, par opposition à la correction. À mon avis, voilà ce que Photoshop a été vraiment fait pour toute façon. Donc, nous allons commencer! À la fin, je pense que vous serez heureux de la façon dont beaucoup plus que vous pouvez faire avec vos images et comment naturelle et non "Photoshopped" ils regardent.

Chapitre 1:
Options pour configurer votre espace de travail et de préparation pour l'édition Images

Avant que vous puissiez commencer à travailler, vous devez configurer votre espace de travail à votre convenance. Je pense à elle comme un bureau, et vous voulez vous assurer qu'il est optimisé pour vos besoins et à votre flux de travail personnel.

Essentiel

La façon dont vous accédez aux options de l'espace de travail se fait par un petit menu déroulant dans le coin supérieur droit de la main, qui, par défaut lit, Essentials. Ceci est l'espace de travail, je l'utilise normalement.

Je dirais tirant vers le haut de votre propre espace de travail Photoshop que vous lisez ce livre pour tirer le meilleur parti de celui-ci. Être capable de voir en face de vous aider à la compréhension grandement.

L'outil que vous utilisez actuellement sera mis en évidence dans le coin supérieur gauche. Ceci est également où vous trouverez les préréglages que vous pourriez avoir pour cet outil. Directement sous

ce est la boîte à outils, qui se déroule sur toute la longueur du côté gauche de votre écran. Je vais vous expliquer ce que chacun des outils dans le prochain chapitre. Ensuite, vous avez votre plan, indicateur de fond, qui est représenté par le noir et blanc, sauf si vous avez choisi une couleur avec le sélecteur. Sous qui est votre bouton Aller à pour un masque rapide, et votre mode d'édition en plein écran, ce qui peut être sorti avec la touche d'échappement.

Le long de la très, très haut, vous avez vos menus, ce qui bien sûr, comme avec tout autre mot ou programme informatique permettra de repérer tous les menus déroulants vous aurez besoin si vous ne connaissez pas les raccourcis. Parlant de raccourcis, je utiliser Photoshop tellement que je dois effectivement une couverture raccourci carte clavier. Si vous ne prévoyez pas sur la personnalisation de vos raccourcis trop, je vous conseille vraiment d'investir dans un. Il est extrêmement utile pour l'apprentissage sur, et aussi juste comme un rappel quotidien.

Juste en dessous de votre barre de menus, de retour dans la boîte de dialogue réelle Photoshop, vous verrez une barre d'outils qui devient personnalisé en fonction de quel outil que vous avez sélectionné. Je vais aussi aller sur ceux-ci dans le chapitre 2, mais je serais encore suggérer de faire défiler tous vos outils et à expérimenter avec lui sur votre propre temps aussi. Si jamais vous êtes perdu ou ne peut pas se rappeler ce que tous ces boutons font, vous pouvez toujours passer votre souris sur eux et Photoshop allez-vous dire. Ceci est également vrai de tous vos outils.

Déménagement à votre droite, il ya deux cases, celle représentée par une flèche et les places, et un par ce qui ressemble à un tas de blocs de différentes formes. Ce sont votre barre de l'histoire et votre

barre de propriétés. Le bar de l'histoire va probablement devenir votre meilleur ami, parce qu'au lieu d'avoir à frapper défaire dix fois quand vous avez vraiment faites une erreur, vous pouvez simplement sélectionner la barre de l'histoire et de cliquer sur l'étape que vous souhaitez revenir à. Facile! Attention tout de même, parce que même avec la barre de l'histoire, vous ne pouvez revenir en arrière tant avant qu'elle ne fasse que vous cliquez pour revenir à votre image très originale. Propriétés, bien sûr, seront reflètent ce que les spécifications sont pertinents pour votre image.

À côté de cela, vous avez votre couleur et échantillons de dialogue, qui sont assez explicites. Quand vous entrez dans l'aide de l'outil pipette, vous verrez que vous pouvez l'utiliser directement dans cette boîte de dialogue pour sélectionner les couleurs dont vous avez besoin.

Voici vos bibliothèques, les réglages, et de styles onglets, qui, lorsqu'il est sélectionné, affectent directement le menu dessous. Bibliothèques permettront de vous connecter à un serveur en ligne et d'accéder à votre bibliothèque directement, tandis que les ajustements vous permet de visualiser tous les symboles de calque de réglage juste là et rend ainsi plus facile que d'utiliser soit la goutte haut ou en bas des menus déroulants de les appliquer. Enfin, Styles, qui propose toutes sortes de gradients vous pouvez choisir, créer et appliquer à vos photos. Enfin, il ya des couches, canaux et chemins, qui ont eux aussi leur propre chapitre, parce que cela est la zone de votre espace de travail, vous aurez probablement besoin de prêter attention à la plupart, en dehors de l'outil que vous avez sélectionné. La disposition Essentials est celui qui sera utilisé pour le reste de tutoriels après ce chapitre.

Les autres espaces de travail

Puisque nous ne serons pas en utilisant les autres espaces de travail pour ces démos, je vais vous donner un peu d'information. 3D est utile si vous êtes un concepteur ou un graphique 3D animateur, et besoin de faire quelques rendu de base. Alors que d'autres programmes qui sont fabriqués spécialement pour ces fins font un bien meilleur travail, l'espace de travail 3D peut être utile, surtout si vous avez besoin d'utiliser Smart Objects, qui seront abordées plus tard. Il ya aussi des espaces pour Motion, peinture numérique, Photographie, et la typographie. Expérimenter avec ces si nécessaire. La seule vraie différence entre Essentials et la photographie des espaces de travail est que la photographie l'un dispose d'un histogramme au-dessus de tout, un peu comme dans Lightroom. Cela peut être utile lorsque vous effectuez des corrections couleur et l'exposition. Vous pouvez également personnaliser votre espace de travail pour inclure des éléments pertinents de chacune de ces normes.

Image Prep

Maintenant que vous avez une petite idée de la façon de naviguer l'espace de travail, nous allons parler de la façon de préparer une image pour un travail d'édition. Lorsque vous ouvrez d'abord une image pour l'édition, vous voulez qu'il soit le type de fichier de la plus haute qualité que vous pouvez obtenir. Un fichier CR2 ou DNG est préférable, parce que vous obtiendrez le meilleur parti de votre image. Si vous ne saviez pas, ces types de fichiers sont ce qui est appelé un fichier RAW. Il contient plus d'informations brutes directement du capteur de la caméra que tout autre type de fichier,

ce qui vous permet de tirer plus d'informations des zones qui pourraient autrement être irrécupérables Si vous ne tiriez pas en RAW ce temps, à partir de maintenant, vous devriez. Il suffit de changer le réglage dans le menu de votre appareil. Si vous travaillez avec un fichier RAW, lorsque vous ouvrez l'image, une boîte de dialogue pour une extension appelée Camera Raw sera automatiquement ouverte. Nous allons revenir à cela, mais pour l'instant, il suffit d'ouvrir l'image dans Photoshop régulière ancienne.

Afin d'obtenir ce prêt à aller, quelques choses doivent être normalisés. Le premier d'entre eux est que vous voulez travailler avec le bon DPI et les dimensions pour commencer afin que vous ne pas oublier de le faire plus tard et courir dans les méandres inutiles. Bonne image typique DPI est entre 240 et 300, alors allez avec 300. Vous pouvez toujours dimensionner une image plus bas, mais dimensionnement remonter peut causer pixilation parce que vous êtes littéralement enlever informations et d'essayer ensuite de le rajouter. La même chose est vraie de vos dimensions. Vous voulez toujours d'enregistrer un fichier de base qui est environ aussi grand que vous avez envie d'imprimer, de sorte que votre image d'impression est belle et forte. Toutefois, si pour ce projet, que la taille d'impression maximale est plus petite que la taille de votre image désirée, vous pouvez faire une des deux choses. Le premier est, de la taille vers le bas à votre taille de l'image souhaitée, impression, puis ne pas enregistrer ce fichier, ou d'enregistrer plusieurs versions de l'image avec des dimensions différentes. Cela fonctionne bien, surtout si vous avez seulement une gamme de deux ou trois tailles qu'il est imprimé au.

Lorsque vous enregistrez vos changements d'image, vous voulez le

garder, soit comme un DNG, ou un fichier TIFF, parce que, encore une fois, ces formats vous permettra d'avoir le plus de liberté avec l'édition. Vous aurez également besoin d'une copie JPEG pour l'utilisation du web et une copie du document Photoshop pour vous permettre de revenir en arrière et d'effectuer des modifications sur des couches à l'avenir.

Si vous aussi vous voulez frontières sur votre image, maintenant serait le moment de le faire, que vous faites dans votre menu Canvas Taille, par opposition au menu de taille d'image.

Enfin, vous devez décider sur un profil de couleur. Allez dans Edition > Paramètres de couleur et assurez-vous le profil d'image espace de travail pour RGB est réglé sur Adobe RGB (1998). Allez dans Edition > Attribuer un profil et assurez-vous de la même, puis sur Modifier > Convertir au profil, et assurez-vous que l'espace Source et de l'espace de destination sont tous deux également mis à Adobe RGB (1998). Vous ne pouvez pas penser que tout cela affecte beaucoup en ce moment, mais sur le web et dans la presse écrite, il le fera certainement. Vous aurez également besoin de considérer l'étalonnage de votre moniteur, qui est pas une chose Photoshop, mais peuvent être trouvés facilement dans les préférences système de votre Mac, et, je suppose, de votre PC.

Maintenant que votre image est tout standardisé et prêt à aller, passons dans une explication complète des outils pour être trouvé dans Photoshop.

Chapitre 2:
Navigation dans la barre d'outils

Comme un avertissement, ce chapitre peut obtenir un peu exhaustive à lire, mais je vous promets que ça va être la peine. Il est tout au sujet de votre barre d'outils, et les fonctions de tout ce qu'il contient. Je vais indiquer quels outils vous serez probablement en utilisant beaucoup d'un astérisque, mais aussi de donner un bref aperçu de tout.

La première chose à savoir est que la barre d'outils est un peu personnalisable, et que derrière chaque outil de base est un outil de variante, qui peut être consulté lorsque vous appuyez sur le bouton. Il peut vous prendre un certain temps pour se rappeler où tout est, mais une fois que vous avez au moins une compréhension des outils de base, vous devrait être tout droit. Tous les outils ont également des raccourcis que vous apprendrez dans le temps, et ont leur propre barre d'outils de réglages qui se déroulera dans le haut de Photoshop sous la barre de menu principal pour vous permettre plus d'options et une accessibilité plus facile que vous basculez entre les outils. Chaque outil possède également son propre raccourci, ce qui vous permet de mémoriser avec l'usage et le temps. Chacun d'eux est, bien sûr, désigné par son propre symbole, mais ce changement que vous cliquez sur les outils de variantes. Si vous vous trouvez en utilisant un outil de variante plus que le principal outil, vous pouvez le laisser réglée comme ça. Cela, avec les barres d'outils spécifiques, est l'endroit où la personnalisation

entre en jeu.

Alors, voici la liste de base, dans les points de balle, et je vais élaborer sur les outils les plus couramment utilisés que nous allons.

- Déplacer: cet outil est auto-explicatif. Il vous permet de déplacer tout ce que vous avez sélectionné.

- outil Rectangle de sélection: Vous permet de faire une sélection rectangulaire lorsque mis en évidence. Si vous maintenez ce bouton enfoncé, vous trouverez également les options de forme elliptique, une seule rangée, colonne et des outils simples de renom.

- outil Lasso: Ouvre les outils Lasso polygonal et magnétiques. Ceux-ci font plus librement ou bizarrement sélections en forme, et le lasso magnétique, fidèle à son nom, qui va enclencher deux bords qu'il détecte sur la photo qu'il pense que vous essayez de tracer. Une fois que vous avez fait votre choix, il ya une case intitulée Améliorer le contour qui est mis en surbrillance dans votre barre d'outils supérieure. Cela vous permettra d'affiner et ajuster toute partie de la sélection qui peut ne pas être tout à fait raison, avoir sélectionné trop ou trop peu d'une région.

- Outil de sélection rapide et Magic Wand: Cela vous permet de faire une sélection très rapide pour l'utilisation de choses comme un masque rapide, à la carte où vous allez. Les bords ne seront pas parfaites, mais comme lasso, vous pouvez les affiner. L'outil de variante, la baguette magique, fait ses sélections rapides basé sur ton et la couleur dans l'image. Ce qui signifie que si vous sélectionnez d'abord quelque chose de rose dans une image, il va aller chercher sur toutes les roses. Si vous ne voulez

pas pour ramasser absolument toutes nuance de rose, mais seulement une petite partie, jouer avec votre tolérance au sommet. Vous pouvez également ajouter et emportez de sélections, ainsi que de choisir quel type d'échantillonnage que vous aimeriez faire et combien de couches de goûter, que ce soit l'un ou de la totalité d'entre eux.

- Outil Recadrer: L'outil de récolte de cours est explicite, mais donne également moyen de l'outil de point de vue de la culture, outil de tranche, et un outil de sélection de tranche. Le type de cultures que vous ferez dépendra sur le réalisme et la précision de votre travail, ainsi que si vous faites toute la conception graphique.

- Outil Pipette: L'outil Pipette vous permet de sélectionner une couleur de premier plan et arrière-plan, soit par le sélecteur de couleur, des nuances, ou votre image. Cet outil peut être particulièrement utile car il peut vous permettre de plus grandes choses de match comme les tons de peau ou des dégradés que vous travaillez et faites des corrections à de petites zones spécifiques. L'outil Pipette cède la place à une foule d'autres outils: l'outil 3D Matériel Pipette, l'échantillonneur couleur, l'outil Règle, l'outil Note, et l'outil de comte. Parmi ceux-ci, la seule autre je vraiment utiliser est le Sampler couleur, qui vous permet de sélectionner des échantillons de jusqu'à quatre couleurs différentes au sein de votre image. Cet outil est très utile quand on essaie de faire des corrections de couleur, parce que vous pouvez définir les paramètres à l'intérieur de ces échantillons et faire des changements de cette façon.

- Correcteur de tons: cet outil et il est variantes obtenir un tas d'astérisques, parce qu'ils vont être très important et utile pour vous, peu importe quel type de travail que vous faites. Ce

sont les outils qui vous permettent de fixer toute sorte de divergence ou défaut imaginables, et pour cela, ils vont tous obtenir leurs propres points de balle. Donc, Spot Healing Brush est génial pour des choses comme les imperfections dans l'art du portrait et de la poussière sur le film. Parce qu'il est un pinceau, il a les mêmes paramètres de barre d'outils que l'outil pinceau général, y compris la taille du pinceau et de la fermeté, les modes de fusion, les modes de match, un échantillon toutes les couches case, et le symbole de plume tourbillonnant, qui vous permet de faire correspondre la pression de la brosse pour sa taille.

- Outil Correcteur: Est-ce la même chose que Spot Healing Brush, mais sur de grandes surfaces. Cependant, avec l'outil Pinceau de guérison comme avec l'outil Clone, vous devez sélectionner un point de l'échantillon pour commencer, et travailler à partir.

- des outils de patch: Cela vous permettra de sélectionner une zone de la photo que vous souhaitez réparer, en utilisant d'autres pixels d'une autre partie de la photo pour le réparer. Il suffit de sélectionner et de faire glisser la zone au cours de la corriger. Cet outil peut également être utilisé pour cloner des zones d'image isolées.

- Contenu Conscient outil Déplacer: d'explication, il se déplace la zone sélectionnée à l'endroit où vous la faites glisser, mais utilise le logiciel correspondant à fondre presque sans effort dans ses environs.

- Rouge Outil yeux: Supprime les yeux rouges comme causée par flash ou autres mauvaises conditions d'éclairage.

- L'outil Pinceau et ses variantes sont également très, très essentielle. Évidemment, l'outil

pinceau peut être utilisé pour tout type de peinture numérique. Son panneau de contrôle a un indicateur et dans le menu déroulant de la taille, la dureté et la forme de la brosse, de sorte que vous pouvez vraiment contrôler comme vous le feriez d'un pinceau réelle. À côté de cela est un dossier de la palette de toutes les formes prédéfinies que Photoshop comprend. Si vous allez dans cette boîte de dialogue, vous pouvez vraiment avoir le contrôle sur le type de brosse que vous créez. Comme vous pouvez le voir, vous pouvez contrôler tous les aspects de la brosse. Ceci est vraiment un outil que je suggère de prendre le temps d'expérimenter avec, à la fois sur les photos et sur les documents Photoshop vides. Si vous arrivez à créer une brosse que vous aimez vraiment, vous pouvez l'ajouter à votre liste de presets ici pour un accès rapide.

- outil Crayon: L'outil Crayon fonctionne essentiellement comme l'outil pinceau, sauf que, à mon avis, il est moins souple et plus frustrant. Choisissez l'outil Pinceau sur cela tout le temps.

- Remplacement de couleur Outil: Il fait exactement ce qu'il dit: vous donne un moyen facile de changer, ou de remplacer, la couleur d'un élément dans une photo. Qu'est-ce que cet outil ne prend est un échantillon des couleurs qui sont sous le curseur, alors assurez-vous de régler la taille en conséquence. Quelle que soit la couleur que vous faites glisser sur la couleur est vous souhaitez modifier, et cela va changer pour quel que soit votre couleur de premier plan est réglé. Si vous déplacez à l'extérieur de la zone que vous souhaitez affecter, il aura une incidence sur ce domaine également, sauf si vous définissez la tolérance à assurer que cela ne se produise pas. Jouer juste avec ce numéro jusqu'à ce que l'outil affecte seulement les zones

que vous souhaitez. Comme mentionné précédemment avec l'outil pipette, vous pouvez également choisir de déguster une couleur complimentant de l'image au lieu d'utiliser le sélecteur de couleur.

- Mixer outil Pinceau: I love, amour, l'amour l'outil Pinceau Mixer. Il permet littéralement de mixer et mélanger vos couleurs comme si elle était un vrai pinceau, et pouvez ajouter quelques effets impressionnants picturales à vos images. Vous pouvez décider comment humide ou sec vous voulez la "peinture" à regarder, et ce que vous voulez que le mélange de couleurs pour être, comme dans, comment lourd sur le bleu, ou comment la lumière sur le rouge, et cetera. Il ya aussi un menu déroulant de presets pour votre commodité bas. Attention tout de même. Cet outil va vous couvrir la photographie sans le régler avec le droit opacité et les modes de fusion pour obtenir le look exact que vous voulez.

- Clone Stamp et Motif Outil Tampon: L'outil Tampon de duplication est un autre excellent moyen de faire des retouches ou pour créer des motifs artistiques que vous pourriez vouloir. Tampon de duplication vous permet de sélectionner la zone que vous souhaitez cloner, puis cliquez sur l'appliquer à d'autres spots. La chose est que cela fonctionne beaucoup mieux lorsqu'il est appliqué en étroite proximité avec le lieu d'origine, et travaille aussi beaucoup mieux lorsqu'elle est appliquée à de petites taches sélectifs. Donc définir la taille de votre brosse pour la plus petite taille que vous pouvez éventuellement utiliser pour des résultats optimaux. L'outil Tampon de motif vous permet de sélectionner des modèles prédéfinis et de les appliquer sur vos photos. Comme avec d'autres outils, vous pouvez également charger d'autres

modèles de votre choix pour votre usage. Vous pouvez créer votre propre et de les enregistrer, ou il y a beaucoup de modèles gratuits et payants en ligne qui sont téléchargeables.

- Histoire outil Pinceau: L'histoire Brush Tool Works sensiblement la même que la boîte de dialogue de l'histoire, sauf que, comme son nom l'indique, vous pouvez réellement utiliser comme un pinceau pour peindre sur la couche (et dans la région) que vous souhaitez annuler. L'outil d'historique artistique fait la même chose que l'outil Forme d'historique, sauf que vous pouvez peindre dans les filtres ou autres effets sous-couche, contrairement à l'outil Forme d'historique, qui permet tout simplement d'annuler choses.

- Eraser, Fond Eraser, et Magic Outil Gomme: La gomme et le fond la gomme fonctionnent exactement comme leurs noms l'indiquent, mais la note que je voudrais vous donner à propos de ces outils a à voir avec le concept de l'édition non destructive. Lorsque vous choisissez d'utiliser l'un des outils de gomme, vous ne voulez jamais à effacer à droite de votre image originale. Toujours utiliser une copie ou une couche, en particulier lors de l'utilisation de l'outil de fond de gomme. De cette façon, si vous voulez revenir, il vous suffit de cliquer sur un bouton, et la même chose pour si vous faites une erreur. L'outil Gomme magique est appelé que tout simplement en raison du fait qu'il est intelligent; cela permet de sélectionner et effacer des pixels qui sont similaires à ceux que vous désignez.

- Dégradé, Pot de peinture, et le matériau des outils Goutte 3D: Ces outils sorte de me rappellent beaucoup de peinture sur les vieux, les vieux ordinateurs Mac. Ils travaillent presque exactement de la même façon. Si vous choisissez

d'appliquer un dégradé, il peut sembler à première vue à obscurcir votre image entière. Mais ne craignez rien, parce que vous pouvez l'isoler sur sa propre couche. De cette façon, vous pouvez appliquer les modes de fusion et des opacités différentes pour permettre couches inférieures de montrer à travers. Pot de peinture fonctionne exactement de la manière que vous pourriez penser, et est également affectée de manière similaire par des modes de fusion et l'opacité. Il ne sera pas remplir votre image entière lorsque vous cliquez, cependant, mais suivra la mise en page de votre image en fonction de l'endroit où vous cliquez. L'outil 3D Matériel Drop est pas quelque chose que je ai jamais utilisé avant, parce que je ne travaille pas dans le rendu 3D, mais, fondamentalement, ce qu'il fait est vous permet de déposer des textures téléchargés dans l'image, ou plutôt, sur l'objet 3D.

- Flou, Netteté, et Smudge outil: Ce sont assez explicite, et peut être très utile pour les petites corrections. L'outil Doigt est vraiment le plus intéressant dans la façon dont il rend les choses regarder, depuis, si largement appliquée, elle peut avoir un fondante, effet surréaliste.

- Dodge, Burn, et Eponge Outil: La Dodge et brûler les outils fonctionnent exactement comme les techniques de chambre noire traditionnelles de l'esquive, ou moins de lumière permettant d'effectuer parties d'une image, et la gravure, ou l'inverse. Bien sûr, il est beaucoup plus facile à faire dans Photoshop que dans la chambre noire, et il ya même des différents paramètres qui contrôlent combien vous voulez l'outil à affecter la partie de l'image sur laquelle vous travaillez. L'outil Eponge semble au premier abord comme il devrait être logé sous un autre spot principal, puisque le nom me

rappelle beaucoup de l'outil Tampon de motif. Mais le nom peut être trompeur, et l'outil Eponge est effectivement utilisé pour saturer ou désaturer parties de votre image.

- Pen Tool: Cela est principalement utilisé pour des choses comme la création de tracés vectoriels, mais vous pouvez également tirer avec elle. Un chemin est un peu comme un aperçu, il permet de cartographier les choses. L'outil plume abrite également le Pen Tool Freeform, et ajouter, supprimer et outils Autre Anchor Point. Ceci est parce que les chemins sont constitués de points d'ancrage qui lui dire où aller.

- Type d'outil: L'outil de type est génial pour tout type de graphique processus de conception. Avec elle, vous pouvez utiliser Photoshop pour créer des choses comme des cartes postales ou vos propres cartes de visite.

- Chemin outil de sélection: d'explication, cet outil est idéal pour une utilisation avec l'outil plume.

- Forme Outils: Les outils de forme sont: l'outil de ligne, l'outil d'ellipse, l'outil Rectangle, l'outil polygone, et enfin, l'outil de forme personnalisée. Dans l'outil de polygone et l'outil de forme personnalisée sont encore plus de choix. Contrairement à l'outil de sélection, cet outil ne crée pas un espace de sélection; il met tout simplement la forme sur votre image comme sa propre couche.

- Rotation de la vue et de la main l'outil: L'outil de main est utile pour se déplacer dans les photos lorsque vous avez très dans le cadre. Ce sera particulièrement utile pour des choses comme la retouche ou de restauration des emplois. Tournez vue vous permet de faire pivoter une image aussi peu ou autant que vous

le souhaitez, et diffère de l'option de rotation d'image dans l'image dans le menu déroulant parce que vous pouvez faire pivoter par incréments plutôt que par seulement 90 ou 180 degrés.

- Loupe: Il est juste un outil de zoom glorifié. Vous pouvez zoomer en appuyant sur Z et puis en cliquant sur, mais il est toujours bon de commande ancienne plus.

Voilà votre brève course vers le bas de tous les outils dans Photoshop. Bien que ne couvrant presque chaque commande qui peut être fait par l'intermédiaire de Photoshop, parce que nous avons encore besoin pour couvrir des choses comme la Galerie de filtres et de couches, qui est un bon début sur la façon de naviguer et de faire fonctionner les choses pour vous. Parlant de faire fonctionner les choses pour vous, une chose que vous aurez à apprendre pour vous est que les outils fonctionnent mieux pour quelle tâche. De manière générale, il n'y a pas une façon d'effectuer une certaine tâche, il vous suffit de comprendre ce que sont vos préférences. Vous avez également de comprendre la meilleure façon de vous assurer que vous êtes choisir l'outil approprié pour un emploi. Cela peut prendre un peu de pratique. Cependant, la recherche, l'expérimentation et savoir quelles questions poser vous aidera que vous continuez à apprendre la façon de Photoshop.

Chapitre 3:
Calques, Canaux et Chemins

Couches

Parlons de couches. Une des règles les plus fondamentales quand il vient à l'apprentissage de Photoshop que je ne peux insister assez est l'importance de l'édition non destructive. Édition non destructive signifie simplement que vous utilisez Photoshop bien qui est, à votre avantage, pour vous assurer de conserver toutes les informations photographique et l'édition que vous pouvez. Voilà où les couches entrent en jeu. Les calques vous permettent de placer chaque tâche que vous effectuez dans son propre espace.

Afin de garder tout droit, surtout quand vous avez plus de dix ou plus couches, Photoshop fournit des façons de garder tout organisé. Tout d'abord, vous avez vos titres de couche. Il n'y a pas de manière standardisée à titre de vos couches, mais vous ne voulez vous assurer que vous nommez chacun. Utilisez quelque chose qui va déclencher votre mémoire, ou le nom de quelque correctif que vous essayez de faire. De cette façon, si vous devriez avoir à revenir en arrière et changer quelque chose, vous savez exactement ce qui calque que vous devez aller à sans avoir à cliquer sur chacun.

Photoshop offre aussi une façon de voir ce que votre image finale va ressembler avec et sans certaines couches. Vous pouvez dire si un calque est activé ou non par la case à côté du titre. Si une couche est sur, ou visible, il y aura un symbole d'oeil dans la case. Si non,

la case sera vide. Avec cette option, vous pouvez décider si vous voulez garder ou imprimer une couche avant de le supprimer pour de bon.

Si vous souhaitez organiser vos calques encore plus, vous pouvez également créer des groupes de calques, ce qui créera un dossier dans lequel vous pouvez déposer toutes les couches que vous souhaitez. Ceci est génial pour regrouper des correctifs. Disons par exemple que vous êtes retoucher un portrait. Vous pourriez avoir un groupe pour les yeux et les lèvres, un pour la peau, un pour les cheveux, l'un pour les rides de retouche de tissu. Vous peut-être penser, comment pourrais-je besoin de cette nombreuses couches pour quelque chose comme ça? Mais parfois, vous voulez faire les choses dans les sections. Par exemple, dans le groupement de la peau, il peut y avoir une couche distincte pour les joues et du front. Les couches plus vous en avez, moins vous êtes susceptible de se confondre dans le cas d'une erreur (qui est, quant à la façon de localiser l'erreur).

Il peut aussi être une bonne idée de groupe par quels sont les correctifs nécessaires, telles que la suppression de défaut ou de correction de couleur, et de groupe par choix artistique. Plus tard dans le livre, je vais discuter de modes qui peuvent être appliquées à des couches d'affecter choix artistique encore plus. Dans le même temps, également dans la même zone de palette sous forme de couches, sont des chaînes et chemins.

Chaînes

Chaînes travaillent en collaboration avec le mode, qui se trouve

sous l'onglet Image. Mode reflète le type de couleur que votre image est constituée de, que ce soit en niveaux de gris, RVB, CMJN ou. RGB est un acronyme pour le rouge, vert, bleu, tandis que CMJN signifie cyan, magenta, jaune et noir, ou les quatre couleurs utilisées dans la presse écrite et en couches pour créer couleur. Vous pouvez utiliser les canaux pour beaucoup de choses, y compris les corrections de couleurs sur chaque couche séparée ou négatifs séparés, si vous faites un travail analogue. Vous pouvez également les utiliser pour créer des images fractionnées tonique plus raffinées.

Chemins

Votre palette Tracés apparaîtra comme vide, sauf si vous avez des chemins dans l'utilisation. Rappelez-vous, les chemins sont créés en utilisant l'outil plume. Lorsque vous ne dessinez sur un chemin, les options apparaissent dans la barre d'outils en bas. Ce sont à remplir le chemin, brosser le chemin avec votre pinceau, charger le chemin comme une sélection, et inversement pour faire un chemin parmi une sélection.

Il est bon que vous êtes au courant de ce que font tous ces onglets, car il aidera à vous d'utiliser Photoshop le plus, en particulier pour des applications plus techniques que vous apprenez comment faire plus.

Chapitre 4:
Calques de réglage

Les calques de réglage fonctionnent en conjonction avec la palette des calques général. Les calques de réglage sont juste la façon élégante de dire, toute la correction que vous pouvez faire pour une couche, afin de tirer le meilleur parti de celui-ci. Fondamentalement, les calques de réglage peuvent être trouvés dans tous les menus, et vous pouvez sélectionner vos corrections de cette façon, mais il est beaucoup plus difficile de sélectionner en permanence à partir du menu après menu. Découvrir les calques de réglage a été l'une des meilleures choses qui soit jamais arrivé dans mon voyage avec Photoshop.

Vous pouvez facilement localiser vos ajustement couches de deux façons. Dans les deux Essentials et les espaces de travail de photographie, vous vous souviendrez qu'il ya un onglet dans la partie supérieure de votre palette Ajustements couches. Lorsque vous cliquez sur ce, vous verrez plusieurs rangées de symboles. Alternativement, vous pouvez utiliser la barre d'outils au bas de la palette, où les calques de réglage sont logés dans un menu déroulant représenté par ce qui ressemble à une demi-ombragée cercle vers le bas.

Dans la palette d'ajustement, chaque symbole représente un calque de réglage, ou le type de couche. Ils sont les suivants: Niveaux, Luminosité / Contraste, exposition, courbes, Vibrance, balance des couleurs, Teinte / Saturation, Filtre photo, noir et blanc, Channel

Mixer, Inverser, Couleur Lookup, Seuil, postérisation, la carte de dégradé et Couleur sélective. Lorsque vous utilisez l'une de ces couches, il est pré-étiquetés comme à sa fonction. L'autre avantage pour les calques de réglage plutôt que de passer par les menus principaux est que chaque correction a automatiquement sa propre couche, alors que par le menu principal de la correction soit appliquée. Je trouve calques de réglage pour être moins destructrice et qu'ils sentent qu'ils font plus facile à suivre et les changements de peaufiner.

Pour moi, certains d'entre eux sont plus essentiels que d'autres, et même si elles sont assez explicite, je voudrais tout de même passer par chacun et fournir un exemple visuel. Je vais travailler mon chemin en bas de la liste.

Donc, lorsque vous cliquez sur un calque de réglage, les formes de la couche dans la palette des calques, et une boîte de propriétés apparaît aussi. Ceci est où vous contrôlez votre réglage.

Luminosité et Contraste

La chose merveilleuse sur les calques de réglage, aussi, est qu'il inclut automatiquement un masque de calque de sorte que vous pouvez contrôler, dans la couche, où l'ajustement sera appliqué. Luminosité et contraste sont les contrôles qui doivent être utilisés avec parcimonie, car ils ne sont pas aussi raffiné que d'autres choix que vous avez. Vous ne voulez pas de pousser un ou l'autre de ces trop élevé, car il va juste faire votre photo un aspect peu professionnel. En fait, si vous allez utiliser les curseurs luminosité et de contraste, je suggère l'application puis après avoir appliqué les

modifications à l'aide du curseur de l'exposition pour les niveaux et courbes curseur. De cette façon, vous n'êtes pas tenté de faire vos photos de manière à contraste élevé qu'il devient croustillante. Même si avec ces avertissements, nous allons jeter un oeil à ce que les curseurs Luminosité et Contraste ressemblent lorsqu'il est appliqué à une image. Tirez une de vos propres images qui ne nécessite que peu ou pas de correction appliquée. Utilisez l'original pour la comparaison et juste jouer avec les curseurs, économisant différentes versions d'entre eux. Vous ne pouvez pas penser que les outils font que beaucoup de différence, mais quand vous tirez vos images modifiées aux côtés de l'original, vous verrez comment même un petit cinq variation d'un point fait une énorme différence. Ne me croyez pas? Essayez-le sur quelques images différentes et voyez ce que vous obtenez. Essayez de faire une version où vous venez minimalement pop up contraste et la luminosité. Ceci est un bon montage, généralement. Ensuite, faire une version de l'image dans laquelle vous poussez les changements à leur maximum, qui est un exemple de ce que ne pas faire dans la plupart des cas.

Dans votre deuxième image, les curseurs doivent ont à peine bougé. Qu'est-ce que vous êtes généralement cherchez dans vos corrections est subtilité.

Alors jetez un oeil à votre troisième image, qui est ce que la même image pourrait ressembler si vous étiez à pousser le curseur de contraste tout le chemin jusqu'à 100. Ceci est une erreur commune que de nombreux nouveaux photographes font, surtout quand ils sont excités avec Photoshop. Ils veulent que leurs images se démarquent, et regardent punchy, mais à la place, l'effet est pas passionnant, il est juste de professionnalisme. Vous pouvez dire avec la plupart des images que pousser le contraste tout le chemin

est pas le chemin à parcourir, parce que vos rehauts de blanc vont se soufflé. L'histogramme en haut de Photoshop apparaît également très striée, par opposition au bon recouvrement des couleurs dans l'histogramme de l'original (en supposant que l'original était une photographie bien exposé et équilibré pour commencer).

Les niveaux

Les niveaux sont certainement ma façon préférée de contrôler la lumière dans une image. Tout d'abord, la boîte de dialogue niveaux vous fournit un histogramme de sorte que vous pouvez voir la lumière et sombres niveaux de votre photo originale, et suivre visuellement les modifications que vous apportez. Jetez un oeil de près ce que votre niveau histogramme ressemble avec votre photo originale. Si vous choisissez bien, l'histogramme initial devrait déjà être assez bien équilibré. Cela signifie que tous les changements que vous choisissez de le faire seront plus dans une veine artistique en opposition à une correction.

Comme vous pouvez le voir, les niveaux a deux curseurs, au sommet de laquelle est pour les ombres, tons moyens. Voilà où nous voulons nous concentrer en premier. Si vous connaissez déjà la zone dans laquelle la correction doit être fait, par exemple, si vous voulez juste un peu plus de punch dans les tons moyens comme nous le faisons ici, commencer avec ce tic sur le curseur. Dans ce cas, bien sûr, qui est celui du milieu. Rappelez-vous, moins est plus.

Voici un autre scénario. Disons que vous voulez être en mesure de faire le vert dans une photo encore plus sombre, mais vous avez peur de la façon dont le reste il va influencer les autres couleurs de

votre photo que vous ne voulez pas que cela. Vous pouvez tout simplement faire monter la saturation, mais gardez à l'esprit que ce fournira un peu différente verte plutôt que l'assombrissement. Donc, afin de foncer, il suffit d'appliquer un masque de calque. Qu'est-ce que la couche masques faire est de permettre ou bloquer un changement d'une certaine zone que vous spécifiez. Ceci est où votre premier plan et couleurs de fond et de la mise en valeur du masque de couche viennent Vous devez vous assurer que.:

- Vos couleurs de fond et sont fixés en noir et blanc. Il n'a pas vraiment d'importance qui est qui, parce que vous pouvez les inverser en appuyant sur la touche X. Noir va bloquer un ajustement d'affecter une zone, et blanc lui permettra.

- Votre masque de calque (ou le rectangle blanc en vedette dans la couche), est sélectionné par opposition à la couche elle-même. Si il est pas, lorsque vous peignez, vous aurez juste d'appliquer la couleur indésirables directement sur votre image.

En supposant que ces choses sont faites, vous êtes prêt à aller. Donc, nous allons appliquer le masque pour les fleurs. Considérant comment petit les tulipes sont dans le cadre, vous aurez plus de chances souhaitez zoomer jusqu'à ce qu'ils soient assez grands pour être peint de manière adéquate sans peinture accidentellement dans d'autres zones de l'image. Réglez votre couleur de premier plan au noir, et peindre loin. Comme vous peignez, le changement ne sera pas affiché sur l'image elle-même, mais plutôt, vous verrez des formes noires où vous avez peint commencent à apparaître sur le blanc du masque de calque. Gardez à l'esprit que vous aurez envie de travailler avec plus de soin et de précision, une photo fini, même

si, pour cet exercice, vous pouvez simplement aller vite. Si vous travaillez sur un ordinateur portable, d'investir dans une souris ou même une tablette pour dessiner sur peut aider avec plus de travail le souci du détail.

Maintenant, appliquez votre changement. Si vous n'êtes pas trop précis dans masquage, vous pouvez voir de petits anneaux autour des zones que vous masqués que vous poussez vos tons moyens. Toutefois, cela est une solution facile. Il suffit de frapper X, qui passer votre plan à blanc, et brosser retour sur elle.

Courbes

Les courbes exécutent essentiellement la même fonction que les niveaux, mais sont d'autant plus précis. Dans cette boîte de dialogue les corrections sont interactifs, ce qui signifie que vous pouvez cliquer n'importe où dans le histogramme que vous devez, en déplaçant le guider de la ligne vers le haut ou le bas pour régler lumières et les ombres. Vous pouvez également faire plus d'un point sur la ligne d'affecter plus d'un changement à la fois dans une image.

Comme les niveaux, vous pouvez également utiliser le masque pour faire en sorte que la couche ne touche que les parties de l'image que vous souhaitez. Une autre façon facile de vous assurer que vous obtenez exactement ce que vous avez besoin est d'utiliser les outils de pipette pour échantillonner la zone où vous voulez que les noirs et les blancs, les tons moyens de venir à partir. Cela peut prendre un peu de pratique cependant, parce que si vous sélectionnez quelque chose qui est trop sombre par exemple, vous pouvez

obtenir un peu de couleur bizarre jette sur votre image. Ceci est juste un de ces outils que vous êtes vieux que vous jouez autour avec cette pratique pour obtenir la droite juste. Comme vous êtes à jouer avec cela, mais il sera plus facile à utiliser, et vous pourrez y trouver des applications pratiques et artistiques pour elle. De cette façon, votre image finale a plus de couleur et de contraste que l'a fait, mais il est pas exagérée ou sursaturé. Sentez-vous libre d'expérimenter avec vos propres photos, et de commencer avec certains que vous savez besoin de quelques corrections évidentes, ensuite passer dans correctifs plus subtils qui nécessitent une main beaucoup plus léger. Rompant simplement parler de chaque type de calque de réglage séparément, je veux parler de ce que vous pouvez faire avec les calques de réglage, maintenant que vous avez un bon dossier de base de travail.

Photo Filtres

Le calque de réglage des filtres photo est un retour du monde de la photographie analogique. Quand vous êtes allé prendre une photo analogique avant les jours de Photoshop, les correctifs ne pouvaient pas faire pour les négatifs après le fait. Donc, si par exemple, vous avez besoin de tirer sur un paysage et de la pop vos légumes verts à être plus dynamique, vous pouvez utiliser un filtre vert. Même avec si vous avez besoin d'apporter dans les nuages, mais cela nécessiterait un autre type de filtre, bleu, je crois. Ces ajustements de filtre photo peut vous aider à apporter ou pop tout ce que vous avez besoin après le fait, et même si votre photo est pas vraiment dans le besoin d'un correctif, vous pouvez également les utiliser pour influer sur la couleur de l'éclairage, ce qui en fait plus chaud ou plus froid, ou plus neutre, et cetera. Cela va affecter l'humeur générale de la photographie à lire la façon dont vous le souhaitez.

Par exemple, par rapport à la photographie de paysage, vous pouvez ajouter un filtre vert pour vous assurer que la couleur est aussi riche comme il se doit. Cependant, comme vous pouvez le voir si vous l'appliquez, il aura une incidence sur l'ensemble du tableau, à nouveau, faire usage de vos masques de calque ainsi, sauf si vous vous trouvez préférant l'aspect global.

Couleur sélective

Passons à plusieurs couches d'ajustement de correction des couleurs qui pourraient être utilisés pour les applications créatives. Maintenant, ce qui est probablement pas la couleur sélective que vous avez pensé. Il est pas là où vous pouvez prendre une image et tourner tout en noir et blanc et d'économiser pour une partie. Nous allons couvrir cette compétence, ainsi que la façon de couleur des images en noir et blanc, dans le prochain épisode. Au lieu de cela, cette couche de réglage est un moyen d'affecter les couleurs de votre balance des couleurs via l'ajustement de la combinaison de CMYK. D'abord, vous devez choisir si vous voulez que la boîte de dialogue de fonctionner sous un préréglage ou la coutume. Personnellement, avec tout curseur qui offre une présélection, je tiens à utiliser que seulement comme un point de départ, puis ajuster, qui puis bien sûr, il est coutume, mais vous permet de faire quelques ajustements plus fins que juste un préréglage ferait. Ensuite, vous devrez décider de quelle couleur que vous souhaitez affecter. Les chances sont, sauf si vous avez l'une dominante de couleur définie, vous aurez à ajuster une deuxième couleur après avoir corrigé la première. Une des choses que je voudrais fixer dans cette photo est très mineur, mais cela remonte à apprendre à modifier pour la subtilité. Il est que les tulipes rougeâtres, tandis que très rouge dans la vie réelle, ne se traduisent pas très bien au

sein de la photographie. Donc, nous allons définir les couleurs pour les rouges. La raison pour laquelle vous pouvez toujours utiliser tous les curseurs (cyan, magenta, jaune et noir) est parce que toutes ces couleurs sont toujours en cours pour affecter les rouges et être affectées par les rouges.

Faites également attention à savoir si vous avez la bulle relative ou absolue vérifié au bas de la boîte de dialogue. Cela va affecter vos couleurs. Des moyens relatifs, tout ce qui est relativement dans cette plage verte va être affecté, tandis absolue est tout vert dans cette gamme se touchés. Vérifiez la fois et basculer pour voir lequel vous aimez mieux. Comme vous pouvez le voir avec cette image, l'herbe devient plus jaune lorsque vous vérifiez absolue par opposition à relative. Donc, cet outil est une façon de faire vos corrections de couleurs, bien que pour des corrections plus sévères, je dirais un bon outil de balance de couleur vieux.

Balance de couleur

Ceci est un excellent outil pour quand vous avez une bonne image qui a juste un peu trop d'une certaine couleur (ou deux). La boîte de dialogue de la balance des couleurs démarre automatiquement avec les tons moyens curseurs et vérifiés, mais cela ne signifie pas que ce qui est ce que vous avez pour commencer. Jetez un oeil à la photo et voir si vous pouvez déterminer où vous avez besoin d'un correctif. Votre image est trop jaune, vert, bleu, ou magenta? Est-ce trop afin de tons clairs, moyens ou les ombres? Où les besoins le plus d'aide, et où a juste besoin d'un coup de pouce? Gardez à l'esprit que vous changez un composant que vous serez affectant les relations des autres, et moins est plus, de commencer avec, en général.

Je comprends que tous ces changements sont très subtils et vous êtes probablement en regardant les photos, aller, "je ne vois pas la différence ...», mais je vous promets qu'il est là. La chose importante avec quelque chose dans Photoshop est que vous ne devez pas tout faire en poste. Si vous pensez que de cette façon, vous allez être coincé dans Photoshop pour un temps très long, frustrés, et probablement abandonner. Certes, certains des processus qui seront abordées plus tard, sont un travail très intensif et peut prendre des heures, mais quelque chose comme la correction des couleurs ne devrait pas. Si des choses comme vos corrections de couleurs sont subtiles, cela signifie que probable que vous faites un excellent travail de faire en sorte que tout fonctionne bien à huis clos. Mais parce que les changements de couleur peuvent, et doivent, être si subtile, vous aurez vraiment voulez vous assurer que votre moniteur est correctement calibré. De cette façon, si vous devez utiliser un autre ordinateur pour imprimer ou modifier, vous ne serez pas monter et être complètement choqué si votre balance des couleurs est entièrement éteint. Bien sûr, vous devez toujours vérifier que tout moniteur vous travaillez sur soit correctement étalonné.

Bien qu'il existe d'autres calques de réglage pour être parlé, je pense que les plus importantes qui obtiendront le plus l'utilisation ont été complètement couverte. Ce chapitre est très important de comprendre les bases parce que tous ces calques de réglage vont être vital dans les processus, vous apprendrez plus tard.

Chapitre 5:
Modes de fusion

Les modes de fusion sont vraiment amusant, car ils vous permettent de fusionner ensemble autant de couches que vous voulez dans une seule pièce homogène. Il n'y a vraiment pas une façon d'aller de parler de modes de fusion, car il ya beaucoup d'entre eux et parce qu'ils affectent tous l'autre différemment selon une multitude de facteurs, y compris mais non limité à, chaque photo que vous travaillez avec, comment plusieurs couches avec lesquels vous travaillez, d'autres modes qui ont été appliquées, et ce que vous avez opacités chaque mode de mélange et la couche mis à mélange.

Commençons avec une liste de ce que chacun des modes de fusion sont, et afin de démontrer ce que chacun fait avec rien d'autre qui lui est appliquée, je vais juste faire une copie de mon image actuelle et appliquer les modes à de mélange la couche supérieure. Certains modes de fusion seront mieux travailler avec des images différentes en dessous, par opposition à la même chose.

Tout d'abord, pour accéder à vos modes de fusion, montez au sommet de votre palette des calques, le menu déroulant, qui, à l'heure actuelle, doit se lire «normal». Lorsque vous cliquez sur le menu, vous verrez que le mélange modes sont séparés par la tâche qu'ils effectuent. Ceux-ci comprennent le noircissement, éclairage, qualité de la lumière, des options qui feront ressembler à un négatif, et les considérations de couleur.

Première est dissout, ce qui donnera à votre image un aspect craquelé. Il ne montre pas vraiment sur deux couches de la même image, si elle est ici simplement appliqué à une couche. Et en dessous, deux images sont mélangés ensemble en utilisant ce mode. Je ne l'ai jamais vraiment utilisé dissoudre à des fins correctives, mais il a une belle, effet satiné picturale. Si vous choisissez d'inclure un second, autre image, juste être conscient que remplissage et d'opacité auront une incidence sur la façon dont l'image semble, et qu'il n'y a aucun moyen possible pour moi de vous montrer tous les effets qu'elle pourrait avoir. Mais les modes de fusion sont vraiment beaucoup de plaisir à jouer avec, donc obtenir dans Photoshop et avoir du plaisir. Vous ne savez jamais ce que vous pourriez venir avec. Aussi, si vous vous demandez comment créer une deuxième couche avec une image différente, tout ce que vous avez à faire est d'ouvrir votre deuxième image, puis aller à son onglet. Prenez la photo ou de la section de l'image que vous voulez avec l'outil et le commandement de presse chapiteau C pour copier. Ensuite, lorsque vous revenez à votre image initiale, frappé commande V pour coller. Si vous avez besoin de réorganiser vos calques, faites simplement glisser les autour de la palette des couches jusqu'à ce que vous êtes satisfait.

Suivant sont les modes de fusion assombrissement, et comme vous allez le voir, certains vont chercher très semblable à d'autres. Ils sont: Obscurcir, Produit, Densité couleur +, Linear Burn, et Couleur plus foncée.

Vous pourriez vous demander pourquoi celui marqué couleur plus foncée est plus légère que d'autres images sombres. Je dirais que les autres images sont plus sombres parce qu'ils impliquent une brûlure ou dans la photographie analogique le processus d'ajout de plus de

temps à une certaine partie de l'image. Considérant que, avec une couleur plus foncée n'y a pas de brûlure impliqués, juste un assombrissement général de l'image.

Tout comme avec les modes de foncer mélange ci-dessus, les modes allègement de mélange, seulement éclaircir la couleur si elle est une couleur Dodge, tandis couleur plus claire et l'écran affectent l'image entière dans l'ensemble pas seulement les parties les plus touchées par la couleur saturée.

Avec cette section des modes de fusion, les types de lumière sont affectés comme vous pouvez voir quelque chose comme une lumière douce va vous donner une image très douce en mettant l'accent sur la deuxième couche. En variante, au moins avec cet ensemble d'images les lumières plus sévères tels que des mélanges dur et la lumière de la broche mettent davantage l'accent sur l'image du haut. Ces modes de fusion plus sévères peut être bon si vous allez pour un postérisé, conception graphique sorte de sensation. Toutefois, si vous vous en tenez à des techniques photographiques Straight Up, vous voudrez peut-être aller simple sur ces modes de fusion et de réduire leur opacité.

Différence, Exclusion, soustractions, les divisions

Avec cette section des modes de fusion, je vais être honnête et dire que je ne suis pas entièrement sûr de la façon dont ils travaillent, et aussi que je ne l'ai jamais trouvé une grande utilité pour l'application d'entre eux. Avec ces images particulières, je ne trouve toujours pas qu'ils fonctionnent très bien, mais je sais que sur

certaines images, ils peuvent créer un look qui est tout à fait comme un négatif, que ce soit la couleur ou noir et blanc. Ma conjecture est que l'algorithme fonctionne en excluant certaines parties de la couche. Par exemple, avec la différence qu'il ressemble à l'intensité de l'image du haut a été maintenu, mais pas les informations de l'image elle-même. Exclusion ressemble à l'image du haut a été laissé entièrement et aussi que tous les contraste et la saturation se sont prises loin de l'image de fond. Encore une fois cela est juste un de ces moments où je vous dirais que cela dépend de ce que vous avez besoin et il est vraiment facile de faire défiler les modes de fusion pour voir si l'un d'eux va travailler pour ce que vous faites.

Teinte, Saturation, Couleur, Luminosité

Ces modes de fusion affectent principalement la couleur et tous les attributs de la couleur dans les deux images utilisées. Comme vous pouvez le voir, si les couleurs des photos ne sont pas assez semblables il peut en résulter une certaine couleur bizarre jette en utilisant le mode de mélange de couleurs. Mais si la luminosité ou la brillance de l'image est similaire les deux se mélangent pour faire une nouvelle entité sans effort. Saturation est un bon outil à utiliser si vous êtes jamais rencontrez des problèmes surgissent vos couleurs en utilisant le curseur de saturation. De cette façon, le mode de fusion vous permet d'obtenir assez proche de l'endroit où vous devez être, et vous pouvez effectuer les derniers réglages manuellement petits pour l'obtenir parfait.

Dans la palette des calques sont aussi un tas de symboles au bas qui se rapportent à la couche masques et ajoutant plusieurs couches. Mais il ya aussi un menu déroulant marqué FX, ce qui vous donne encore plus d'options pour le mélange. Alors que ceux-ci ne sont pas

strictement mélangent les modes de la même manière que les autres sont, ils vous offrent la possibilité d'ajouter encore plus de profondeur en ajoutant texture ou ombres à votre image. Au début de la prochaine partie de ce livre, je vais commencer avec les utilisations et applications de la FX dans le menu déroulant, avant de passer à la façon dont vous commencez à accomplir des tâches spécifiques au sein de Photoshop.

Conclusion

Rappelez-vous, ceci est juste le début de votre voyage dans comprendre comment fonctionne Photoshop. Assurez-vous d'avoir du plaisir que vous allez, et ne pas stresser. Je pense que l'une des leçons les plus importantes que je ai apprises sur l'utilisation de Photoshop est de ne pas attendre jusqu'à ce que vous disposez d'un délai ou la nécessité d'une certaine habileté à apprendre. Je l'ai aussi appris que, tandis que les affectations, qu'ils soient à l'école ou d'un client ou tout simplement personnelle, sont de bonnes expériences d'apprentissage, ils ne sont pas assez pour que ce soit la seule fois que vous pratiquez. Vous devez vous prendre l'habitude de prendre des photos juste pour pratiquer.

Alors que Photoshop est communément considéré comme un outil pour corriger des erreurs, je veux lecteurs de ce livre pour décaler que de penser en ce moment et le considèrent comme un outil pour l'amélioration. Ce que je veux dire par là que vous ne devez pas compter sur la possibilité que, "je peux le fixer en post" pour vous permettre de patiner avec des images par subpar à huis clos qui deviennent alors des photos bien dans Photoshop. Plutôt, pensez à ceci: que vos photos doivent être imprimées et utilisable directement depuis votre appareil photo avec des réglages mineurs, et puis quand vous les mettez dans Photoshop, ils deviennent magique parce que vous savez exactement ce que les outils à utiliser pour tirer le meilleur parti de chaque image que vous choisir d'utiliser. Commencer à changer votre façon de penser à l'examen Photoshop comme un outil pour appliquer artistiques, des choix esthétiques et de transformer complètement vos images de bonnes photos au multimédia œuvres numériques. Il est presque

littéralement aucune limite aux processus et couches créatives que vous pouvez utiliser dans Photoshop pour créer presque tout ce que vous voudriez.

Cependant, quelque chose que vous apprendrez, est qu'il est essentiel de travailler à partir de matériaux de très haute qualité dès le début. Vous pouvez toujours faire une petite photo ou modifier le type de fichier à un autre moins lourd pour l'utilisation du web, mais vous ne pouvez pas prendre un petit fichier et le rendre plus grand sans perdre beaucoup de résolution et d'une grande crédibilité professionnelle. En outre, alors qu'il est tout à fait possible de faire des choses assez folles dans Photoshop, comme l'enlèvement de personnes ou d'objets, remodelage du corps et du visage échange, il ya des limites, parce que Photoshop travaille dans un algorithme de possibilité, et non la pensée magique. Une des choses les plus folles que je ai jamais été posées, par exemple, était de savoir si je pouvais faire une personne qui était stationnaire dans un look photo comme ils sautaient. La réponse à cela, si vous appliquez le sens commun, est un non retentissant. Comme vous apprendre ce qui est possible et ce qui l'est pas, vous gagnerez plus d'une appréciation pour la retouche et l'art général de post-traitement.

Dans ce livre, vous avez appris à prép vos images, comment trouver votre chemin autour de la barre d'outils, quels outils sont utiles pour quoi, et comment l'utiliser et de combiner des calques de réglage et de modes de fusion pour obtenir le maximum de votre image, ou à partir de plusieurs images. Gardez à l'esprit que tout ce que je suis allé aujourd'hui par ici ne sont que des suggestions et des points de départ, et que les possibilités, même juste avec les calques de réglage et de modes de fusion, sont vraiment infinies. Si vous ne

les comprenez pas au premier abord, ne pas utiliser cela comme une raison de se décourager et ne pas faire usage. Il suffit de continuer à repousser vos limites et d'explorer.

Dans le prochain épisode de ces livres Photoshop, nous allons plonger dans des processus plus complexes, et ils vont impliquer beaucoup plus de travail pour vous que de la capture d'écran occasionnelle pour vous montrer ce que je veux dire. L'accent sera mis sur une combinaison de portrait et de retouche de la mode, et comment utiliser les différents modes et les extensions, telles que HDR, l'outil liquéfier, et la galerie de filtre pour les applications artistiques, impressionnistes.

PHOTOSHOP
Maîtriser les bases 2

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introduction

Bienvenue a la deuxième installation de mon livre sur Photoshop, ou plus précisément, l'utilisation de Photoshop trouvé dans Adobe Creative Cloud. Autres versions récentes de Photoshop seront semblables aussi bien, mais essayer de rester assez récente.

Dans la première édition sur Photoshop, nous avons discuté de toutes les bases: comment se familiariser avec l'espace de travail et de mettre en place pour l'optimisation de votre propre flux de travail personnel, quels outils sont où, ce qu'ils sont censés, et comment les appliquer . Une fois l'orientation a été établi, la préparation de l'image a été discutée. Encore une fois, juste en passant, je veux discuter de la façon dont il est important de vous assurer que votre image est bien préparé avant d'aller de l'avant avec tout type de montage ou de changements. Comme vous le savez, qui est le premier bloc de construction pour créer une image qui sera la plus haute résolution. Type de fichier initial influences de tout cela, si juste être conscients dès le début et vous serez pris un bon départ.

L'autre bloc de construction discuté dans le livre précédent est couches. Couches vous empêchent de travailler juste au-dessus de votre image, ce qui signifie que si vous avez besoin, vous pouvez utiliser l'outil de l'histoire pour revenir au début. Cet outil vous permet également de transformer les couches sous et hors tension, ce qui vous donne la possibilité de voir ce que vous avez fait et si oui ou non cela fonctionne. Couches vont être votre meilleur ami, afin de les utiliser, et de les utiliser souvent. Toujours étiqueter tout

ce que vous faites d'une manière claire et précise afin que vous sachiez ce que chaque couche se réfère. Maintenant que vous avez eu un rappel sur votre configuration d'image, passons en ce que ce livre va couvrir.

- La Galerie de filtres; où il est et pourquoi il est important. La Galerie de filtres peut être utilisé pour toutes sortes de choses, de faire éditer beaucoup plus facile, de faire une photo un aspect plus naturel, à l'amusement et applications aux enchères folles.

- modifications de simple portrait; rien d'extraordinaire, cette section comprend des informations sur des choses comme la façon de supprimer des rougeurs de la peau, la façon de lisser les rides ou les grands pores, et la façon de supprimer les yeux rouges et les poils lointaines. Fondamentalement, il est de prendre l'attrait naturel de votre sujet et en fait se démarquer sans elle semblait comme tous les corrections ont été apportées.

- Plus retouche portrait de pointe; ce ne est pas pour votre vie quotidienne ou headshot portrait senior. Ce chapitre se concentre sur ce que vous faites quand vous avez des choses comme la beauté ou de la mode coups. Il commence avec la bonne utilisation de l'outil liquéfier, ce qui permet à l'utilisateur de remodeler corps et les traits du visage aussi subtilement ou de façon aussi spectaculaire que nécessaire. Il ya aussi d'autres techniques que je vais mentionner que va donner ce haut de gamme, regard aérographe.

- Passant de l'art du portrait, il ya un chapitre sur la colorisation. La colorisation est un retour du monde de la photographie au début, où les photographes peints photographies noir et blanc

à comparaître pour être en couleur. Aujourd'hui, la technique est la même, sauf qu'il est beaucoup plus facile et les erreurs peuvent être plus facilement corrigé à l'aide de Photoshop. Je vais discuter de la façon de coloriser parties sélectionnées d'une image, ainsi que le tout.

- amélioration de la couleur se réfère simplement à prendre ce que vous avez une image de couleur existante et tirer le meilleur parti de celui-ci. Elle consiste à faire en sorte que les couleurs et les niveaux de lumière sont propres et correctement dynamique, sans être trop saturé. Il est essentiellement retouche de base pour une photographie de la vie ou encore le paysage.

- suppression de fond est beaucoup plus simple que vous pourriez penser. Il est également une compétence utile d'avoir, en particulier en ce qui concerne le monde de la photographie de produits et de collage.

- RAW bien sûr de l'appareil obtient son propre chapitre, car il est absolument essentiel dans la création de bonnes photographies. Si vous êtes un bourgeonnement professionnel, il est important de toujours tirer RAW et de prendre l'habitude de faire au moins développements préliminaires au sein de la boîte de dialogue Camera Raw. Cela vous permettra de tirer le meilleur parti de votre image de base, et puis vous pouvez appliquer d'autres choses telles que des filtres et des effets sympas dans le programme principal de Photoshop.

- HDR est l'imagerie à haute définition, qui consiste à combiner de multiples expositions d'obtenir la meilleure exposition globale de la scène. Les images sont nettes et presque surréaliste prospectifs. Croyez-le ou non, ce processus est incroyablement simple à réaliser.

- objets intelligents vous permettent de rendre les éléments 3D au sein de votre image. Je vais vous expliquer ce qu'ils sont et comment ils fonctionnent, ainsi que certains cas photographiques pour les utiliser. Enfin, la vie va devenir beaucoup plus facile quand vous comprenez comment utiliser la boîte de dialogue de modification par lot à votre avantage pour vous aider à gérer vos presets.

Cela étant dit, passons dans le premier chapitre, sur la galerie de filtre.

Chapitre 1:
La Galerie de filtres

La galerie de filtre peut être trouvé dans la barre de navigation Photoshop. Il a sa propre place dans chaque version de Photoshop. Lorsque vous déroulez le menu, vous verrez une variété de choix. Bien sûr, il ya une sélection qui vous permettra d'appliquer votre dernier filtre utilisé et tous ses paramètres à la prochaine photo que vous travaillez sur. Je l'ai constaté que cette option ne fonctionne pas vraiment pour moi, si les paramètres de toutes les photos sur lesquelles je travaille sont presque les mêmes.

Lorsque vous cliquez sur la galerie de filtre principal, il va faire apparaître une boîte de dialogue de tous les filtres qui peuvent être utilisés, et celui que vous avez utilisé le plus récemment est automatiquement va être sur l'écran. Je tiens à aller directement dans toute la galerie de filtre quand je suis expérimenter, marcottage, ou ne sais pas exactement quel effet je cherche. Sinon, il ya quelques autres filtres couramment utilisés qui sont principalement utilisés comme des correctifs ou avec d'autres processus, et ceux-ci sont classés en sous-menus. Si vous allez dans le sous-menu, un autre menu déroulant listant les filtres arrive. Certains d'entre eux peuvent nécessiter quelques essais, mais la plupart sont assez explicites. Si vous n'êtes pas sûr de toute sélection, cependant, ne vous inquiétez pas. Que vous choisissez d'aller dans la Galerie de filtres dans son intégralité ou d'utiliser les menus déroulants, une boîte de dialogue va pop up qui vous permettra de voir votre image actuelle dans une fenêtre, de sorte que lorsque vous réglez des curseurs, vous pouvez voir les

changements que vous faites avant qu'elles ne soient appliquées.

Dans la galerie principale, tout est regroupé dans une catégorie rubrique pour faciliter les choses. Vous verrez des choses comme: artistique, Brush Strokes, Distorsion, Croquis, Esthétiques, et la texture. Certaines catégories ont plus de filtres que d'autres, et Photoshop vient toujours avec une quantité prédéfinie de filtres, bien que vous avancez dans vos compétences, vous pouvez choisir de télécharger plus d'autres sources et de les placer dans votre galerie.

Même si chaque filtre est représenté avec une petite vignette, si vous avez le temps, je dirais vraiment jouer avec la boîte de dialogue et appliquer quelques-uns à une image de test, juste pour voir ce que vous pouvez venir avec. Comme avec les modes de fusion, les possibilités sont presque infinies. Ne pas oublier de jouer avec les curseurs fournis et voir comment cela modifie l'effet, aussi.

Certains filtres, en fonction de leur complexité et l'intensité, peuvent prendre une minute pour charger une fois que vous les avez appliqué. Cela est bien, juste être patient. En plus de certaines corrections de lentilles et d'autres choses correctives que vous pouvez faire, de nombreux artistes fines utiliser la galerie de filtre à modifier complètement l'aspect et la convivialité de leur image. Si vous utilisez un seul filtre, l'effet peut être tout à fait évident, mais après plusieurs couches, il peut être transformé pour ressembler à une peinture, une gravure ou un collage.

Sous la galerie de filtre principal est un filtre appelé Adaptive Angle, qui est utilisé soit pour corriger ou ajouter toute distorsion de l'objectif Looks que vous pourriez avoir ou que vous voulez. Si

vous n'êtes pas sûr de ce qu'est un outil fait dans cette boîte de dialogue, il suffit de placer votre souris sur l'outil et Photoshop va vous aider. Adaptive Angle est surtout pour les ajoutant que artsy, flair déformée. Si vous avez vraiment une aberration que vous ne pouvez pas supporter, je suggère d'utiliser l'objectif Correction Filtre place.

Nous allons discuter de Camera Raw et pourquoi je l'aime plus tard dans le livre, mais pour l'instant vous devez savoir que juste en dessous de l'Adaptive Grand Angle est le filtre Camera Raw. Ceci est particulièrement utile si vous avez un fichier RAW et que vous avez fait vos corrections, fermé la boîte de dialogue, ouvert vers le haut dans l'espace de travail principal Photoshop, puis réalisé que vous avez fait quelque chose de mal ou que vous étiez pas aussi Terminé comme vous pensé initialement.

Maintenant, je sais que nous avons déjà discuté le filtre Angle Adaptive, mais il ya aussi le filtre Correction de l'objectif, qui est beaucoup plus précis. Où avec l'Adaptive Grand Angle, vous choisissez d'ajouter toute distorsion de l'objectif, ici, tout est sur la correction des erreurs ou des distorsions étranges votre objectif peut avoir causé. Ce filtre est un très bon outil à utiliser tout le temps, et je dirais même l'exécution d'un filtre de correction de l'objectif sur l'ensemble de vos images finales après corrections de base ont été faites.

La façon dont le Correction Lens fonctionne est très spécifique. A partir de l'onglet Correction automatique, vous pouvez sélectionner la marque et le modèle de l'appareil photo ainsi que le modèle de lentille vous avez tiré votre image sur. Cela permet au programme d'identifier les problèmes communs que ce appareil ou l'objectif

particulier peuvent avoir et de les corriger. Lorsque vous ajoutez des profils de lentilles, Photoshop va les sauver de sorte que vous pouvez simplement sélectionner la bonne dans le menu déroulant plus tard.

Ensuite, vous pourrez passer à l'onglet Corrections personnalisée, où vous pouvez corriger des choses telles que la distorsion géométrique, l'aberration chromatique (également connu sous le nom des franges de couleurs; quelques lentilles, par exemple, sont connus pour être légèrement magenta ou vert, et cetera), ajouter un vignette de votre image (juste ne pas utiliser le curseur pour le bien et l'utiliser pour supprimer toute vignette que vous pourriez avoir) ou une perspective correcte avec outils de transformation.

Point de fuite existe pour corriger la perspective. Comme toujours, avant de commencer dans Point de fuite, vous devez créer un nouveau calque pour que vos changements existent sur. Après avoir créé cette couche, puis ouvrez la boîte de dialogue Point de fuite. Travailler sur le dessus d'une couche est aussi grande, car cela signifie que vous pouvez contrôler les zones de la correction de perspective affecte en utilisant des masques de calque. Vous serez également en mesure de préserver tous les autres paramètres de votre image originale. Vous pouvez également copier et coller des images ou parties d'images en perspective, aussi longtemps que vous faites la copie, puis le coller dans la boîte de dialogue pour chaque image. Ainsi, par exemple, si vous souhaitez copier quelque chose, ouvrir Point de fuite, faire vos corrections, la copie, à proximité Point de fuite, rouvrez-le avec votre deuxième image, puis coller. Corrections seront préservés. Vous pouvez faire la même chose avec des sélections de parties d'images.

Donc, maintenant nous allons parler sur les fonctions de l'outil lui-même. Tout d'abord, vous serez invité à cliquer sur les quatre coins de votre plan afin de définir où vous allez travailler. Il est tout à fait possible que vous ne serez pas totalement satisfait de votre choix initial, et vous aurez besoin de faire quelques ajustements. Utilisation de la Modification du plan Tool, vous pouvez remodeler en faisant glisser les coins, ajuster la taille de la grille de donner visuellement limite aux détails que vous souhaitez, cliquez et faites glisser pour déplacer le plan autour entièrement ou dimensionner le plan en faisant glisser autour de vos nœuds de bordure au sein de vos limites.

Si tout cela sonne comme une langue étrangère dès maintenant, je vous suggère de jouer avec elle. Nous savons intuitivement comment fonctionne perspective, donc il suffit d'utiliser cet outil comme un ajustement pour vous assurer que tout est aligné correctement.

Afin de garder tout parfaitement correct, il est très probable que vous aurez besoin pour créer des plans qui se chevauchent, ce que vous allez faire est arracher un nouvel avion à partir d'un existant. Cela se fait en allant à Modification du plan et le Commandement glisser un noeud de bord (pas un noeud de coin) de la boîte de sélection. Voila! Vous avez un deuxième plan, et si nécessaire, vous pouvez détacher de celui-là aussi. Assurez-vous de toujours régler les angles de vos plans en conséquence dans la boîte de dialogue. Nouveaux avions déchirent automatiquement à un angle de 90 degrés, mais cela n'a pas toujours suffiront. Si vous n'êtes pas sûr de votre angle, juste l'obtenir dans le stade et ensuite jouer avec elle jusqu'à ce qu'il ressemble à droite.

Il est important de comprendre ce que cela signifie quand votre grille change de couleur. Si vous avez une grille bleue, cela signifie que vous avez un bon plan. Tout cela signifie que tous les points de fuite de la grille peuvent être résolus, même si cela ne garantit pas que le point de vue que vous avez corrigé les images est correcte. Rappelez-vous que Photoshop est juste un outil, et qu'il vous demande encore de faire attention que la grille, ce qui est votre guide, lignes avec les éléments existants. Rouge, le plan est invalide, et le jaune signifie que les pièces de l'avion ne sont pas valides. Il est possible de travailler à partir d'un plan valide, mais vos résultats obtiendra bancal. Je pouvais voir où l'outil de perspective pourrait être utile au sein des beaux art conceptuel, pour créer complètement des images qui défient les lois de la perspective, mais je pense qu'il est important d'apprendre à utiliser l'outil pour son utilisation prévue avant d'aller aussi loin.

Gardez à l'esprit que vous voulez absolument utiliser les sélections et le clonage, l'estampage, déplacement, rotation et mise à l'échelle au sein de Point de fuite. De cette façon, une fois que la perspective est correcte dans l'image, vous pouvez vous assurer que tous les éléments, tels que les fenêtres, les portes et les détails, sont tous à leur place. Alternativement, vous pouvez remplir sélections (portes, fenêtres, etc.) Si vous ne voulez pas qu'ils soient là. Bien que la réalisation parfaite perspective apporte une image plus proche de la réalité visuelle, vous voudrez peut-être utiliser ces outils pour maintenir le débit ou esthétique de l'image. Tout est toujours à votre choix esthétique. Je suggère ce filtre plus pour des choses comme grand-angle paysage, photos d'intérieurs, ou très géométrique motif abstrait.

Explorez la galerie des filtres afin de rendre votre travail regarder

que beaucoup plus créatif, professionnel, et de mettre ensemble. Prenez le temps d'expérimenter avec chacun, de préférence sur la même image afin que vous puissiez voir ce que tous les différents filtres font.

Chapitre 2:
Simple Edits Portrait

Commençons avec quelques modifications de simple portrait. Quand je dis modifications portrait simples, ce que je fais référence à sont le genre de corrections qui ne semblent pas évidentes, qui conservent la beauté naturelle ou l'attractivité de votre sujet. Avec ces types de modifications, vous ne voulez pas que quelqu'un (sauf peut-être un professionnel) pour être en mesure de regarder l'image et de savoir que tout ce qui a été fait à elle. Fondamentalement, vous souhaitez optimiser la façon dont votre sujet semble déjà. Bien sûr, vous voulez commencer par une photo qui est bien exposé, bien net et superbement composé. Les sortes de choses que vous voulez résoudre sont: faire la peau naturellement lisse à la recherche, tout en conservant le ton et la texture et des attributs tels que des taches de rousseur, tout en éliminant l'acné, ce qui rend les rides profondes autour des yeux, du nez et de la bouche moins sévère mais toujours présente, en supprimant une rougeur ou taches peau, éclaircir et aiguiser les yeux et les cils, et le maintien de la texture dans les cheveux, les lèvres et les sourcils tout en vous assurant qu'il n'y a pas de poils ou de la poussière errants.

Commençons par l'enlèvement d'acné, qui fonctionne également avec l'enlèvement de rougeurs.

Acné / Rougeur Enlèvement

Commençons par le calque de réglage. Vous voulez créer un calque

Teinte / Saturation d'ajustement qui va vous permettre de travailler non seulement sur une couche séparée de votre image, mais qui va vous permettre de cibler uniquement les couleurs rouges dans la photo. Cette technique est également va être le même lieu de départ de base que vous voulez utiliser comme lorsque vous essayez d'enlever des taches ou rosacée chaleur, ou quelque chose de semblable.

Dans votre nouveau calque Teinte / Saturation, allez à votre menu déroulant de Maître et sélectionner les canaux rouge. Poussez vos curseurs Teinte et Saturation à leur max. Cela va rendre votre photo look très étrange, mais ne vous inquiétez pas. Il est juste afin que vous puissiez voir ce que tous les curseurs sont actuellement affectent et affiner cette fourchette afin que vos modifications ne concerneront que les zones que vous souhaitez.

Notez que, au bas est un double curseur, qui convertit la couleur sélectionnée par le curseur au-dessus dans la couleur sélectionnée par le curseur ci-dessous. Si vous déplacez qu'environ un peu, l'image va commencer à regarder de plus normal, et vous serez en mesure de voir clairement ce que les couleurs sont effectivement affectée. Qu'est-ce que vous voulez faire est de faire en sorte que toutes les zones rouges ou acné touchés sont mis en évidence par cette autre couleur. Voilà comment vous faites Photoshop cible ces zones quand vous allez à les corriger. Vous souhaitez affiner cette zone vers le bas autant que possible afin que vraiment que les rouges d'acné sont affectés, par opposition à tous les présents rouges sur la photo. Vous saurez que vous avez obtenu dans le stade si les lèvres de votre sujet sont également légèrement touchés.

Ensuite, apportez votre teinte et la saturation de retour à la

normale, tout en laissant les fourreaux où ils sont. Apportez également la légèreté un peu. Vous devriez être capable de voir que le visage de votre sujet semble beaucoup moins rouge que il l'a fait pour commencer. Si vous avez des zones de la photo qui devrait être rouge, tels que les lèvres ou les cheveux ou un mur, juste aller avec la brosse sur votre masque de calque et porter cette couleur avant.

Maintenant, nous nous attaquons à l'acné. Ceci est où votre outil pinceau de guérison spot entre en jeu. Assurez-vous que vous créez un nouveau calque sur lequel vous retirez de l'acné, de sorte que vous ne nuisent pas directement votre image principale. Une fois que vous avez choisi que, zoomer sur votre image pour la zone où l'acné est. Si vous avez beaucoup d'acné, ça va, vous voulez continuer à agrandir de sorte que vous pouvez être sûr que vous allez affecter seulement les pixels que vous voulez et devez avec votre pinceau. Veillez également à être continuellement ajuster votre taille de la brosse que vous travaillez; vous ne voulez pas être l'aide d'un très gros pinceau sur une petite surface parce que vous allez sur des parties de la peau que vous ne vouliez pas.

Assurez-vous que pour cela, le bouton au sommet étiqueté Content Aware est sélectionné. Comme Photoshop fonctionne pour corriger les imperfections que vous sélectionnez, vous voulez être sûr que vous lui avez dit de faire attention à la teneur de votre image. Comme vous utilisez votre Spot Healing Brush, assurez-vous de cliquer sur les parties que vous voulez affecter, plutôt que de faire l'erreur de glisser à couvrir plus de terrain plus rapide. Non seulement est-ce paresseux, mais encore une fois, vous pourrez affecter pixels que vous ne l'avez pas initialement l'intention. Vous pourriez avoir à cliquer plusieurs fois pour supprimer complètement

un défaut, mais il ne fera que retirer dans ce domaine au lieu d'affecter de manière incorrecte l'ensemble de votre image.

Lissage de la peau

Vous voulez toujours faire l'enlèvement de la rougeur et l'enlèvement d'acné avant de passer à lissage de la peau. De cette façon, vous avez belle peau propre et de travailler avec. Peu importe l'âge de votre sujet, vous aurez envie de faire un peu de lissage de la peau, bien que l'âge et les préférences personnelles vont vraiment déterminer combien vous faites. Pour cette étape, vous aurez envie de dupliquer votre calque de fond avec toutes les corrections que vous avez appliqué jusqu'à présent. À ce stade, il peut même être une bonne idée d'envisager de regrouper vos corrections par dossier de sorte que vous ne soyez pas confus ou accidentellement réorganiser quelque chose et même mis en arrière.

Donc, dupliquer l'image de fond que vous souhaitez commencer. Changer le mode de la copie de superposer de mélange, et allez dans Filtre > Autre > High Pass. Qu'est-ce que le filtre passe-haut fait est d'affiner une image, de sorte que vous allez voir une forte augmentation de la netteté. Vous pensez peut-être, pourquoi dans le monde voudrais-je faire cela? Mais il est bon parce que ça va servir à faire est de faire en sorte que que vous adoucir, vous pouvez aussi garder les choses comme les yeux, les lèvres et les cheveux très forte. Lorsque la boîte de dialogue High Pass arrive, vous allez voir ce qui ressemble à une version grisée de votre image. Qu'est-ce que vous voulez faire est d'augmenter le rayon jusqu'à ce que vous pouvez voir en détail dans les yeux et autour de la bouche. Le rayon sera différent pour chaque image, mais je dirais que quelque part autour d'un 6 ou 8 est bon, mais juste être sûr de regarder vos

détails, tels que les rides autour des yeux ou la bouche. Lorsque vous cliquez sur OK, ne paniquez pas. Votre image va se pencher trop sur-aiguisé, qui est vraiment l'antithèse de ce que nous essayons de faire. Alors maintenant, commande et je frapper et inverser l'image. Qu'est-ce que vous aurez à la place est une image très douce, ce qui est génial pour la peau, mais pas si grand pour des choses comme les yeux et les cheveux.

Pour résoudre ce problème et créer l'image finale, vous aurez besoin d'ajouter un masque de calque à la couche de copie. Utilisation de votre brosse, brosse à travers les parties de l'image qui ont besoin d'être forte. En outre, permettre à certains des rides autour des yeux et de la bouche de venir.

Des rides

Bien que la technique ci-dessus devrait bien faire pour prendre soin des rides minimes ou pour faire des rides moins visibles sans complètement se débarrasser d'eux, quand vous avez des rides profondes, vous aurez besoin d'utiliser d'autres techniques. La première consiste à utiliser la brosse de guérison. Ceci est l'outil de soeur à l'outil Correcteur localisé, et peut être utilisé pour couvrir de grandes surfaces. Comme d'habitude, vous devriez créer un nouveau calque pour travailler sur avant de commencer. Vous devez également faire un peu de configuration, et assurez-vous que les «échantillons toutes les couches" est sélectionné dans le menu déroulant en haut. Aussi, assurez-vous que la case est décochée alignés. Il est plus facile de travailler avec tous les outils de guérison en général.

La prochaine étape est de trouver un bon, zone lisse de la peau à déguster. Sauf si vous travaillez avec une personne très âgée, cela ne devrait pas être trop difficile à faire, mais je dirais en gardant les zones que vous déguster aussi proche de la zone de la ride vous travaillez avec des que possible, et je voudrais aussi zoomer et trouver une petite zone. Lorsque vous vous déplacez autour du visage, assurez-vous de déguster une nouvelle zone de peau. Ne pas essayer d'utiliser le même échantillon autour des yeux pour une zone autour de la bouche, par exemple. Cela contribuera à rendre votre image regarder le plus naturel. Pour déguster, Photoshop vous invite à maintenir la touche Option et cliquez sur.

Si vous travaillez avec une personne relativement jeune, vous pourriez être en mesure de supprimer une ride entièrement ou tout simplement pour laisser un petit soupçon de lui, et vous avez votre image un aspect encore naturel. Toutefois, si la personne est âgée et / ou a des rides plus profondes et les cicatrices, vous ne voulez pas de les supprimer entièrement ou l'image semble bizarre. Donc, commencer par la plus petite partie de la ride et votre façon de travailler. Assurez-vous que votre pinceau est d'environ plus grand que la ride à portée de main, mais pas par trop. Vous pouvez facilement utiliser vos clés de support pour faire la brosse petite ou plus grande que nécessaire. Vous aurez également besoin de goûter à différents morceaux de peau que vous vous déplacez le long pour éviter de faire la photo sembler étrange, comme il a la même information repasted encore et dans différents domaines. Je ai également jamais trouvé de travail dans les grandes étendues d'être très efficace quand il vient à la qualité de remplacement. De plus, si vous faites une erreur, il est juste que beaucoup plus que vous avez à refaire. Travailler en petits coups de conserver temps et d'énergie.

Si vous travaillez avec quelqu'un qui a très peu de rides, vous devriez être près de faire à ce stade. Toutefois, si vous travaillez avec quelqu'un avec une multitude de rides, vous aurez envie de leur visage ne pas regarder tout à fait aussi bon, donc baisser l'opacité de votre couche de corrections afin de rendre le regard de l'effet plus naturel.

Dents et éclaircissante yeux

À ce stade, votre image est sans doute à la recherche assez bonne, mais il ya quelques autres choses que vous pouvez faire pour ajouter un peu plus pop. Deux d'entre eux sont pour égayer les yeux et les dents. Heureusement, à la fois peut être fait avec le même outil, l'outil Dodge. Vous pourriez avoir à jouer avec elle un peu, mais les chances sont que les deux dents et blanc des yeux vont tomber dans la gamme de tons moyens. Faire une couche de blanchiment, et se sentir libre d'utiliser le même pour les deux dents et les yeux. Réglez l'exposition dans la barre du haut pour ajuster combien vous souhaitez la zone à être blanchi. Commencez avec environ 30 ou 40 pour cent, et de tourner la manivelle à partir de là si vous avez besoin. Si vous trouvez que le travail d'esquive est trop blanc à votre goût, il suffit d'aller à la barre d'outils Edition et vous verrez une option appelée Fade Dodge Tool. Sélectionnez cette, et une boîte de dialogue apparaîtra, où vous pouvez ajuster le pourcentage de fondu.

Soyez prudent lorsque vous travaillez sur les yeux, de sorte que vous ne affecter la couleur des iris trop.

Flyaway cheveux

Même si nous voulons garder nos images comme d'apparence naturelle que possible pour cette section, il est toujours un peu embêtant lorsque votre photo semble parfait et puis il ya un ou deux poils sur place.

Une fois de plus, vous aurez envie de créer un nouveau calque. Si je ne peux pas impressionner toute autre chose sur vous dans ce livre, ce sera l'importance de couches sont.

Si vous avez une solide expérience derrière votre sujet, cela va être une solution assez facile. Créez un nouveau calque, choisir la outil Tampon de duplication, obtenir une brosse douce qui est assez grand (mais pas trop grande) pour la zone que vous souhaitez couvrir, et de la peinture sur les cheveux. Vous êtes juste mettre l'arrière-plan afin de couvrir les cheveux que vous ne voulez pas voir. Si vous avez accidentellement supprimé les cheveux que vous ne voulez pas, vous pouvez le ramener via l'utilisation d'un masque de calque. Gardez à l'esprit que ce correctif ne fonctionnera bien avec des images ou des zones d'images qui ont une solide expérience d'échantillonner. Une solution est de jouer avec la mode de le couvercle de mélange, et de voir si quelque chose fonctionne. Si elle le fait, très bien! Si non, il est temps d'ajouter un peu de flou. Plus précisément, vous devez créer un nouveau calque et ajouter un effet de flou surface. Qu'est-ce que vous voulez faire est de définir votre seuil à un tel point que l'outil saura (via changement de couleur) quand arrêter le flou. Utilisation de l'aperçu dans la boîte de dialogue, regarder le flou jusqu'à ce qu'il commence à affecter les zones que vous ne voulez pas que cela. Gardez juste en dessous de ce point, et l'outil permettra de préserver de grands morceaux de cette couleur, (par exemple les cheveux), mais pas les plus petits (les mèches rebelles). Jouez avec le rayon de voir à quel point il

cesse d'avoir un effet de nettoyage. Vous aussi vous ne voulez pas trop bas ou la couleur commencera saignements dans l'arrière-plan, ce qui est pas bon.

Cela devrait vous assez proche de l'endroit où vous devez être, mais gardez à l'esprit que vous pourriez avoir à créer une deuxième couche de flou et exécuter flou de surface une fois de plus pour nettoyer d'autres parties. Juste un zoom avant sur les bits qui ont encore besoin d'aide, et clone éradiquer. Note: Ne pas essayer de le faire de cette façon si vous n'êtes pas avez dans la zone où vous travaillez. Zoom sera également utile si votre arrière-plan a obtenu quelques nuances à ce; de cette façon vous assurez-vous que vous êtes seulement affecter les mêmes couleurs. Utilisez Commande + Option + Maj + E, qui permettra de créer une couche visible de Stamp. Cela vous permettra de vous débarrasser des couches de travail qui sont en dessous, ce qui est en fait un bon truc à retenir pour une fois que vous avez fait votre guérison de l'acné, mais avant votre lissage de la peau. Ajouter un masque de calque à votre Stamp couche visible. Cela permet de masquer tout le lissage que vous avez fait, et maintenant vous aurez juste utiliser l'outil pinceau pour apporter les correctifs avant, ou, en d'autres termes, cacher les parties que vous ne voulez pas.

Chapitre 3:
Utilisation de l'outil Fluidité
Pour plus avancées Édition +
Autres techniques

Comme un avertissement, je tiens à préciser que, en règle générale, je ne l'approuve pas totale remodelage du corps, sauf si elle est utilisée dans l'art conceptuel à faire une sorte de déclaration. Bien que je pense qu'il est tout à fait acceptable d'utiliser afin de faire une légère refonte ou pour permettre une plus grande symétrie dans une forme du corps, si votre modèle est complètement méconnaissable d'ici la fin de votre processus, vous devriez vous demandez probablement pourquoi il était nécessaire de faire lui l'air si différente en premier lieu.

Cela dit, nous allons parler de l'outil liquéfier. Fluidité utilise essentiellement un grand nombre de pousser, tirer et la distorsion de pixels pour créer une nouvelle forme. Les outils se trouvent dans la boîte de dialogue Fluidité sont: l'outil avant de chaîne, l'outil de reconstruire, l'outil de plisser, l'outil de ballonnement, l'outil poussoir de gauche, l'outil de la main et l'outil de zoom. Assurez-vous que vous travaillez, vous avez dans la zone que vous vous concentrez sur. Vous pouvez toujours effectuer un zoom arrière pour faire de plus grandes corrections générales plus tard.

Commencez avec l'outil de plisser, ou une combinaison de l'outil de plisser et l'outil poussoir de gauche pour commencer pixels où vous

voulez qu'ils aillent en mouvement. Ma suggestion serait d'essayer de travailler sur une zone du corps à la fois, tout en gardant un oeil sur l'image dans son ensemble. La dernière chose que vous voulez est pour le haut du corps fière allure seul à avoir le bas du corps look complètement disproportionnée. Il est également important de prêter attention à savoir si vous êtes ou non affecter accidentellement parties de l'image que vous ne voulez pas. Cela peut arriver si votre pinceau est trop grande, ou si vous avez de la difficulté à contrôler vos mouvements avec seulement une souris.

L'outil de masque de l'outil de masque de gel et de dégel, qui sont situés dans l'onglet Avancé de Fluidité, aidera à cette question. Ces outils assurez-vous que votre image est protégée pendant que vous ajustez d'autres parties dans liquéfier, puis vous donne la possibilité de retirer cette protection lorsque vous avez terminé.

La meilleure chose à propos de liquéfier, est que vous pouvez enregistrer ce qu'on appelle un maillage. Un maillage contient toutes les informations pour tous les correctifs que vous avez fait sur une image. Si vous décidez que vous avez terminé pour la journée, vous pouvez enregistrer votre maillage et puis de le charger plus tard, lorsque vous êtes prêt à travailler sur cette image nouveau.

Basculer entre les outils en fonction des besoins, et être patient. Comme je le disais avant, il va impliquer beaucoup de conscience de votre part de ce que la taille brosse vous avez besoin, quel outil qui fonctionne, et se déplaçant pixels d'avant en arrière et de gauche à droite pour obtenir des choses tout simplement parfait.

Chapitre 4: Colorisation

Les gens sont souvent moi et mes autres amis photographes demandent si nous pouvons faire la couleur de leur image en noir et blanc. Alors que la réponse est en fait oui, il ne fonctionne pas vraiment tout à fait de la façon dont ils pourraient penser. Alors que vous pouvez prendre une image couleur et la convertir en noir et blanc avec le clic d'un bouton ou deux, avec le noir et blanc à la couleur, le processus est un peu plus intensive.

Tout d'abord, si vous travaillez avec une photo vintage âgés qui pourraient avoir des déchirures, déchirures ou de taches, vous devez nettoyer ça. Faites un retrait rapide de toutes les taches ou la poussière des erreurs avant de commencer.

Pour commencer effectivement le processus de colorisation, vous devez sélectionner l'objet que vous souhaitez ajouter de la couleur. Vous pouvez le faire en utilisant un outil de sélection, et alors que je préfère encore l'outil de sélection rapide, certaines personnes préfèrent le Lasso magnétique. Allez dans Image > Réglages > Teinte / Saturation, et de jouer jusqu'à ce que vous obtenez la couleur que vous voulez dans votre sélection. Si il semble que dans un premier temps rien ne se passe dans votre image, assurez-vous que vous avez la case cochée coloriser. Une fois que vous êtes satisfait, cliquez sur OK et passer à la partie suivante. Si vous trouvez que votre image est trop plat (ou colorisé à la recherche) pour votre goût, vous pouvez ajouter un peu de bruit, ou l'effet de

grain du film en y accédant dans la galerie de filtre. Jouez non seulement avec le filtre de bruit, mais avec le filtre de grain ainsi jusqu'à ce que vous obteniez l'effet que vous voulez. Fondamentalement, vous allez répéter ce processus avec toutes les parties que vous voulez coloriser jusqu'à ce que vous avez terminé. Après le processus est terminé, vous pouvez avoir à faire quelques éclaircissement ou la correction globale utilisant une combinaison de niveaux, courbes, et peut-être même une couche couleur de réglage de la balance.

Chapitre 5:
Amélioration des couleurs

Accentuation des couleurs est fondamentalement juste retouche de la couleur, et il implique également votre qualité de la lumière ainsi. Il ya plusieurs façons vous pouvez aller sur le réglage de votre couleur, et ils ne comportent pas de défaut à la vitalité et de la saturation des curseurs. En fait, ceci est l'une des pires erreurs que les débutants font souvent. Ils pensent que leurs couleurs sont ternes ou éteint, et plutôt que de considérer quel est le problème; que ce soit l'exposition, les ombres et les hautes lumières, ou une couleur bizarre cast-ils manivelle juste en haut de la saturation et de l'appeler un jour. Ce que je veux vous parler dans ce chapitre est l'utilisation de courbes et niveaux, et un procédé de pompage couleur qui utilise le canal de LAB dans le menu déroulant Mode.

Tout d'abord, pour une solution rapide, je dirais de travail en deux étapes. Faites un niveau d'ajustement des niveaux d'abord, parce que, pour vous assurer que votre couleur est bien fait, vous devez vous assurer qu'elle a été prise dans le bon éclairage. Il ya toutes sortes de paramètres par défaut à choisir, disponible à droite en haut du panneau. Alors que vous pouvez faire défiler ces derniers et de les utiliser comme points de départ pour déterminer où vous voulez aller avec votre image, je ne dirais pas arrêter là. Ceci est particulièrement important parce que, peu importe où vous voulez aller créative avec votre image, vous devez avoir une couleur image équilibrée bonne, bien éclairé et de travailler à partir, sinon tout est jeté hors tension.

Donc, avant de vous déplacez un curseur, considérer ce qui est mal avec votre image. At-il des faits saillants, soufflées graves ou des ombres indésirables? Si oui, qui est l'endroit où vous avez besoin pour commencer. Déplacer les ombres curseur vers la droite va assombrir votre image globale, le curseur se déplace gris les demi-teintes de haut en bas, et en déplaçant le feux curseur vers la gauche va éclaircir l'image. Utilisez l'histogramme fourni comme un guide; Il va vous montrer où les vallées et les sommets de vos lumières et les ombres dans l'image sont. L'excellente chose de travailler sur un calque de réglage plutôt que de simplement l'accès aux niveaux du menu déroulant est que vous pouvez appliquer des masques de calque, si nécessaire, de sorte que vous ne mettez corrections lumière où vous le souhaitez. Ceci est idéal pour les situations où vous pouvez avoir une image bien exposée sauf pour les en un seul endroit embêtants. Avec le calque de réglage, vous pouvez laisser la majorité de l'image telle qu'elle est et de changer les choses que vous devez.

Les courbes sont un peu plus compliqué, mais ils fonctionnent selon le même principe. Vous verrez un histogramme qui représente les motifs lumineux dans votre image, avec une ligne graphique mobile. Vous pouvez déplacer ce à la main pour affecter vos changements, ou vous pouvez utiliser la surbrillance, les tons moyens et les outils de compte-gouttes de l'ombre de cliquer directement sur l'image et affecter de cette façon.

Une fois que vous êtes satisfait de tous vos changements d'éclairage, il est temps de regarder couleurs. Vous allez créer un calque de réglage de balance des couleurs, puis prendre un bon aperçu de votre image. Comme vous pouvez le voir, la boîte de dialogue dispose d'un ensemble de trois curseurs, le cyan et le rouge,

magenta et vert, et jaune et bleu. Réglez ces curseurs que nécessaire et de prêter attention à savoir si vous avez les faits saillants, les ombres, les tons moyens ou sélectionnés dans le menu déroulant en haut. Vous aurez à faire des corrections minute chaque fois que vous faites un changement, et assurez-vous que les trois éléments semblent couleurs équilibrée à la normale. Afin de vous assurer que vous ne serez pas avoir d'autres changements de couleur étranges sur l'impression ou l'affichage en ligne, vous devez vous assurer que votre moniteur est correctement étalonné. Une fois que vous avez votre balance de couleur normale, alors vous pouvez vous préoccuper de choses comme si oui ou non les couleurs ont besoin de plus de dynamisme, la saturation ou désaturation.

Même si tout cela peut sembler beaucoup de correction, il est en fait pas tant que ça, surtout si vous avez déjà une assez bonne image pour commencer. Rappelez-vous d'utiliser les calques de réglage plutôt que de simplement le menu déroulant seul pour une plus grande facilité si vous mess up.

Parlons d'une autre manière pour obtenir votre lumière et de couleur à la pop. Cela implique également l'utilisation de courbes, mais en liaison avec le mode de couleur de LAB. Le canal de LAB est différent parce que l'aide qu'elle affecte la luminosité de l'image à la place de la couleur. Choisissez une image aplatie, et changer le mode de LAB. Comme toujours, dupliquer votre calque de fond, parce que cela est où vous allez appliquer vos modifications. Maintenant courbes ouvertes, et encore, ceci est l'un des rares cas où vous ne voulez pas utiliser un calque de réglage, parce que l'image que vous travaillez sur les besoins de rester aplaties. Dans ce cas, parce que le canal de L contrôle la légèreté, vous ne serez pas même avoir à tirer une deuxième boîte de dialogue de travailler sur

la couleur et la lumière; cela peut se faire en une seule fois. Après avoir réglé votre L canal, sélectionnez A, qui est le magenta et le canal vert. Vert est à gauche et le magenta est juste, et que vous voulez faire glisser chaque côté dans le même nombre de places. Répétez le même processus avec la courbe B. Appliquer la courbe, puis changer le mode d'image à RVB. Ne pas aplatir la couche. Ensuite, réglez l'opacité sur la couche supérieure jusqu'à ce que vous voyez commencer l'original de fusionner avant. Réglez-le jusqu'à ce que les corrections de couleur affecte l'image autant que vous le souhaitez. Vous devriez également expérimenter avec les modes de fusion pour voir comment ils affectent votre correctif.

Chapitre 6:
Retrait arrière-plan

Il y a plusieurs façons que vous pouvez choisir de faire une suppression du fond, et de nombreuses raisons pour lesquelles vous pourriez faire. Retrait du Fond est particulièrement bon pour des choses comme des photos de produits, où vous voulez être en mesure de coller l'image du produit dans un format d'annonce. Typiquement, des photos de produits vont être le type le plus facile de suppression du fond, parce qu'ils sont généralement prises sur un fond de couleur blanche ou solide propre. Toutefois, si vous ne travaillez pas avec un coup de produit, le processus pourrait être un peu plus difficile en raison des outils de Photoshop ramasser indésirables pixels de couleur. Cependant, il peut être nettoyé. Retrait du Fond est généralement un processus rapide, sauf si il y a beaucoup de petits éléments impliqués, (comme un grand groupe de personnes ou un fond de couleur très similaire derrière un objet blanc sur blanc est difficile à séparer), mais elle a de multiples étapes.

Gardez à l'esprit que, comme avec tout dans Photoshop, vous pouvez trouver une méthode ou un didacticiel qui fonctionne mieux pour vous, et en tant que tel, je vous suggère d'expérimenter avec tous les outils qui sont utiles pour l'enlèvement de fond, y compris la sélection rapide, Baguette magique, et Lasso. Cependant, pour cette méthode, nous allons commencer avec une sélection rapide, ce qui est ma façon préférée de démarrer les choses.

Avec sélection rapide, vous aurez envie de vous assurer que la brosse de haut au sommet avec le plus est sélectionné. Cela va vous permettre de sélectionner des pixels. Dessiner vaguement avec votre souris autour du sujet. L'outil de sélection rapide va faire un très bon travail, mais il pourrait manquer certaines sections ou de petits détails que vous aurez besoin de zoomer et veillez à sélectionner. Si la brosse sélectionne trop de pixels, vous aurez envie d'ajuster votre taille de la brosse, et également sélectionner la brosse de moins, qui va vous permettre de désélectionner pixels. Il fonctionne exactement de la même manière, que frôler sur la zone que vous souhaitez supprimer. Encore une fois, vous pourriez avoir à zoomer et dézoomer pour vous assurer qu'il est bien, mais ne vous inquiétez pas pour elle trop parfait pour l'instant.

Au sommet avec les brosses est une case à cocher intitulée "Amélioration des contours". Une fois que vous sentez que votre sélection est assez bonne, cliquez sur cette case et une autre boîte de dialogue apparaîtra. Votre sélection apparaîtra isolé sur un fond blanc, et de cette façon vous pouvez vérifier pour voir comment vos propres bords sont vraiment. Je dirais cochant la case Rayon intelligente pour l'utiliser comme un point de départ, et en utilisant les curseurs pour affiner à partir de là. Vous pouvez également effacer ou ajouter à la sélection que vous voyez en utilisant la brosse et gomme outils qui apparaissent dans le coin supérieur gauche. Essayez également la case Affiner Radius. Je comprends que cela peut être un peu déroutant, tout simplement parce que lorsque vous cliquez dessus, Photoshop vous donne un avion blanc avec rien dessus. Mais, si vous remarquez, dans la section sous détection Edge, votre rayon est contrôlée par un curseur et, par défaut, et il commence toujours à zéro. Si vous déplacez le curseur, vous allez commencer à voir les bords de votre sélection apparaissent. Vous voulez garder glisser jusqu'à ce que vous avez

une assez bon aperçu et vous pouvez voir que Photoshop est ramasser tous les petits détails que vous voulez, mais assurez-vous de ne pas pousser trop loin. Si votre sélection est encore un peu brouillon, vous pourriez commencer à sélectionner des bits de fond. Un grand nombre de ces ajustements exigent avant et en arrière de regarder l'aperçu, en regardant le rayon, jouer avec vos bords et ainsi de suite. Il pourrait prendre quelques essais pour obtenir votre image exactement où vous voulez qu'il soit. Lorsque vous êtes satisfait, cliquez sur OK.

Maintenant, vous devrez sélectionner l'inverse de votre image en cliquant-droit. Quelque chose d'important à noter: ce ne sont pas la même chose que inverser votre image. Lorsque vous cliquez avec le bouton droit, un menu apparaîtra. Sélectionnez inverse, puis ajoutez un masque de calque. Le fond disparaît et votre sujet sera laissé flottant sur un calque vide. Si vous trouvez que vous avez encore des morceaux de fond qui ne vous appartiennent pas, il suffit d'utiliser la brosse moins pour supprimer plus. Vous pouvez également retourner dans la boîte de dialogue des bords affiner et faire une solution finale. Si vous préférez, à ce stade, vous pouvez également choisir de travailler directement sur le masque de calque en sélectionnant l'outil pinceau. La grande chose à propos de l'inversion pour créer un masque de calque est que si vous décidez que vous voulez que votre fond de retour, vous pouvez simplement jeter le masque de calque.

Encore une fois, il ya d'autres façons de le faire, mais essayez d'abord cette méthode. Je voudrais également ajouter que si vous rencontrez des problèmes (en raison des similitudes de couleurs) des pixels indésirables soumis se ramassa, essayez de basculer vers l'outil Baguette magique avant la fin. Avec la baguette magique,

vous pouvez définir votre tolérance et votre point d'échantillon à choisir seulement jusqu'à certaines couleurs.

Vous pouvez maintenant copier et coller ou faire glisser votre sélection sur un nouvel arrière-plan si désiré.

Chapitre 7 :
Camera RAW

Je peux ne semblent jamais à parler assez sur combien je apprécie Camera RAW. Je ne vais pas passer par toutes ses fonctions, car cela pourrait combler un autre livre entier, mais je ne veux exprimer combien il est important que vous devez toujours tirer sur vos images sous un fichier RAW et de faire la grande majorité des correctifs vous pouvez avoir besoin dans Camera Raw. Le programme peut vous aider à tirer beaucoup plus sur une image que peut avoir été possible si elle était juste un jpeg. Comme toujours, si vous avez besoin d'enregistrer votre image au format JPEG, assurez-vous que vous avez toujours enregistrer une copie de maître en format CR2, de sorte que le cas échéant, vous pouvez revenir en arrière et faire les changements nécessaires en accédant à Camera Raw via les filtres le menu.

Comme vous apprendre le programme, vous pouvez constater que vous l'aimez encore plus que Photoshop et pouvez réserver Photoshop pour les correctifs qui ne peut être fait dans la galerie de filtres.

Chapitre 8:
HDR

HDR est une de ces choses qui ressemble vraiment compliqué, mais est en réalité pas si difficile à faire. Pour commencer, vous allez avoir besoin d'au moins. La façon HDR fonctionne est d'utiliser différentes expositions afin d'être combinés et vous donner le plus d'informations dans l'image comme cela est possible. HDR signifie: High Dynamic Range Imaging. Voilà ce qui rend l'image semble si clair et net, et dans certains cas presque surréaliste. Typiquement, dans des images normales, le capteur prend une moyenne de la scène, et ainsi vous aurez certains domaines qui relèvent profondément dans l'ombre ou peut être sous-exposée. Avec HDR, cela ne se produise pas, car en combinant les images, vous avez trouvé la bonne exposition dans chaque pièce de la scène.

Ce que vous faites est de prendre l'exposition comme vous le feriez normalement pour votre sujet. Ayant déterminé que l'exposition appropriée, vous devriez aller à la fois un arrêt ci-dessus et ci-dessous un arrêt que l'un. Cela vous donnera la gamme minimum que vous devez à la fois pour votre ombre et de détail des hautes lumières. Encore une fois, cela est le minimum, et si vous souhaitez capturer encore plus les nuances de détail que je suggère d'aller deux arrêts dessus et en dessous de votre exposition de base.

Une fois que vous avez vos images, vous allez entrer dans Photoshop, et votre première impulsion peut-être d'ouvrir toutes ces images que vous venez de prendre, mais tout ce que vous devez

faire est d'aller dans Fichier > Automatisation > Fusion HDR Pro. Lorsque vous sélectionnez Fusion HDR Pro, une boîte de dialogue ouvrira où vous allez être invité à sélectionner vos fichiers. Sélectionnez tous les fichiers que vous avez pris de la scène, et cliquez sur OK. Selon que l'image est réglée sur 8-bit, 16-bit, ou en mode 32 bits, vous aurez des différentes options pour votre montage. Si elle est réglée sur 8-bit ou 16-bit, vous allez voir quelques options. Si vous êtes un apprenant visuel, je dirais de chercher aussi pour quelques images de guidage pour aller avec ces instructions.

Images 8 et 16 bits vont montrer quelques sections assez d'édition dans la boîte de dialogue. La première est une case à cocher intitulée Retirer Ghosts. Cochez cette case si vous voyez que vous avez un peu de flou géniale passe, qui est généralement causé par la caméra secouant ou étrangère déversement de lumière dans la nuit. Suivant est Edge Glow, qui, comme il semble, contrôle la quantité de lumière, ou halo, que vous avez autour de votre sujet. Vous pouvez le faire effet plus ou moins de l'image avec le curseur de rayon, et régler également la luminosité. Suivant sont vos tonalité et détail curseurs, suivis par des curseurs et des courbes qui contrôlent votre ombres, faits saillants, le dynamisme, et la saturation, tout comme avec la photo. Régler ces juste comme vous le feriez normalement, jusqu'à ce que vous êtes satisfait de l'apparence de votre photo.

Après vous avez terminé d'ajuster votre image dans son état de 8 ou 16 bits, convertir le mode 32 bits en utilisant le menu déroulant en haut de la boîte de dialogue. Lorsque vous utilisez le point blanc curseur de prévisualisation, vous ne verrez pas beaucoup de différence que vous déplacez le curseur le long. Bien HDR

fonctionne mieux comme un fichier de 32 bits, il est difficile pour les écrans d'ordinateur pour afficher toutes ces informations, de sorte que le point blanc curseur de prévisualisation est vraiment là comme un guide visuel. Les trempettes et les points de l'histogramme représentent où et comment l'information relève de la photographie.

Une fois toutes ces étapes préliminaires ont été faites, il est temps de faire un peu de tone mapping, qui est l'étape où vous allez vraiment obtenir le plus de contrôle et de la créativité de votre image. Si vous êtes en utilisant Creative Cloud, comme dans ce livre, vous avez la possibilité de faire votre cartographie de la tonalité dans Camera RAW. Assurez-vous simplement la case est cochée si vous souhaitez que l'option. Dans les anciennes versions de Photoshop, (ou tout simplement basé sur la préférence personnelle), vous pouvez tout simplement continuer à travailler dans la boîte de dialogue HDR. Vous voulez vous assurer que vous faites tout votre tone mapping avec l'image en mode 32-bit, mais chaque fois que vous êtes satisfait de votre image, l'enregistrer comme une image 8-bit ou 16-bit. Tout comme avec tout travail d'édition sur une photo régulière, ça va prendre un certain jeu autour avec vos curseurs pour obtenir votre image à exactement où vous voulez qu'il soit. Il faut aussi savoir que tant que vous avez enregistré une copie maître de votre image 32 bits, vous pouvez tonifier la carte à plusieurs reprises dans le but de créer des esthétiques différentes pour la même photo.

Dans la boîte de dialogue principale HDR, il ya également des préréglages qui donneront vos photos des looks différents. Bien que je voudrais vraiment suggèrent pas frapper un préréglage et être fait avec elle, vous pouvez certainement l'utiliser comme un point de

départ ou de voir ce que votre préférence esthétique pourrait être. Mes propres astuces personnelles pour HDR seraient sont que vous voulez l'utiliser comme un outil pour l'amélioration d'une déjà belle photo. Le point de HDR est de rendre les choses plus réel, et tout en poussant la frontière dans l'hyperréalisme peut être plutôt cool, vous ne voulez pas en faire trop ou il vont chercher incroyablement évidente.

Alternative à faire réelle HDR, vous pouvez faire quelque chose appelé HDR tonification. Cela peut être fait avec tout PNG normal, JPEG ou tout autre fichier que vous avez tiré, et vous besoin d'un seul. Pour ouvrir la boîte de dialogue, allez dans Image > Réglages > HDR Toning, et lorsque vous cliquez dessus, l'image ira à une HDR regard de l'automobile, et puis vous pouvez effectuer vos réglages. Même si cela ne vaut pas HDR, les curseurs fonctionnent de la même et il le feront dans un pincement pour l'esthétique. La boîte de dialogue propose les mêmes curseurs exactes que HDR réelle. Lorsque vous êtes satisfait, cliquez sur OK.

Peu importe la route que vous choisissez, HDR est une façon d'expérimenter avec Photoshop, avoir du plaisir, et de faire vos images ressortent.

Chapitre 9:
Qu'est-ce qu'un objet dynamique? Smart + Filtres + Batch édition

Objets intelligents peuvent être créés via le panneau Calques en cliquant à droite quand vous voulez pour les créer. Un objet dynamique vous permet d'intégrer dans votre plan image des choses comme des graphiques vectoriels ou illustration. Transformer quelque chose dans un Smart Object vous permet d'empêcher la perte de qualité d'image. Il est plus numériquement archives, en enregistrant une copie de l'information liée à l'image originale. De cette façon, les objets intelligents enregistrer ce que vous faites, beaucoup de la manière que les couches de préserver ce que vous faites. Objets intelligents sont moins d'archives que les vecteurs, en ce que lorsque vous faites tout redimensionnement, vous perdez encore la qualité d'image, mais ils sont certainement plus qu'un simple archivage travailler avec seuls pixels lisses.

Objets intelligents font aussi Transformation libre des outils plus d'archives en enregistrant tous les pixels et la transformation, de sorte que si vous avez besoin, vous pouvez revenir et faire des changements plus tard. Et si vous partagez, ou copiez et collez un objet intelligent, lorsque vous apportez une modification à une version de l'image, vous avez la possibilité de faire le changement à tous, accélérant ainsi tout le travail que vous pourriez avoir à faire. Objets intelligents peuvent également être liées, peuvent être

partagés via copie, et comprennent des filtres dynamiques non destructifs, qui peuvent être empilées et ensuite édités individuellement. Je ne l'ai jamais eu beaucoup de causes à utiliser un objet dynamique dans le passé, mais compte tenu de l'avènement de la puce Filtres ainsi je pourrais avoir à faire plus de recherche en eux et leur donner un essai.

La dernière chose que je voulais mentionner est ce qu'on appelle des modifications par lot. Édition de lot est exactement comme il sonne et vous permet de faire des changements à plusieurs images à la fois. Pour créer un lot, vous irez à la fenêtre > Action et vous créer un nouveau lot en cliquant sur l'icône de dossier en haut du menu déroulant qui apparaît. Nommez votre lot dans le dossier et puis nommez l'action en dessous. Faites descriptif relatif à quelque correctif que vous allez avoir à faire.

Qu'est-ce que Photoshop fait est enregistrements toutes les mesures que vous faites sur l'écran dans le cadre de cette action lot. De cette façon, vous ne devez effectuer toutes les actions sur une photo. Presse d'action d'arrêt lorsque vous avez terminé. Par la suite, vous serez en mesure de charger cette action et de l'appliquer au lot.

Pour appliquer l'action, allez dans Fichier > Automatisation > Batch. Sélectionnez l'action, définir la source, et de définir la destination des lots à aucun. Hit OK, et Photoshop va effectuer vos modifications de lots pour vous, ce qui devrait aider à économiser sur le temps avec des modifications similaires en provenance de la même pousse ou d'une série.

Conclusion

Comme vous nous l'espérons appris de cet article, il ya une multitude de choses qui peut être fait dans Photoshop, et des tonnes de façons de les faire. En fait, étant donné que vous utilisez les outils appropriés pour le travail et un flux de travail non destructif, il est probable que de nombreuses façons de faire les mêmes tâches que décrit ci-dessus. Dans le cadre de ce livre, je dirais aussi faire des recherches sur les types de correctifs que vous utilisez le plus, et de déterminer ce flux de travail et combinaison d'outils est le plus avantageux pour vous.

Toujours garder à l'esprit l'importance de couches pour préserver une image de maître ainsi que le suivi de toutes les modifications que vous apportez. Étiqueter tout, et si vous êtes jamais faire de nombreux changements sur une image, mettre comme des modifications dans leurs propres dossiers pour faciliter l'organisation.

Aussi garder à l'esprit que, bien que tous les correctifs qui ont été mentionnés dans ce livre sont assez faciles à saisir, ils construisent sur des principes les uns des autres et peuvent prendre un certain temps à maîtriser. Si vous vous trouvez aux prises avec les mouvements de motricité fine de certains correctifs, comme je l'ai fait dans le passé, il pourrait être une bonne idée d'investir dans un moniteur de bureau plus grand, par opposition à un ordinateur portable, et un Wacom ou autre marque de tablette pour permettre vous avez un style plus naturel de contrôle. Comprimés, nécessitent aussi pratique pour apprendre à utiliser, mais une fois que vous

maîtrisez, il est très intéressant et utile.

Et, à chaque nouvelle édition de Photoshop, assurez-vous que vous vous brossez sur les modifications et corrections ont été faites, que Adobe travaille constamment à améliorer la convivialité de leurs produits.

Photographie paysage

10 conseils essentiels pour prendre votre photographie de paysage au prochain niveau

James Carren

Table des matières:

introduction

La photographie de paysage est un métier difficile qui ressemble à s'y méprendre simple. Souvent, photographes sortent de prendre une photo, qui, à travers leurs yeux et l'objectif semble luxuriante, verdoyante, pastoral, ou autrement envoûtante, et de repartir demandent pourquoi les images sont à plat, dépourvu de vie, ou inintéressant.

Dans ce livre, je vais vous donner une multitude de techniques et astuces pour prendre des photographies de paysages et d'améliorer vos compétences contraire. Il n'a pas d'importance si vous avez pris des photos de paysage avant ou pas, je suis convaincu que quelque chose va vous aider à penser des paysages d'une manière nouvelle.

Un des points les plus importants de ce livre - que je serai réitère constamment - est que vous devez prendre l'habitude de voir. Juste parce que vous regardez autour de vous chaque jour, ne signifie pas que vous voyez. Il est une compétence qui doit être appris, mais qui est appris de manière fluide, intuitive, et par beaucoup de pratique. Voyant englobe la compréhension et de remarquer des choses telles que les conditions de lumière, la composition et la psychologie de la façon dont les couleurs affectent la sensation et le ton de votre image. La partie amusante est, qu'une fois que vous avez appris à vraiment voir, vous remarquerez que tout le monde voit différemment. Deux personnes différentes peuvent prendre une photo de la même paysage au même endroit au même moment de la journée, et ces images, même avant le traitement, seront complètement différent.

Mis à part cette capacité qui doit être poli, vous pourrez également apprendre à gérer votre appareil photo. Pour la plupart des gens, cela peut être la partie la plus intimidante sur la photographie. Je ne vais pas vous accabler avec des équations ou des explications compliquées. Cependant, il est important que vous connaissez les bases de la façon de contrôler votre appareil photo pour que vous passiez moins de temps à la fixation des photos après que vous les prenez. Il ya aussi un couple de trucs techniques qui peuvent aider vos images ressortent.

La photographie de paysage, comme toute autre chose, exige de la pratique. Je vais discuter de quelques techniques simples pour vous de prendre l'habitude de prendre des photos chaque jour. Enfin, je vais parler de post-traitement, et comment vous pouvez l'utiliser, en combinaison avec votre façon unique de voir, de manipuler ce que votre spectateur voit et ressent.

Chapitre 1:
Qu'est-ce qu'un paysage?

Lorsque vous effectuez une recherche Google le mot paysage, voici la définition que vous obtenez: toutes les caractéristiques visibles d'une zone de campagne ou la terre, souvent considérés en fonction de leur attrait esthétique.

Très généralement, cela vaut aussi pour l'art de la photographie de paysage lui-même. En substance, une image de la terre est un paysage. Dans la photographie contemporaine, cependant, il ya une multitude de techniques différentes et des styles qui peuvent être considérés comme un paysage. La règle d'or dans mon esprit est, tant qu'il a une ligne d'horizon, il est un paysage. Même avec cette règle, cependant, il ya quelques types de photographies hésiter entre ce qui est considéré le paysage et ce qui est considéré abstrait. Des choses comme cela pourraient inclure un tir détaillée d'une fleur ou un morceau d'écorce, ou une image du ciel ou de la mer dans lequel aucune ligne d'horizon peut être vu. Ces types de photos peuvent souvent être inclus dans des portefeuilles avec le paysage, en raison de la frontière floue entre genres.

Cela dit, nous allons mettre l'accent sur les types les plus courants de la photographie de paysage. Tout d'abord, nous allons aborder format paysage. Comme la plupart d'entre vous le savent, cela est lorsque la photo est prise et / ou affiché horizontalement, ce qui est logique en raison de la ligne d'horizon. La plupart des photographies de paysages ne lire de cette façon, mais ils ne

doivent pas.

Paysages ont tous ne pas être scènes oniriques et pastorales, soit. Ils peuvent être dramatiques et se concentrer sur le temps, comme les superbes photographies prises de violents orages et les tornades. Ils ne doivent pas nécessairement être dépourvu de bâtiments, soit; paysages sont là pour être prises, peu importe où vous vivez. Plus précisément, un paysage avec de nombreux bâtiments est connu comme un paysage urbain, ou la ville.

Si vous êtes un photographe qui bénéficie généralement la prise de portraits, et cela est une incursion dans un tout nouveau monde pour vous, essayez de prendre des images de personnes dans les paysages. Avec cette méthode, les gens ne sont pas l'objet, mais ils peuvent fournir un bon sens de l'échelle ou de la présence humaine à l'image. Si vous choisissez, par exemple, de rendre les gens dans le paysage incroyablement minuscule, il peut servir à souligner la grande stature de quelque chose de naturel, que ce soit un séquoia géant ou une vague imposante.

Dans le genre de la peinture de paysage, il ya trois catégories principales. Ceux-ci appliquent à la photographie de paysage ainsi. Ils sont Réalisme (ou modernisme), l'impressionnisme (ou pictorialisme), et abstraction.

Le réalisme est exactement ce que cela ressemble. Vous prenez une photo de ce qui est en face de vous, et puis quand vous traitez, vous le faites ressemble autant que possible la réalité. Cela comprend des choses comme correspondant à la balance des blancs à la façon dont il avait l'air extérieur, et faire en sorte que la couleur était aussi proche de vrai comme vous pourriez l'obtenir. Vraiment, je pense

que cette méthode de prise de vue ne permet pas beaucoup de place pour l'expression au-delà de choix de la composition.

Photos tels que ceux-ci apportent le groupe moderniste f / 64 à l'esprit. Une leçon d'histoire de photo rapide: f / 64 était un groupe formé par le photographe Alfred Stieglitz, comme un compteur au mouvement pictorialiste, dont je vais discuter avec la catégorie de l'impressionnisme. Un énoncé de mission succincte donnée par membre Edward Weston lit, "L'appareil doit être utilisé pour un enregistrement de la vie, pour rendre la substance même et la quintessence de la chose elle-même, que ce soit en acier poli ou chair palpitante." La raison pour laquelle le groupe était appelé f / 64 a été parce qu'ils ont souvent choisi de photographier à l'aide que f / arrêt, ce qui est le plus bas, et qui donne le plus de netteté à une image. Si vous choisissez de prendre l'approche du réalisme (ou modernisme) lors de la prise paysage, vous peuvent vouloir essayer le tir à ce f / arrêt.

Impressionnisme est la force d'opposition au pictorialisme, comme la plupart des modernistes seraient d'accord. Ce style de paysage est plus sur l'atmosphère ou le drame dans une image; il est à propos de l'émotion et de l'intention. Où modernisme / Le réalisme est de capturer une image documentaire qui est vrai à la vie, pictorialisme / impressionnisme est, une entreprise d'art plus artisanales-fine. Même aujourd'hui, je me risquerais à dire que la majorité des images de paysages populaires sont impressionniste. La raison de ces sortes d'images sont tellement aimés parce qu'ils comptent sur l'atmosphère ainsi que l'artisanat.

L'atmosphère est tout autour de nous, et alors que nous ne pouvons pas le remarquer dans la vie quotidienne, il a un impact énorme sur

notre perception d'une photographie. L'atmosphère est à la fois littéralement le poids et la présence de l'air dans une photographie et l'impression qu'elle nous laisse. Le poids Je me réfère à dénote notre capacité spatiale pour détecter la profondeur, ou la présence de premier plan, un terrain d'entente, et le fond. Atmosphères différentes, comme un jour clair ensoleillé par rapport à une journée avec une forte nébulosité affectent notre capacité à voir ces différentes zones spatiales. Avec ces différences de vision, nous sommes également affectés psychologiquement. Ceci, en conjonction avec la couleur, affecte la façon dont nous nous sentons d'une photo.

Ambiance dans le paysage a toujours une couleur ou se sentir à lui, ce qui peut faire toute la différence à notre perception. Si, par exemple, une image est composée de riches rouges et or, il peut transmettre un sentiment de gloire ou de pouvoir. Si elle penche plus vers le rouge que l'or, il peut se sentir plus menaçant. Un calme, photo contemplative, en revanche, peut être composé de légumes verts relaxants et bleus. Et une image qui est d'humeur changeante, avec un contraste élevé de noir et blanc, ou qui est lourd, avec des violets et bleus sombres, peut transmettre une atmosphère troublée.

Perception atmosphérique peut également être affectée par l'utilisation de mise au point sélective, profondeur de champ, et la composition, tout ce dont je vais parler à la fois en termes techniques et esthétiques dans le chapitre 5. Par exemple, si vous avez une image avec une atmosphère brumeuse lourde, et que vous choisissez de le tirer à une faible profondeur de champ, vous pouvez soit créer un endroit aéré, sensation onirique, ou une humeur oppressive de film d'horreur, en fonction de votre choix de couleur.

Je vais aussi discuter davantage dans un chapitre ultérieur.

Le second attribut de l'impressionnisme / Pictorialsm qui le différencie des Réalisme / modernisme est le métier. Par métier, je veux dire le niveau de soins et de choix de la technique qui va dans l'impression finale de la photo. Cela ne veut pas dire que réalistes, des photos documentaires ne sont pas bien faites. Cela veut simplement dire qu'ils sont très simples, tandis que pictorialisme permet plus de liberté d'expression dans l'impression. Cela inclut des choses comme esquivant et brûlant pour effet artistique, en utilisant un papier spécial, ou en utilisant une technique d'impression par procédé alternatif.

Le troisième type de travaux d'aménagement paysager, aussi brièvement discuté ci-dessus, est abstraite. Abstraction exige le paysage visible pour être réduite à des formes et des couleurs d'interprétation. L'impact émotionnel de l'image est considéré comme beaucoup plus important que le contenu réel, physique de l'image. Comment Stieglitz aurait frémi!

Ces types d'images peuvent être intentionnellement peu profonde ou floue, un mécanisme simple, ou peuvent se déplacer plus loin vers le sentiment de la peinture en ayant le ciel, la mer, ou de l'herbe de remplir toute la trame. Bien que ces images peuvent avoir une ligne d'horizon, ils ne sont pas requis pour. Ceux sans un tel peut être un peu déconcertant et, dans mon esprit, tout à fait intéressant.

Maintenant que vous savez un peu plus sur l'histoire de la photographie de paysage et toutes ses variétés, nous allons commencer à faire des photos!

Chapitre 2:
Comprendre vos Paramètres de la caméra

Ceci est le chapitre le plus technique de ce livre. Je l'ai essayé de le rendre aussi simple et non-intimidant que possible.

Apprendre à contrôler votre appareil photo peut être difficile à saisir au premier abord, mais avec la pratique et une compréhension sous-jacente de la façon dont votre appareil fonctionne, il sera plus facile de prendre de bonnes photos. Non seulement cela, mais vous trouverez également que votre capacité à prendre systématiquement des photos bien exposées améliore.

Si vous tirez numériquement, vous demandez peut-être pourquoi cela est important. Si une photo est pas correctement exposée, vous pouvez simplement le supprimer et essayez à nouveau, non? Mieux encore, vous pouvez le fixer dans Photoshop! Bien que ces deux affirmations sont techniquement vrai, ce ne sont pas les bonnes habitudes à développer. Pensez-y comme ça: si vous passez tout votre temps la suppression des photos et déconner sans but avec les réglages pour essayer d'obtenir le look que vous voulez, vous obtiendrez seulement frustré. Vous courez le risque de perdre une bonne lumière, surtout pendant l'heure d'or (nous allons discuter de ce terme dans le chapitre suivant) et vous pouvez même abandonner. Si vous savez exactement comment obtenir ce que vous voulez, cependant, vous passerez plus de temps de prendre de bonnes photos. Ceci, à son tour, conduit à des images plus

souhaitables sans que beaucoup de réflexion.

Si vous pensez toujours que vous aurez juste corriger vos photos plus tard, vous pourriez être surpris de constater qu'il ne peut même pas être possible. Photographes débutants pensent souvent de Photoshop comme un fourre-tout magique d'erreurs. Parfois, cependant, les photos sont tout simplement trop techniquement incorrect pour être sauvé. Vous pourriez passer des heures à travailler sur un problème qui aurait pu être corrigée lors de la prise initiale en quelques secondes. En outre, après avoir passé toutes ces heures à corriger, vous pouvez constater que la photo ressemble maintenant trop faux pour être utilisable. La meilleure façon de faire un bon paysage est de prendre une bonne image dès le début, qui peut ensuite être amélioré, plutôt que sauvé, par Photoshop.

Tout d'abord, vous devez vous assurer de tirer toujours au format RAW. Si vous ne tirez pas avec Canon, vous pouvez avoir le choix de tirer en DNG, qui est aussi un format de fichier RAW. Les fichiers RAW enregistrent le plus d'informations, vous permettant d'effectuer des modifications les plus efficaces et tirer le meilleur parti de vos photos. En outre, je tiens à mentionner que, lorsque vous avez terminé d'éditer, vous pouvez enregistrer vos images au format JPEG, qui sont petites et bon pour des choses comme les prévisualisations et l'utilisation du Web. Cependant, vous ne devriez jamais simplement enregistrer au format JPEG. Si vous avez besoin de faire une édition ultérieure ou de grands tirages, vous aurez envie d'avoir les fichiers RAW disponibles pour vous en raison de leur qualité supérieure. À tout le moins, de convertir vos fichiers RAW en DNG ou le format TIF similaire, qui sont tous deux plus petits, mais encore contenir une plus grande quantité d'informations.

La deuxième chose que je veux aborder est les réglages automatiques de votre appareil photo. La plupart des appareils de nos jours font un bon travail d'obtenir une exposition correcte, mais le problème avec, l'exposition qui est juste "correct" est rarement ce que vous voulez vraiment. Si vous n'êtes pas déjà familier avec la façon dont les caméras travail, je recommande d'utiliser vos réglages automatiques comme point de départ, puis doser pour votre point focal. Une autre méthode est de mètres pour un gris moyen, puis ajuster votre exposition à quelque chose de plus approprié pour votre sujet.

Comme vous apprendre à contrôler votre appareil photo, il vous servir à mémoriser la commune f / arrêts et des vitesses d'obturation. Les appareils photo numériques incluent souvent des étapes et demi, qui peut devenir source de confusion en essayant de comprendre l'exposition correcte. En outre, d'apprendre autant que possible sur des expositions équivalentes. Ce sont des combinaisons différentes de l'ouverture et la vitesse d'obturation qui fourniront la même exposition (ou quantité de lumière entrant dans l'objectif), mais avec différentes profondeurs de champ et la quantité (ou son absence) de flou de mouvement.

Une fois que vous avez expérimenté avec votre appareil photo et a établi une base de expositions équivalentes, vous serez en mesure d'utiliser les touches AV et TV sur votre appareil photo. Ceux-ci représentent ouverture et priorité vitesse, respectivement, et vous permettent de définir la valeur de celui que vous avez sélectionné. La caméra puis mètres l'autre valeur pour vous donner une exposition appropriée. En utilisant les touches AV et de télévision peut être un bon milieu à devenir capable d'utiliser correctement les réglages manuels.

Une bonne façon de parvenir à une image avec beaucoup de mouvement sélective implique un trépied et un peu de maths. Réglez votre appareil photo et sélectionnez une vitesse d'obturation très lente, comme f / 30, couplé avec un f correspondant / arrêter pour une bonne exposition. (Souvent, le compteur de votre appareil sera plus que compenser pour vous, et vous aurez envie d'arrêter vers le bas, ou à proximité d'un à deux arrêts - qui rend le nombre f / stop plus grand - pour éviter la surexposition). La bonne chose à propos de la photographie numérique est que vous pouvez mettre votre appareil en mode manuel à expérimenter avec cette technique et de voir les résultats immédiatement. Vous pouvez également voir immédiatement les résultats de bracketing, qui est une technique impliquant diverses expositions de la même image. Cela peut être une bonne course de pratique si vous avez l'intention de photographier en faible lumière sur le film. Vous voulez juste vous assurer que l'ISO (ASA) de votre appareil photo numérique est réglé à la même norme ISO que le film que vous allez utiliser.

Si vous voulez une exposition encore plus longtemps que votre appareil le permet, il ya un bouton pour cela. Eh bien, deux en fait. Le réglage de l'ampoule (B) est utilisé en appuyant jusqu'à ce que le temps d'exposition souhaitée est écoulé, puis il est libéré. Le (T) réglage de l'heure est utilisé de manière similaire, sauf qu'il est pressé une fois pour ouvrir, puis l'obturateur reste ouvert jusqu'à ce qu'il soit de nouveau appuyé. Cela peut être particulièrement utile pour les situations où vous ne voulez pas de se lever et tenir un bouton, comme pour les expositions qui durent trente minutes ou plus.

Pour faire une exposition rapide qui figer le mouvement dans l'action, vous aurez besoin d'une vitesse d'obturation rapide. Comme

avec tout autre type d'exposition, bien qu'il existe des lignes directrices, vous aurez à jouer avec votre appareil photo pour trouver les meilleurs réglages pour vos besoins. En outre, plus le mouvement, plus vite votre vitesse d'obturation devra être en ordre de "geler" il.

Je veux vous mettre en garde sur l'utilisation de très hauts ISOs. En photographie analogique, l'ISO est ce que dit la caméra la sensibilité du film est. En fait, plus la vitesse du film, plus elle est sensible à la lumière. Le réglage ISO sur un appareil photo numérique fonctionne sur le même principe. Vous dites la caméra pour adapter à une sensibilité différente. Sur les nouveaux appareils photo numériques, les ISOs peut dépasser 3200 et de produire encore une très bonne photographie de qualité. Cependant, si vous avez un appareil photo plus âgé ou photographiez avec le film, sensibilités ISO plus élevées peuvent provoquer des photos qui traversent la frontière entre granuleuse et bruyant. Alors que le grain évidente peut être un choix esthétique consciente, le bruit ne l'est jamais. Ne pas par défaut de démarrage de votre ISO simplement parce qu'il est plus facile que de déterminer la combinaison appropriée d'ouverture et la vitesse d'obturation

Chapitre 3:
Trouver Beautiful Light et pourquoi vous devriez tirer dans tous les types de Météo

Je vais vous dire un secret: la seule chose que vous avez vraiment besoin de savoir pour faire un bon paysage est comment trouver belle lumière. Si vous avez une belle lumière et une bonne ambiance, la photo sera magnifique. Vous avez simplement à être à la recherche autour de vous - voir - à tout moment.

Vous pouvez travailler dans beaucoup de différentes qualités de lumière, et aucun d'entre eux avez tort. Certaines personnes peuvent être en désaccord, citant que la lumière à midi est terrible pour des photographies, par exemple, mais nous allons aborder plus tard.

Si vous êtes juste de commencer à tirer paysage, ma première suggestion serait de faire usage de l'heure d'or. L'heure d'or qui se passe réellement deux fois par jour, le matin après le lever du soleil et le soir juste avant le crépuscule. (Il ya une raison tant de gens comme lever et de coucher les photos!) L'heure d'or est aussi beaucoup plus intéressant quand vue sur un paysage. La lumière est absolument rayonnante, et parce que le soleil est pas directement au-dessus, il ne chasse les ombres. Ombres douces sont incroyablement agréable parce qu'ils adoucissent l'atmosphère, et la lumière apparaît beaucoup plus même qu'à d'autres moments de la journée. Tout brille et peut être vu avec beaucoup de détails et de

clarté.

Bien que les deux lever et le coucher produisent un effet semblable, ils sont différents les uns des autres. Cette différence peut être à peine perceptible, mais néanmoins, il est présent. Au lever du soleil, la lumière est plus propre et pâle, avec des couleurs plus légères telles que des jaunes, des rouges, des roses et. Reds ont également tendance à être plus forte au lever du soleil. Au coucher du soleil, à l'inverse, la lumière se fane plus vite, et les résultats dans les violets et les oranges vibrantes riches. La différence est légère, mais si vous sortez et tirez sur les deux heures de la journée, vous découvrirez bientôt ce moment que vous préférez.

Un autre type de lumière qui est vraiment génial pour tout photographe est celui d'un jour couvert. Beaucoup de gens ne croient pas cela parce que parce que le temps est couvert n'a pas les belles formations nuageuses qui sont si communs et aimé dans des photos de paysage. Mais comme avec l'heure d'or, la lumière est idéal pour la photographie. Ceci est parce que les rayons du soleil se disperse à travers les nuages, jetant même la lumière sur tout. Votre photo sera libre d'ombres.

Si vous voulez une image avec cette lumière douce et nuages impressionnants, il existe deux méthodes pour y parvenir. La première consiste à tirer sur le paysage lui-même à la lumière couvert, puis de revenir un autre jour pour photographier les nuages. Ceci, bien sûr, il faudra compositing les deux images ensemble. Ou, si la journée a un ciel parfait, mais serait autrement trop lumineux, vous pouvez utiliser un filtre de densité neutre pour réduire la quantité de lumière entrant dans votre objectif. Ce ne sera pas affecter vos ombres, mais il aidera la luminosité de

contrôle. D'autres filtres, tels que rouge qui a un faible contraste, peuvent être utilisés pour obtenir des effets différents, dont il sera question plus loin.

Votre temps pour la photographie de paysage ne se limite pas à lever / coucher et couvert jours, cependant. Tir milieu de la matinée est encore généralement admise par la plupart des photographes, mais vous devez être prudent si vous allez pour un look qui a besoin de lumière lisse. Comme le jour se rapproche de midi, les ombres vont croître plus sévère. Ceci est parce que, comme le soleil devient plus élevé, les ombres deviennent plus courts et plus sombre. La lumière vient directement au-dessus, et avec rien à diffuser sur les côtés, des ombres peut regarder en noir et peu flatteuse. L'après-midi avance, la lumière devient de mieux en mieux à nouveau, semblable à la façon dont il était en milieu de matinée. Il est toujours pas aussi bon que l'heure d'or, mais il vaut mieux. La raison de l'heure d'or est si agréable parce que les ombres sont longues, et donc, de mieux couvrir le paysage, diffusion de la lumière. L'exception à cette règle, encore une fois, est une journée nuageuse, qui vous donnera même la lumière tant que la couverture nuageuse reste.

Malgré le fait que les ombres sont dures et peuvent être peu flatteuse à midi, il est encore une heure valide de la journée à tirer si vous savez comment le faire fonctionner à votre avantage. Si vous arrivez à comme les ombres, les utiliser. Beaucoup de gens peuvent vous dire qu'il est techniquement faux, mais cela ne signifie pas que vous ne pouvez pas créer un grand, photo dramatique. Faites un peu de jeu et à faire les ombres travaillent pour vous. Vous pouvez le faire, par exemple, par le tir d'une direction qui les amène à faire des motifs intéressants sur le sujet, en utilisant ainsi la lumière pour

créer un paysage abstrait.

D'autre part, si vous avez besoin de tirer à midi parce que vous avez pas d'autres options, profiter de l'ombre pour contrôler votre lumière. Vous pouvez utiliser l'ombre naturelle, ou créer votre propre. Souvent, la lumière tombant à travers l'ombre pommelé peut fournir intéressants, beaux modèles, surtout si vous êtes intéressés par les études légères et abstractions. Pour créer plus de même teinte qui sera sans rappeler une journée nuageuse, vous pouvez utiliser un parapluie, monté sur l'appareil photo, pour diffuser la lumière.

Si vous n'êtes pas si minimaliste avec vos photos, vous pouvez également opter pour apporter des lumières ainsi que des parapluies, aussi longtemps que vous avez une source d'électricité. En plaçant une lumière sur le côté de votre sujet, tout comme dans le portrait à la photographie, vous créez un remplissage pour votre sujet. Cette technique, cependant, ne peut généralement être utilisé sur une petite échelle, parce que la plupart d'entre nous ne disposent pas des ressources pour éclairer une scène énorme. (Pour ce faire, vous aurez besoin du budget et de l'équipement d'un ensemble, ou des photos de Gregory Crewdson film.) Cela signifie que les sujets que vous pourriez la lumière avec cette technique devraient être relativement faible. Ce serait bien travailler, puis, pour photographier des choses comme des fleurs ou d'autres détails de la plante.

Tir de nuit est tout à fait une bête différente. Votre plus grand ennemi quand il vient à obtenir un bon paysage de nuit est une caméra secouant. Avec toute sorte de paysage, à moins que vous filmez sur une haute f / arrêt avec une vitesse d'obturation rapide

correspondante (comme corrélée à une exposition correcte, bien sûr), vous aurez envie d'utiliser un trépied. Par une journée ensoleillée, vous pouvez probablement vous en sortir avec f / 8 et un 60e d'une seconde exposition sans être trop surexposée, mais je ne recommanderais pas de tir plus ouvert ou plus lente que celle sans trépied. Alors bien sûr, la nuit, un trépied est indispensable. Sinon, vous vous retrouverez avec des images qui sont à peine déchiffrable, durement touchés par la combinaison d'une faible lumière et le flou de bougé. Comme vous le savez à partir du chapitre précédent, vous pouvez contrôler l'exposition d'une image de nuit en utilisant soit le réglage de nuit sur votre appareil photo (qui peut être un bon point de départ, mais je ne recommanderais pas arrêter là), ou en utilisant une combinaison d'emploi de l'ISO, la vitesse d'obturation et l'ouverture.

Outre l'utilisation d'une plus grande ouverture et / ou la vitesse d'obturation lente, une autre bonne technique consiste à utiliser la lumière qui est disponible pour vous. Utilisez la lueur des réverbères ou des fenêtres à votre avantage. Tir détail est également une bonne approche. Souvent, les zones de détail, telles que les côtés des bâtiments, seront éclairées plus de toute la façade. Et quand vous zoomez, vous laissant plus de lumière, qui, dans ce cas, est bonne.

Comme dans le chapitre précédent, je veux mettre en garde contre la tentation de simplement votre ISO prise de vue nocturne. Bien que ce soit une solution rapide, le grain peut rapidement cesser d'être le grain et de devenir le bruit, ce qui est gênant et difficile à enlever, surtout en couleur.

Maintenant, vous savez la meilleure façon de tirer dans toutes les

conditions d'éclairage. Si vous êtes nouveau dans le genre du paysage, ou si vous avez juste besoin d'un rappel, je ne serais pas suggérons de commencer par la photographie de nuit. Au lieu de cela, apprendre à contrôler votre appareil photo dans le genre lumière de l'heure d'or, puis évoluer vers des techniques compliquées que d'augmenter vos compétences.

Autre que des types de lumière, vous devriez également considérer la prise de vue par tous les temps. Selon le type de temps impliqué, vous pouvez avoir besoin de prendre certaines précautions, notamment en ce qui concerne la sécurité personnelle. Toutefois, si vous voulez juste essayer le tir sous la pluie, allez-y! Il ya toutes sortes de couvertures de caméra étanche vendus par les concessionnaires de bonne réputation de la photographie accessoires. Si vous ne disposez pas de l'argent à investir dans quelque chose comme ça pour le moment, un sac en plastique transparent travaillera dans un pincement. Dans ce cas, je ne recommanderais pas rester dehors trop longtemps. Je ne suggère, cependant, portant toujours un revêtement protecteur de quelque sorte dans toutes les conditions, au cas où il commence à pleuvoir ou de la neige.

Maintenant que la plupart des choses technique a été discuté, la majorité des chapitres restants se concentrera sur pourquoi nous faisons les photos que nous faisons et de la façon de faire les photos que nous voulons.

Chapitre 4:
L'importance de la composition et autres éléments de conception

Comme avec tout autre art ou concept, vous devez considérer les éléments de la conception et principlsprinciples lors de la composition de vos images de paysages. Ce sont toutes les choses que vous connaissez déjà, mais un rappel ne peut pas nuire.

Les éléments de conception sont: la ligne, la forme, la direction, la couleur, la taille, la texture et la valeur. Les principes de la conception sont: l'équilibre, la gradation, la répétition, l'harmonie, le contraste, la domination, et de l'unité. Tous ces aspects sont réunis pour former ce qui est désigné en tant que composition. Composition est non seulement ce que le sujet de votre paysage est comme un arbre dans un champ, mais aussi la façon dont il est disposé. Est l'arbre sur le terrain par lui-même, ou est-il entouré d'une répétition de vie d'autres plantes? Est-il en plein milieu de la trame, ou est-il d'un côté? Est-ce qu'il semble être au-dessus ou en dessous de la ligne d'horizon perçu? Toutes ces considérations vont modifier la façon dont un spectateur interprète votre photo. Lorsque vous êtes sur le point de prendre une photo, demandez-vous lequel de ces principes de conception qui vous attire.

Un des meilleurs principes de penser à une quelconque composition est en ligne. Utilisez les lignes naturelles et les formes d'une scène

pour guider l'œil du spectateur à travers l'image. Essayez de ne pas laisser lignes dans l'image conduisent hors du plan de l'image, à moins qu'il ne sert à transporter séquentiellement des yeux à travers la série dans son ensemble. Il est beaucoup plus intéressant à utiliser en ligne pour vous déplacer dans l'image, menant peut-être au point focal ou sujet principal.

Quand je parle d'une ligne dans ce contexte, il peut être tout ce qui est dans la scène. Vignes, les branches, les rivières et la boucle de mousse sur une vague ne sont que quelques exemples. Étroitement liée à la ligne est la forme, qui est aussi quelque chose à surveiller. Si les branches d'un arbre de la courbe pour créer un coeur, qui pourrait être quelque chose d'intéressant à regarder. Formes se produisent également dans vaste répétition dans la nature, tels que la forme des feuilles. Regardez pour les pauses intéressantes dans les modèles, ou peut-être à le motif comme une image prise dans son propre droit.

Quand je parle de l'harmonie, ce que je veux dire est de savoir comment l'image circule et travaille ensemble. Celui-ci incorpore tout, de la liste des éléments et des principes ci-dessus. Demandez-vous si votre palette de couleurs est similaire ou non, si l'arrangement de votre image est pondérée ou parfaitement équilibré. Tout cela contribue à l'harmonie.

Avant que vous pouvez briser les règles de composition, vous devez les suivre afin que vous sachiez comment, pourquoi, et quand les briser. La meilleure façon de vérifier l'équilibre général de votre image est d'utiliser la règle des tiers. Lors de la prise d'une image, la plupart des débutants peuvent se sentir la nécessité de mettre le droit de sujet au milieu du cadre. Cependant, la plupart du temps

cette régularité est trop sévère équilibrée, et pour que l'œil de bouger naturellement autour de l'image, le sujet ne peut pas être le point mort. (Il ya, bien sûr, des exceptions à cette règle. Disons que vous avez un arbre avec quelques intéressantes, voûte, branches noueuses. Placer le tronc au milieu et en laissant les branches de circuler hors de façon erratique peut rendre l'image juste à côté de centre assez pour cela fonctionne.)

Pour voir si votre image est suivant la règle, prendre une photo, et le diviser en tiers horizontalement, puis de nouveau à la verticale. Il est vraiment facile à faire dans Photoshop ... juste aller dans Affichage > Nouveau Guide, et placez les lignes à des intervalles égaux. Si votre image suit la règle, vous trouverez que les points focaux (les parties les plus intéressantes et dynamiques de l'image) vont tomber le long d'un intersections des lignes.

Pour jouer avec la règle, essayez de déplacer votre point focal d'un côté extrême, ou vers le haut ou le bas. Alternativement, vous pouvez laisser le point focal où il est, et ensuite déplacer la caméra vers le haut ou vers le bas, ce qui modifie la position de la ligne d'horizon. Tout comme une ligne d'horizon change dans la vie réelle que nous nous dirigeons ou sauter ou monter une côte, vous pouvez créer de l'intérêt ou même profondeur en déplaçant la ligne d'horizon haut ou le bas. Cette technique est utile pour éliminer les parties ennuyeuses d'un paysage ... Qui a dit que le paysage doit avoir un ciel? Pourquoi la terre ne doivent être la partie principale de la photo, si ce qui est vraiment frappant est le ciel? Jouez dans des situations différentes de comprendre ce qui fonctionne le mieux.

Je sais que je l'ai parlé de la couleur et la lumière avant, et je le ferai encore dans les parties de l'édition de ce livre, mais je pense

qu'il est important de noter que la puissance des deux ne doit pas être sous-estimée. Les deux couleurs et de lumière servent des fonctions autres que ce qu'ils sont; la couleur et la lumière peuvent fournir l'équilibre, la direction, l'unité, et la ligne de l'œil à suivre. Couleur et la lumière sont le pouvoir et font souvent la première impression, le plus immédiat sur votre auditoire. Couleur saturée dénote un état d'esprit différent de celui désaturé, et des couleurs plus sombres nous faire sentir différemment de ceux qui sont légers.

Il existe également divers programmes utiles de couleur (règles de réflexion sur la couleur plutôt que des couleurs spécifiques) qui peuvent être utilisés pour influencer les émotions d'un spectateur. Et avant que vous pensez que vous ne pouvez pas contrôler la couleur d'un paysage - Oui, vous pouvez. Tout ce qu'il faut est de savoir ce que vous cherchez, puis en choisissant comment le manipuler.

Voici les quatre principaux types de couleurs: monochromatiques, complémentaires, analogues, et fendues complémentaire.

Contrairement à la croyance populaire, monochromatique ne signifie pas noir et blanc, même si un schéma de couleurs monochromatiques pourrait être les écarts de gris qui se situent entre noir et blanc. Cela signifie simplement une couleur. Si vous deviez prendre une photo de la texture de certains feuillage par exemple, ce serait une image monochrome. L'image est tous les tons de vert, mais différentes de vert.

Suivant est analogue, et que tout cela signifie est que les couleurs se trouvent à côté de l'autre sur la roue des couleurs. Une palette de couleurs composée de verts et de bleus et bleu-verts pourrait être

classé comme analogue. Un paysage marin serait une telle photographie. Une image de pourpre, fuchsia et fleurs rouges est également analogue.

Complémentaire pourrait être le système le plus facile de la couleur pour trouver pur dans la nature. Complémentaire se réfère simplement à des couleurs qui opposent l'autre sur la roue des couleurs. Poinsettias et les roses rouges viennent avec une palette de couleurs naturelles complémentaire.

La dernière et la plus compliquée schéma est divisé complémentaire. Il fonctionne sous le même principe que le régime complémentaire. Vous choisissez une couleur, dites par exemple, vert. En traversant la roue des couleurs, son complément est rouge. Au lieu de simplement en utilisant le rouge, cependant, vous souhaitez également utiliser les couleurs adjacentes, qui sont orange et violet. Ces quatre couleurs et leurs variations serait admissible en conformité avec le régime.

Maintenant que vous savez comment repérer ces régimes, vous pouvez prendre des décisions éclairées sur les couleurs de premier plan dans vos paysages.

La lumière est aussi un outil utile, en ce qu'elle peut transformer l'ambiance de quelque chose qui peut avoir les couleurs d'une humeur adverse. Si vous deviez aller à un carnaval, par exemple, où toutes les couleurs sont gaies, vous pouvez choisir de le photographier à un moment de la journée qui fournirait l'ombre profonde, créant ainsi une sensation de plus sinistre.

Les éléments et les principes de conception, comme indiqué ci-dessus, sont vos outils. Sans eux, vous avez un aperçu au lieu d'une œuvre d'art.

Chapitre 5:
Ne pas avoir peur! - Outils et Conditions pour une belle photographie

Maintenant que vous savez ces techniques pour faire une photographie impressionnante de paysage, vous aurez probablement envie de sortir et de tirer! Après tout, vous avez un appareil photo et un trépied. Et tout cela est bel et bon, il ya un peu plus de choses que vous aurez besoin avant de commencer.

Quand je vais à la chasse, je porte toujours une petite gamme d'outils avec moi, à la fois réelle et photographique.

En ce qui concerne les outils photographiques, en plus d'un trépied, vous pourriez aussi envisager de mener des choses comme des pinces, un réflecteur, drapeaux noir et blanc, un posemètre, filtres, et un parapluie. Vous savez déjà que le parapluie est pour diffuser la lumière, mais des réflecteurs et des drapeaux peut être pratique pour rebondir la lumière vers ou loin d'un sujet. Ceux-ci ne sont pas aussi important, cependant, que des pinces, un mètre, et les filtres. Pinces sont juste bon d'avoir au cas où il obtient venteux ou si vous devez tenir quelque chose qui se déplace et / ou lourde. Un photomètre est bon d'avoir pour double contrôle votre entourage et vous assurer que votre appareil est correctement dosage.

Si vous ne pouvez pas vous permettre une bonne mesure de la

lumière (ce qui est compréhensible - ils sont chers!) Vous avez deux options. Soit rechercher et imprimer une feuille d'exposition équivalent, ou télécharger une application pour votre téléphone intelligent. Je trouve, cependant, que la plupart des applications sont tout à fait inexact. Celui que je recommande est appelé sténopé Assist, qui coûte environ deux dollars, comme il est assez précis et ne coûte pas les centaines, voire des milliers de dollars d'un mètre de lumière adéquate serait.

L'outil suivant vous devriez porter est un ensemble de filtres. Il est très important d'avoir au moins un paquet de base de ces autour de prendre sur les pousses. Packs de filtres (ou gels) varient, mais comprennent habituellement les couleurs rouge, vert, jaune et bleu. Un filtre de densité neutre est également bon d'avoir. Et tandis que vous pouvez les acheter en fonction de votre objectif, je trouve qu'il est tout aussi facile d'avoir quelqu'un de tenir l'un en face de la lentille.

Filtres fixer une variété de questions techniques de sorte que vous aurez pas à corriger pour eux dans Photoshop (si, certes, une couche de filtre dans Photoshop permettra de résoudre certains problèmes.) Gels rouges aident à fixer un faible contraste et seront également assombrir l'image. Cela peut aider à apporter ces satanés ciel nuageux. Jaune assombrit votre image, vert éclaircit autres choses vertes (utile si votre feuillage est dans l'ombre et commence à bloquer), et bleu ciel allège et réduit le contraste. Les filtres fonctionnent via couleurs complémentaires, comme nous avons discuté dans le chapitre précédent. Un filtre éclaircit quelque couleur qu'il soit, et assombrit le complément. Ceci est la meilleure façon de se rappeler ce que chacun fait. Voilà pourquoi les filtres rouges sont si bons pour le paysage: ils amplifient les greens. Pour

voir cet effet pour vous-même, essayez-le dans Photoshop. Filtres de couleurs fonctionnent mieux sur les images en noir et blanc.

Les filtres de densité neutre réduisent la quantité de lumière entrant dans l'objectif et sont généralement grisâtre. Ils peuvent réduire l'éblouissement d'une sur-fond lumineux, et peut également être utilisé pour le flou de mouvement d'une image tout en conservant une bonne exposition. Si vous ne gardez tous les autres filtres dans votre sac, gardez un rouge et un de densité neutre.

En dehors de vos outils photographiques, je voudrais également vous recommandons de garder une petite trousse d'outils et trousse de premiers soins à portée de main.

En plus de savoir comment contrôler l'exposition et la façon de composer une bonne photo, vous devez être familier avec quelques autres photographies termes: profondeur de champ et le point focal.

Profondeur de champ se réfère à quelle distance l'oeil peut voir, et dans une photographie, ce qui est important. Souvent, une photo est désigné soit comme ayant une profondeur peu profonde ou profonde de champ. Pour la plupart des photographies de paysages, vous aurez envie d'utiliser une grande profondeur de champ, ce qui permet à votre spectateur de voir au loin dans la distance. Bien sûr, la profondeur de champ peut être affectée par des choses telles que le brouillard, la couverture nuageuse et la pluie, mais ces facteurs peut effectivement produire plus de profondeur selon l'endroit où ils tombent. Profondeur profondeur de champ est obtenue en utilisant un (ou fraction plus petite) supérieure f / l'arrêt, tel que f / 16, f / 32, ou plus. Faible profondeur de champ est obtenue en utilisant une (fraction ou plus) inférieure f / l'arrêt, tel que f / 8, f / 4 ou

inférieur. Faible profondeur de champ peut être utile pour mettre un objet de premier plan importante dans le foyer, et de laisser le fond tomber.

Point focal est juste un terme de fantaisie pour votre sujet, ou tout ce que vous vous concentrez votre photo sur. Cependant loin de votre sujet est déterminera la longueur focale de votre objectif pour cette image. En d'autres termes, il est dans quelle mesure zoom avant ou arrière, vous êtes de votre sujet. Soyez conscient que lentilles ont différentes longueurs focales, alors assurez-vous que vous êtes suffisamment proche ou loin de votre sujet pour obtenir l'effet que vous voulez. Votre longueur focale permettra également de déterminer la taille de votre sujet par rapport à ses environs. En général, le plus loin votre point focal, le plus petit de votre sujet regarde. Vous pouvez utiliser cette connaissance pour manipuler votre photo en faisant les choses dans le cadre apparaissent plus ou moins grande que ce qu'ils sont réellement.

Chapitre 6:
vous exprimer à travers des paysages

Afin de créer vraiment une impression expressive, vous devez avoir pris une photographie qui est techniquement compétent. Beaucoup de gens pensent qu'une fois qu'ils ont une belle photo bien exposée avec une composition forte, ils sont fait. Alors que vous pouvez choisir d'arrêter là, il est pas nécessaire. Il ya un monde de possibilités au-delà de simplement prendre une photographie techniquement compétent, même si, comme je l'ai dit, il est un point de départ essentiel.

Pour commencer, ne vous inquiétez pas si la façon dont vous commencez à photographier est en marchant autour de la prise de vue et de choses qui vous intéressent. Beaucoup de grands portefeuilles commencent de cette façon. Une fois que vous avez tiré une bonne quantité d'images, vous devriez vous asseoir et regarder dans son ensemble. Cela vous aidera à identifier les éléments que les images ont en commun. Si vous choisissez de créer une série, plutôt que juste une seule image, les qualités que vous identifiez vous aidera à unifier consciemment le corps de travail que vous tirez plus.

Prendre en considération tous les éléments dont nous avons parlé. Ce qui est similaire dans sa composition, en couleur, en ligne, dans le mouvement, dans l'humeur ou dans l'atmosphère? La plupart de cette sélection et le regroupement a lieu sans pensée consciente

beaucoup - nous avons juste savons automatiquement les images coulent ensemble. Il ya des éléments psychologiques sous-jacents qui guident ce processus de prise de décision.

Il ya deux façons, dans le domaine numérique, d'aller sur le regroupement des photos. Soit vous pouvez le faire avec Lightroom, en utilisant notes, des drapeaux et des collections rapides pour classer et éliminer les images. Ou vous pouvez le faire à l'ancienne, qui est ma méthode préférée. Imprimer petites preuves de vos images et les disposer sur une table ou sur le sol, en les déplaçant et en les regroupant par la main. Après avoir utilisé les deux méthodes sur le même catalogue d'images, je peux vous dire qu'il est possible pour vos choix diffèrent en fonction de la méthode que vous choisirez. Il est pas qu'une façon est meilleure que l'autre, mais tenir et déplacer les images à la main nous amène à penser différemment que les triant sur un ordinateur. Essayez les deux et voir ce que vous préférez. Si vous êtes le tournage du film, vous pouvez utiliser vos feuilles de contact comme une référence, ou scannez-les et utilisez l'une des méthodes ci-dessus pour faire votre groupement.

Comme vous le regroupement, vous devez non seulement tenir compte des principes et des éléments de design, mais les raisons conceptuelles derrière ce que vous filmez. Autre que d'être simplement beau ou dramatique, ce que ne disent vos paysages? Portefeuilles avec une raison derrière eux sont beaucoup plus unis que ceux qui sont uniquement esthétique. Heureusement, dans les dernières années, l'environnement est devenu un enjeu politique énorme, ce qui rend la photographie de paysage un sujet viable avec de nombreux points de vue à choisir. Pensez pourquoi vous avez choisi de photographier les endroits que vous avez fait. Était-ce un lien personnel? Est-ce un endroit qui a été récupéré par la

nature? Ou est-ce saccagé, manquant de la beauté classique et de faire une déclaration sur la façon dont nous nous soucions (ou ne se soucient pas) pour la terre?

Vous pensez peut-être que vous ne disposez pas d'un concept à l'esprit, pour commencer, que vous venez de filmer ce qui semblait intéressant pour vous. Si tel est le cas, ça va, mais il ne change pas le fait que vous pouvez toujours trouver une raison pour ces images particulières sont importants pour vous. Là est votre concept.

Maintenant, je veux parler de la détermination de votre esthétique globale d'impression. Quand je dis impression esthétique, je veux dire, comment vous voulez que votre image finie à regarder, si oui ou non vous avez l'intention de l'imprimer. Si vous avez l'intention d'imprimer, il y aura quelques considérations supplémentaires à garder à l'esprit.

Si vous utilisez Lightroom pour éditer, se sentir libres d'utiliser leur flux de travail de haut en bas, ce qui est assez efficace pour toutes vos modifications de base. Si vous utilisez Photoshop, je voudrais encore vous recommandons une approche similaire en ce qui concerne les bases. Adaptez vos balances des blancs et d'affiner les expositions d'abord, puis régler votre éclairage. Sauf si vous tiré tous vos paysages dans la même lumière, le même jour, les ajustements ne seront pas exactement les mêmes. Bien que vous devriez considérer ed la lumière lors de la première prise de vue, je tiens à souligner que les changements d'éclairage subtils peuvent affecter l'humeur de votre photo de manière drastique.

Ensuite, envisager le contraste. Voulez-vous vos paysages pour être léger et aéré, éthérée? Ou sont-ils destinés à être de mauvaise

humeur, tendue, d'anticipation? Si vous avez tiré une belle scène ensoleillée d'un pâturage et des chevaux, vous pouvez choisir l'ancien, alors que si il y avait des nuages de tempête sur ce même horizon, vous pouvez être enclin à choisir cette dernière. Bien que de nombreux facteurs contribuent à l'ambiance générale, le contraste est celui qui peut avoir un effet énorme par elle-même.

Cela signifie que, avec un contraste, vous devez généralement moins que vous pensez que vous faites. Nouveaux photographes de paysage, vouloir leurs images pour look spectaculaire et passionnant, sera souvent cogner le contraste jusqu'à cinquante ou cent pour cent. Résistez à l'envie. Cette beaucoup de contraste va juste faire un bloc image vers le haut, et regardez moins de dimensions. (Blocage en place des moyens que tous les Noirs dans l'image consolident ensemble, en faisant l'image plus polyédrique et plat). Cela peut être un coup d'oeil si il est fait intentionnellement dès le début, mais depuis le point du paysage est de capturer la beauté et le détail, je vraiment ne le recommanderais pas.

La même chose est vraie de saturation qui est trop élevée. Au lieu de cela, je vous suggère d'utiliser une combinaison des curseurs de Vibrance et ceux de la balance des couleurs. De cette façon, vous pouvez isoler et contrôler que les couleurs que vous souhaitez affecter, plutôt que l'ensemble de l'image. Disons par exemple que vous voulez que les rouges et les oranges à la pop un peu plus dans le ciel. Si rouge et orange ne sont réellement présent dans le ciel, aller de l'avant et d'utiliser les curseurs correspondants pour atteindre vos teintes souhaitées. Alternativement, si une partie d'une photo a besoin de quelques pop, vous pouvez masquer tout sauf ce domaine et d'appliquer la correction de couleur sur le dessus de ce masque.

Un autre outil de correction qui est à la fois sous-estimé et galvaudé est appelé le curseur de la clarté. Pour ceux d'entre vous qui ne l'ont pas utilisé, il fait exactement ce qu'il dit. Il est fondamentalement un outil d'affûtage et le contraste glorifié. Maintenant, vous ne devez pas autant de contrôle avec le curseur de la clarté que je le voudrais, afin de l'utiliser avec parcimonie. Je ne sais pas muchreally comme ça pour le portrait, mais pour le paysage, il peut donner que peu de pop hyper réaliste, sans se donner la peine de HDR, que je vais passer en revue dans le chapitre suivant.

Les techniques et les outils d'édition mentionné ci-dessus ne sont qu'un petit échantillon des outils Photoshop et Lightroom fournissent. Explorez eux, regarder des tutoriels, participer à des ateliers, et d'accroître vos connaissances. Tout comme avec les réglages de l'appareil, plus vous en savez, plus vous avez de contrôle, et la plus fine et plus nuancée vos images deviennent.

Si vous choisissez de faire des tirages de vos images, il ya quelques autres considérations à prendre en compte. Parler largement sur l'impression justifierait un tout autre livre, donc je vais juste donner quelques conseils de base.

D'abord, vous aurez besoin de penser à ce genre de papier que vous souhaitez utiliser, et il ya des milliers de choisir. D'un point de vue fondamental, il ya mat, lustré, et des finitions brillantes. Matte est belle, et quelques papiers peut ressembler à du velours si bien imprimé, mais ils ont aussi tendance à bloquer les teintes plus sombres, et votre photo peut être nécessaire d'alléger considérablement avant que vous êtes satisfait du résultat. Papiers Luster (une finition similaire est appelé perle) sont à mi chemin entre mat et brillant, de sorte qu'ils fournissent assez brillant pour

empêcher le blocage dans les ombres sans vous frapper sur la tête avec brillant, texture lisse. Enfin, il ya brillant, qui est probablement le plus couramment choisi dans l'impression commerciale. Les gens l'aiment parce que les couleurs et la texture montrent vraiment, et bien sûr, il brille.

Maintenant que vous savez (ou avez été rafraîchi) en techniques d'édition de base de Photoshop, nous allons parler de certaines des techniques plus avancées que vous pouvez choisir d'employer.

Chapitre 7 :
Chaque photographe a un Panorama ... Et Other Thoughts

Je ai eu un professeur qui dit que chaque grand photographe a un panorama. Cela semble être vrai, comme je l'ai trouvé très peu d'exceptions. Panorama est quelque chose de tout bon photographe de paysage doit apprendre. En fait, si je l'ai vu panoramas utilisées dans d'autres types de travail conceptuel, il est le plus populaire dans le genre de paysages. Ceci est la raison évidente et très bonne. Si vous allez tirer sur un paysage, pourquoi ne pas une vue complète de cela?

Faire un panorama est incroyablement simple maintenant avec un plugin Photoshop, mais vous trouverez peut-être impressionnant de noter que les premiers panoramas ont été entièrement réalisées à la main dans une chambre noire. La plupart d'entre nous aujourd'hui ne pas avoir ce genre de patience, mais vous pouvez toujours choisir de l'essayer si vous le souhaitez.

Voici un rapide aperçu de la façon de créer un panorama dans Photoshop. Tout d'abord, bien sûr, vous devez avoir vos images. Un moyen facile d'expliquer comment ces images doivent être prises est inclus avec l'iPhone. Lorsque vous allez créer un panorama avec votre téléphone, le logiciel vous demande de garder votre niveau de téléphone avec une ligne droite affiché sur l'écran. Lorsque vous fabriquiez vos photos en utilisant un reflex numérique, le concept est le même. Pour le logiciel panoramique de couture pour

fonctionner correctement, les images que vous utilisez doivent suivre la même ligne d'horizon autant que possible. Par conséquent, je ne dirais pas tenter de main tenir votre appareil photo. Mettez-le dans votre point de départ et tirer plusieurs images, puis faites pivoter votre trépied un peu. Vous voulez vous assurer que certaines des informations contenues dans la première image est également inclus dans le second. De cette façon, le programme saura qui est où l'image est destinée à fusionner. Il est important de prendre plusieurs de la même image de sorte que vous pouvez choisir un ajustement parfait. Plus que cela, les plus d'images que vous utilisez pour créer un panorama, le plus détaillé, il sera. Continuez jusqu'à ce que vous êtes allé dans un cercle complet. Cela peut aller sans dire, mais assurez-vous que toutes vos images sont prises dans le même format (horizontal ou vertical).

Ensuite, vous allez importer vos images dans Photoshop et ouvrir la boîte de dialogue pour panorama. Les commandes sont Fichier > Automatisation > Photomerge. Après avoir sélectionné vos images et cliquez sur OK, vous aurez la possibilité d'essayer différents types de panorama pour voir ce qui semble la meilleure. Si aucun d'entre eux le font, qui est quand vous savez que vous devez suivre votre ligne d'horizon avec plus de précision. Aussi, gardez à l'esprit que si vous utilisez un grand nombre de très gros fichiers pour composer votre panorama, il peut prendre un certain temps à assembler. Je ai également eu le plantage du programme, alors assurez-vous que votre ordinateur dispose de suffisamment de puissance de traitement pour gérer cette fonction.

Une autre technique populaire, à la fois récemment et dans le genre de paysage, est HDR. HDR signifie imagerie à grande gamme dynamique, et essentiellement il extrait un plus grand éventail

d'informations, ce qui rend la photo pour regarder de plus fidèle à la vie. Si exagérée, HDR peut facilement regarder hyper réelle ou même faux. Je dirais donc à utiliser uniquement HDR quand il est dans l'intérêt général de l'image. HDR est particulièrement bon pour ces images embêtants qui ne veut pas exposer correctement. Un exemple: dire que vous avez une scène où le fond est une belle journée ensoleillée, et le premier plan mi-à-est dans l'ombre. Qu'est-ce que vous pouvez ensuite faire est de prendre une image pour chaque, et de fusionner les deux en HDR pour faire toute la photo correctement exposée.

Une autre méthode pour HDR est de prendre plusieurs expositions différentes de la même scène et de les fusionner. Il est beaucoup plus le même concept que le panorama - les expositions plus vous faites, plus détaillée le résultat. Fondamentalement, ce que vous faites est de bracketing. Faire une image avec la bonne exposition pour la scène (ou une partie de la scène, si vous avez quelque chose comme la situation mentionnée ci-dessus), puis encadrent un demi arrêt ci-dessous, un arrêt ci-dessous, un arrêt et une demi-dessous, etc. Faites la même dans la direction opposée.

Pour fusionner les images, encore une fois aller à Fichier > Automatisation > Fusion HDR Pro. Vous serez alors redirigé vers une boîte de dialogue qui vous permettra d'ajuster votre ombres, faits saillants, et la saturation, comme avec les non-photos HDR. Vous pouvez également contrôler d'autres facteurs plus spécifiques tels que lueur bord et gamma. Il ya aussi une variété de préréglages Vous pouvez faire défiler, pour obtenir l'image généralement la façon dont vous le voulez.

Ce sont deux façons spécifiques pour contrôler la qualité et le style

de votre paysage. Ma méthode préférée, ce qui, je crois, atteint le paysage le plus naturelle qui a encore le gêner, est de faire la majorité de votre édition dans Camera Raw. Camera RAW est une aubaine, et peut tirer beaucoup d'informations sur une photo, car il est spécifiquement conçu pour les fichiers RAW. Vous trouverez peut-être, comme je le fais souvent, qu'une modification simple dans Camera Raw apporte suffisamment sur une image pour en faire une beauté absolue. Si non, à l'aide d'objets dynamiques en conjonction avec Camera RAW, vous pouvez facilement modifier la même image deux fois, une fois pour l'ombre, et une fois pour les faits saillants, et ensuite appliquer un masque de calque pour rendre l'exposition globale appropriée. Cette technique vous donnera une image plus réaliste reste dynamique, encore à la recherche de HDR.

Il n'y a pas de mauvaise façon de choisir de traiter vos images. Bien que ne considèrent panorama, travaillant en HDR, et de travailler dans Camera RAW si vous voulez vraiment vos images pour se démarquer.

Chapitre 8:
Do not Give Up (et ne pas faire des excuses)

En faisant mes recherches pour ce livre, je l'ai lu beaucoup de commentaires et instructionson autres publications. Un des commentaires qui me dérangeait vraiment était celui dans lequel un lecteur dit qu'un livre était inutile parce que la personne n'a tout simplement pas eu le temps de photographier pendant l'une des heures suggérées de la journée.

Comme indiqué au chapitre 3, il ya certaines conditions de lumière qui sont considérés comme optimale pour le tournage d'un paysage. Ce sont les heures d'or de la journée, autour de l'aube et juste avant le coucher du soleil, lorsque, comme son nom l'indique, la journée prend une couleur dorée. Maintenant, comme mentionné précédemment, personne ne dit que vous devez tirer au cours de ces moments de la journée, ou que si vous choisissez de ne pas, votre paysage ne va pas être bon. Mais si la raison de votre jamais tirer sur ces moments de la journée est parce que vous "avez pas le temps», vous pouvez avoir besoin de faire une réflexion plus profonde.

Avez-vous avez pas le temps parce que vous êtes légitimement trop occupé, ou parce que vous ne vous souciez pas? Quand quelque chose est important pour vous (comme la photographie est évidemment, ou vous ne liriez pas cette), vous devez prendre le temps d'en faire le meilleur qu'il peut être.

En ce qui concerne l'heure d'or, utiliser ce moment très agréable à votre avantage. Vous développerez un sens, que les saisons changent, les heures approximatives elle se produit. Si vous ne le faites pas, vous pouvez toujours regarder les temps de la veille, en préparation. Si vous ne pouvez pas tirer sur la soirée heure d'or en raison de travaux ou d'autres responsabilités, l'intention de tirer à l'aube. Il est compréhensible de ne pas vouloir se lever avant le lever du soleil chaque jour de la semaine, mais le choix de le faire un jour par semaine est un bon début. Même si il est le seul jour de la semaine, vous arrivez à capturer que la qualité de la lumière, vous êtes toujours vous donner l'occasion de le faire. Et comme avec tout autre habitude ou la routine, vous pouvez constater que le temps passe, vous allez réveiller assez tôt pour tirer sur une base quotidienne.

Si, toutefois, vous occupez un emploi où vous êtes au travail en ce moment, peut-être concentrer votre énergie sur la prise de vue au cours de l'heure d'or avant le crépuscule. Tirez avant d'aller vous travailler si vous avez un quart de nuit, ou prendre des dispositions pour les pauses autour de ce moment-là. Peut-être va reporter la maison du travail de cinq ou dix minutes pour tirer dans la lumière dorée. Il est tout de trouver des petites niches de temps pour tirer, plutôt que de faire chaque prise de vue dans une production planifiée. Vous ne savez jamais ce que vous verrez lorsque vous êtes hors de faire le plus banal des tâches quotidiennes.

La meilleure façon de prendre l'habitude de voir, et de tirer régulièrement, est de transporter un appareil photo partout avec vous. Cela ne signifie pas que vous avez à transporter un grand DSLR partout; il pourrait être un point de poche et de tournage, une caméra jetable, ou même votre téléphone. En fait, étant donné que

tout le monde possède un smartphone maintenant (ou au moins un téléphone capable de prendre des photos) l'excuse: «Je ne possède pas de caméra" est maintenant obsolète.

Vous pouvez penser que vous avez besoin d'un grand, un appareil photo snazzy pour prendre de bonnes images, mais qui est pas vrai. Certaines des images les plus intéressantes proviennent de Polaroïds, Instagram et sténopés. Vous pourriez être surpris par ce que vous pouvez venir avec l'aide d'un appareil photo reflex numérique non. Et même si l'image résultante est pas exactement ce que vous cherchez, il est préférable d'avoir un record du lieu et de temps que d'être sans elle. De cette façon, vous pouvez revenir à l'endroit à un autre moment (ou même, si vous voulez un look similaire et une meilleure qualité) et reprenez la photo. Ces sortes de "tirs d'essai» sont en fait vraiment bon de le faire - ils peuvent vous aider à voir la composition ou l'éclairage, vous ne l'avez pas remarqué la première fois.

Je vraiment profiter Instagram comme un outil, parce que quand vous affichez une image, vous avez la possibilité de vous connecter sur votre carte. Cela peut être très utile, surtout si vous avez été en train d'explorer, de sorte que vous pouvez utiliser votre téléphone pour déménager plus tard. Si vous choisissez d'emprunter la voie analogique, porter un petit carnet avec vous afin que vous pouvez enregistrer ce que vous avez tiré, où il était, le moment de la journée, et vos paramètres. Même avec Instagram, cela peut se révéler être une pratique utile, mais cela dépend vraiment de préférence personnelle et faire technique vous êtes lorsque vous photographiez des paysages.

Je crois fermement que vous devriez essayer de tirer tous les jours,

surtout quand vous êtes débutant. Cependant, beaucoup de photographes pour confondre ce qui signifie que vous devriez tirer beaucoup chaque jour. Cela ne vaut pas, et en fait, je pense que vous devriez vous limiter à une petite quantité chaque jour. (Si vous tirez analogique, vous comprenez que cela est en partie à conserver les matériaux). Que numérique ou analogique, cependant, prendre moins de photos signifie que vous êtes en se concentrant davantage sur la qualité, plutôt que la quantité. Si vous êtes d'avoir à passer du temps à penser à ta lumière et ta composition plutôt que de simplement casser loin, vous allez bientôt développer une connaissance innée de ce qui semble bon et ce qui ne fonctionne pas. La proportion de bonnes photos plutôt que de simplement ceux utilisables vont augmenter aussi.

La photographie de paysage est un métier difficile. Peu importe ce que, ne pas abandonner. Juste parce qu'il semble facile ne signifie pas qu'il est. Soyez patient avec vous-même et vous donner le temps d'apprendre. Utilisez les techniques décrites ci-dessus pour entrer dans l'habitude de voir. Expérimentez avec analogique et numérique, un faible contraste et un contraste élevé, noir et blanc contre couleur. Si vous ne recevez pas un coup de feu la première fois, essayez encore et encore. Beaucoup des meilleures photographies qui semblent être spontanée effectivement eu plusieurs tentatives, ou même compositing plusieurs photos, pour obtenir le look désiré.

Conclusion

Étant arrivé à la fin de ce petit livre, vous devriez être sur votre chemin pour devenir un tribunal compétent, sinon prolifique, photographe de paysage. Je pense que la partie la plus importante de ce livre avait à faire avec vous aidant à comprendre comment voir, et pourquoi vous voyez la façon dont vous le faites. Technique peut être enseigné, et est en constante évolution. Elle exige l'auto-éducation constante pour maintenir en place. Mais un oeil pour le contenu, la signification et la composition ne peut être enseignée de toute autre manière que l'expérience constante.

Pour devenir un grand photographe de paysage, vous devez d'abord avoir une passion pour la terre, et la volonté de regarder autour de vous en permanence. Trouvez ce qui vous passionne et le photographier. Constamment se demander pourquoi vous êtes intéressé par les paysages que vous faites. Quelle est la raison derrière eux? Ce qui vous pousse à les faire, et de les traiter comme vous le faites? Ceci est la viande, la pierre angulaire de votre portefeuille: il est tout de vous.

Maintenant, savoir contrôler votre appareil photo vous donnera le temps de se concentrer davantage sur le pourquoi et ce que vous faites, plutôt que comment. Savoir ce moment de la journée produisent quels types de lumière vous donne la possibilité de choisir quand vous voulez tirer pour atteindre vos meilleures photos.

Avec la pratique, vous deviendrez plus conscient, même

inconsciemment, de ce que la scène vous rédigez quand vous regardez à travers la lentille, ainsi que ce qui fonctionne et pourquoi cela fonctionne.

Si vous rentrez dans un embouteillage, vous savez maintenant quelques façons de résoudre le problème, ainsi que les outils essentiels à toujours prendre avec vous sur un tournage.

Le traitement de vos images devrait maintenant être un jeu d'enfant. Faire du travail Photoshop pour vous.

Surtout, continuez à chercher, continuer à voir, et de continuer à photographier des paysages magnifiques.

PAYSAGE LA PHOTOGRAPHIE

L'Ultimate Guide de la photographie Paysage At Night

James Carren

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Table des matières:

introduction

Je voudrais commencer par dire que, pendant que je suis un photographe professionnel, je ne suis pas un photographe de paysage. Je faire avoir un amour particulier pour la photographie de nuit, cependant, et ne avoir de l'expérience avec elle. Dans ce livre, je vais couvrir la différence entre l'astrophotographie et Photographie Nuit. L'accent sera principalement la photographie de nuit, puisque vous ne devez équipement assez précis pour être vraiment réussi à l'astrophotographie.

Je veux commencer par simplement donner une course générale vers le bas de conseils pour photographier dans des situations de faible éclairage. Dans cette section, je vais discuter de choses comme sélectionnant les paramètres appropriés de l'ISO et de la caméra, ainsi que la raison pour laquelle il est important d'avoir et de faire usage d'un trépied.

Ensuite, nous aborderons la différence entre l'astrophotographie et la photographie de nuit. La principale différence est que l'astrophotographie se concentre uniquement sur les formations des étoiles et des planètes, tandis que la photographie de nuit intègre le paysage environnant ou la ville, ainsi que des personnes dans certains cas.

Saviez-vous que la qualité de votre photographie de nuit peut être affecté par quelque chose d'aussi simple que où vous vous trouvez sur la terre? Alors que vous ne pouvez pas être en mesure de modifier ce facteur particulier, je vais parler de quelques façons que

vous pouvez affecter à tirer le maximum de votre exposition. Cela inclut des choses comme l'utilisation de paramètres et filtres de caméra spécifiques pour améliorer votre exposition.

Le train vous devez utiliser est pas absolument nécessaire; si vous ne pouvez pas mettre la main sur tout cela, ne vous inquiétez pas. Il ya encore des façons de faire votre travail de tir pour vous. Cette section est simplement une collection d'équipement que vous devriez avoir et de l'équipement qui pourrait être bénéfique d'avoir.

Que vous filmez nuit ou l'astrophotographie, vous avez vraiment de planifier pour ces types de pousses. Je vais vous expliquer comment les différents moments de l'année et même la nuit peut affecter le résultat de votre tir.

Plus précisément, il existe différentes techniques que vous pouvez utiliser pour obtenir un regard différent sur votre photographie de nuit. Il ya une technique pour faire des points étoiles et pour faire traînées d'étoiles. Je vais vous apprendre à faire les deux.

Enfin, vous pourriez avoir l'impression que les photos de paysage sont exemptés d'avoir besoin de retouche. Je vais vous expliquer comment retouche paysage diffère de la retouche nous pensons le plus souvent des, et pourquoi vous en avez besoin.

Donc, passons prêt à plonger dans le monde merveilleux de la nuit et l'astrophotographie. On y va?

Trucs et astuces pour photographier en faible lumière

Avant d'entrer à droite dans la photographie de nuit et l'astrophotographie et de leurs différences, je veux parler un peu de la compétence qui est la photographie en basse lumière. Si vous avez jamais fait de photographie de nuit avant, vous voudrez peut-être commencer avec au moins un peu de lumière et de travailler votre chemin jusqu'à lui.

Certains facteurs que vous devez savoir ce que sont: votre appareil photo, il faudra un ISO plus vite que d'habitude, et que vous aurez besoin d'une vitesse plus lente d'obturation ou une ouverture plus grande, et, dans certains cas, les deux. Vous devriez également faire usage d'un trépied dans des situations de faible luminosité, que ce soit à l'intérieur ou en plein air, et vous avez certainement besoin d'un trépied dans l'obscurité complète.

Alors, qu'est-ce que vos réglages de l'appareil doivent ressembler? Eh bien pour un, je pourrais suggérer que lorsque vous obtenez d'abord à votre emplacement, vous faites une lecture de compteur de l'espace global et de l'objet qui est votre gris moyen. Le gris moyen va vous permettre d'obtenir une exposition précise, par opposition à doser hors de votre sujet, ce qui peut être trop de lumière, (ou dans ce cas probablement foncé) pour une exposition précise. Si vous ne disposez pas d'accès à un mètre de qualité professionnelle (ils sont très coûteux), alors vous avez une des deux options, et personnellement je trouve à la fois ont d'être assez réussie. Vous pouvez soit:

- Réglez votre appareil photo sur le mode de programme et laissez-vous fournir une exposition précise, que vous pouvez ensuite ajuster (prendre une lecture à la fois pour la scène dans son ensemble et pour le gris moyen,

pour voir ce qui va travailler sur le meilleur)

- Prendre une lecture de compteur avec l'application sténopé Assist. Je crois que cette application coûte entre $ 1-2. Cependant, je vous recommanderais de payer parce qu'il est la seule application de mesure qui fournit des résultats précis et constants.

Même si vous avez utilisé le mode de programmation pour obtenir une exposition précise, vous pourriez avoir à régler pour une ouverture plus grande ou une plus longue exposition, en fonction de vos préférences. Et vous avez encore également à déterminer le bon ISO pour la situation. ISO détermine la sensibilité de votre capteur de la caméra est à la lumière, et votre réglage ISO affecte également la quantité de bruit que vous allez avoir présents dans vos images. Naturellement, nous attendons tous la photographie de nuit à être un peu plus granuleuse que nous aurions normalement voudrais avoir, mais nous allons parler de quelques moyens de contrer cela. Je ne peux pas compter le nombre de fois où je l'ai vu photographes vont complètement à la mer avec ISO, et les fabricants d'appareils photo ne sont certainement pas aider ce problème. Nouveaux reflex numériques vont jusqu'à ISOs je grince des dents à même de penser, même si comme la technologie se développe le grain devient plus lisse et plus douce. Même si, vous avez à réfléchir sur le fait que l'augmentation de l'ISO va provoquer une augmentation du bruit, et peu importe la qualité de la technologie, de sorte que beaucoup de grain qu'il devient distrait de l'image réelle est jamais une bonne chose. Alors accrochez vos chevaux et résister à cette envie de pomper votre ISO tout le chemin jusqu'à 6400 ou plus. En supposant que la plupart des gens tirent dans une fourchette comprise entre 400 et 800, et ce est bonne et lisse, nous ne voulons pas aller trop nombreux arrêts au-delà. Trouvez votre exposition droite, commencer à votre ISO normale, et de trouver le plus bas

qui fonctionne bien. Cela peut prendre quelques expériences, tirs d'essai, et beaucoup d'ajustements.

Vous remarquerez, même si vous utilisez un programme comme un point de départ, que la caméra va sélectionner automatiquement des expositions plus longues. Avec moins de lumière, la caméra va compenser en laissant entrer plus de lumière plus. Gardez à l'esprit que si vous choisissez de rester avec une très longue exposition, vous allez commencer à être plus sensibles aux vibrations de l'appareil, le flou général, et sentiers de la lumière. Aux alentours de 1/30 de seconde, vous aurez envie d'arrêter handholding et utiliser votre trépied. (Certaines personnes sont bêtes et peuvent poignée jusqu'à une demi-seconde, mais si vous êtes vraiment stable mains, je ne dirais pas, surtout en basse lumière, lorsque vous êtes déjà un combat. Si vous ne voulez pas que, stabiliser utiliser un trépied et trouver un équilibre avec votre exposition et ISO. Malheureusement, en fonction de la situation, vous pourriez avoir à sacrifier le grain de flou et vice versa.

Une autre façon de réduire le bruit est de tirer en noir et blanc. Parce que vous ne disposez pas des couleurs différentes à combattre, vous ne pas avoir à vous soucier de la couleur prépondérante. Vous avez également la possibilité de nettoyer le grain noir et blanc tant qu'il est pas en quantités déraisonnables.

Avant de commencer, être prêt à prendre quelques coups d'essai, faire des ajustements, et de faire des choix et des sacrifices que vous pensez travail mieux pour votre esthétique choisie.

Astrophotographie et Photographie Nuit

Astrophotographie est l'endroit où l'objet de votre image est les étoiles ou des planètes. Vous pensez peut-être que vous avez besoin d'un télescope pour cela, et pendant que vous pouvez utiliser l'une, vous pouvez également faire usage d'un téléobjectif ou même un grand angle. Expérience de comprendre ce que vous voulez, même si ma préférence personnelle est avec le téléobjectif. Vous aussi ne pas avoir à vous soucier de la durée d'exposition parce que vous travaillez avec le ciel, mais pour obtenir le point étoiles, vous aurez besoin d'un dispositif de suivi pour être en phase avec votre appareil photo. Cela entraîne votre caméra de se déplacer avec les étoiles pour aussi longtemps que vous définissez votre exposition, qui peut être aussi court que quelques secondes ou aussi longtemps que quelques heures.

La photographie de nuit peut aussi entraîner des étoiles, mais il n'a pas à. Pour être la photographie de nuit, il doit être un paysage d'une certaine sorte. Ainsi, vous pouvez choisir une composition du paysage et le ciel de nuit, ou peut-être juste le paysage urbain si vous ne pouvez pas voir les étoiles. Dépend de la façon dont il fait sombre réalité, vous devez également faire le choix de savoir si vous voulez que vos étoiles d'être mise au point ou de votre paysage. L'un ou l'autre va être hors de discussion, parce que si vous utilisez un tracker, la caméra suit les étoiles, le flou le paysage stationnaire, et si vous ne le faites pas, l'appareil photo floute les étoiles tandis que le paysage est nette et lumineuse. Si vous avez vraiment besoin à la fois d'être forte, alors vous aurez à utiliser un temps d'exposition

plus court, ce qui peut entraîner une image qui est trop sombre. Comme je le disais dans le conseil précédent, il est tout de trouver ce point d'écoute, la combinaison parfaite.

Vous pouvez également choisir de faire un paysage urbain sans étoiles, cependant, ne pense pas que cela signifie qu'il n'y a pas d'autres facteurs à combattre. Dans ce cas, vous allez avoir affaire à beaucoup plus de lumière que la pollution dans les lieux ruraux. Alors que je vous conseille vraiment l'utilisation d'un filtre dans tous les cas (je vais parler de ce que précisément dans la pointe sur les engins) vous avez certainement besoin dans un cadre urbain. Il va couper que vers le bas et faire plus de détails croustillants. Vous aurez également besoin d'utiliser un logiciel de montage, qui a sa propre section.

Comment foncé t-il besoin d'être?

Eh bien, honnêtement, il doit être aussi sombre que vous pouvez l'obtenir, même si bien sûr cela va varier en fonction de votre emplacement et le moment de l'année. Si vous avez l'intention de faire l'astrophotographie, vous avez certainement de planifier à l'avance parce que votre situation géographique va déterminer ce que étoiles vous serez en mesure de voir ainsi que la clarté.

Si vous n'êtes pas vraiment grand dans l'astrologie, alors vous ne savez probablement pas le positionnement actuel des planètes et des étoiles. Heureusement, il existe beaucoup d'applications à choisir qui vous donnera une assez bonne idée de où tout est. Il ya même une application qui vous dira quelle constellation que vous cherchez à, si vous êtes intéressé à ce que, ou de penser qu'il serait utile à votre travail.

Mis à part la détermination des planètes et des constellations vous pouvez le voir, vous avez aussi besoin de voir comment pollué l'atmosphère est où vous habitez. Ceci est également va affecter la clarté lumière et l'obscurité, ce qui rend plus difficile d'obtenir un bon coup de propre. Il suffit de regarder jusqu'à "la carte de la pollution lumineuse," et qui devrait vous conduire à lightpollutionmap.info. Une fois là-bas, assurez-vous que la case reflétant l'information pour 2015 est sélectionné, et le type de votre emplacement dans la boîte de recherche ci-dessus la carte. Comme vous pouvez le voir, même de la vue en zoom arrière, les zones qui sont autour des grandes villes sont plus dans l'orange et le rouge. Ce sont des zones qui vont être beaucoup plus difficile à photographier, surtout si votre objectif est planétaire. Si votre objectif est de faire une urbain nocturne, alors vous êtes prêt à aller, mais sinon, vous devez utiliser la carte pour sélectionner une zone rurale, ou un nettoyant, comme en témoigne verts et les bleus sur la carte. Pour la plupart d'entre nous, il semble que le mieux que nous allons obtenir est un vert clair à vert bleuâtre, mais si vous avez l'occasion d'aller à une partie inhabitée de la montagne ou une plaine, tant mieux pour vous.

Que vous choisissiez de tirer urbain ou rural, il est tout à ce que vous avez besoin. Il suffit de savoir que les étoiles et les planètes sont égaux rurale pour de meilleurs résultats, sinon la lumière et de la brume d'interférer avec la lumière provenant des étoiles.

L'engrenage

Si vous ne disposez pas de tout l'équipement sur cette liste, ne vous inquiétez pas. Ce sera juste vous donner quelques idées pour le genre de choses dont vous avez besoin, mais vous pouvez le faire fonctionner très peu. Toutefois, si vous ne prévoyez sur la poursuite de ce type de travail, vous voudrez peut-être envisager d'investir dans une partie de l'équipement suivant.

- Un appareil photo. Voilà bien sûr, la base que vous ne pouvez pas faire sans. Tirez ce que vous voulez, de Nikon à Canon d'Olympus, il est juste très important que vous êtes à l'aise avec votre appareil photo car vous allez être l'utiliser dans l'obscurité.

- Diverses lentilles. Maintenant, si vous allez plus pour l'astrophotographie, le téléobjectif pourrait être le choix évident, alors qu'avec la photographie de nuit en général, vous voudrez peut-être un grand angle pour être en mesure de capturer plus de paysage. Angles larges sont également mieux si vous voulez être en mesure d'obtenir une exposition plus longue, et donc, traînées d'étoiles. Si vous avez à la fois, je vous suggère d'apporter à la fois.

- Un trépied très robuste, comme un Manfrotto pourrait être un bon choix, surtout si vous avez l'intention de faire de longues expositions. Vous ne voulez rien faibles ou fragiles qui pourraient se soufflé sur dans un coup de vent. Quoi qu'il en soit, ceci est juste bonne pratique générale pour tout photographe, paysage ou non.

- Un déclencheur, juste au cas où vous ne vous

sentez pas comme debout derrière votre appareil photo tout le temps, mais vous pouvez le faire si vous devez.

- Les cartes SD de rechange, des piles, un nettoyant pour lentilles, et une couverture par tous les temps parce que vous ne savez jamais. Il y a rien de pire que de conduire une éternité pour un emplacement, puis de trouver que vous ne disposez pas de ce que vous avez besoin ou avez plus d'espace, mais ne pouvez pas supprimer quoi que ce soit. Et vous ne voulez plus jamais courir le risque de votre appareil ne soit endommagé en raison de conditions météorologiques imprévues. Je tente de toujours porter une couverture en tout temps. Toutefois, si vous ne l'avez pas, vous pouvez toujours utiliser un sac ziploc clair sur votre objectif. Ça va être un peu plus difficile d'obtenir le coup de feu, mais à la rigueur, il peut être fait.

- filtres LPR. LPR est synonyme de réduction de la pollution lumineuse, et il va aider avec cette lueur orange, trompeurs qui semble envahir la nuit partout où vous allez ces jours. Il va pop choses plus dans le foyer et le rendre beaucoup plus facile de modifier plus tard.

- Je voudrais également toujours, toujours, toujours apporter une trousse d'urgence. Vous ne savez jamais ce qui va se passer sur le terrain et il est toujours mieux d'être préparé. La boîte à outils de tout le monde est un peu différent, mais la mienne comprend toujours des choses comme: ruban, ciseaux, épingles de sûreté, un tournevis, un ordinateur portable, une pièce de monnaie pour desserrer supports tripodes embêtants du fond de votre appareil photo, et un mini-trousse de premiers soins. Il pourrait y avoir d'autres choses que vous pouvez penser, mais qui est un kit de base.

Planification de composer votre prise de vue

Comme avant toute bonne, lancement réussi, vous allez avoir à faire un peu de planification. Je dirais, cependant, que le montant de la planification que vous devez faire, en particulier en ce qui concerne l'astrophotographie, est juste là-haut avec un shooting de mode.

Tout d'abord, vous avez besoin de faire une liste de pré-tournage qui va impliquer les étapes de votre planification et tout l'équipement dont vous avez besoin, ainsi que d'un "jour de la" liste, où vous vérifiez que vous avez tout de votre équipement. Je dirais même aller aussi loin que d'avoir un "cours de tournage" liste de contrôle, de sorte que vous pouvez vous assurer que vous faites tout correctement pour avoir votre tour shoot out comme vous voulez.

Voici juste un exemple de la façon dont ma liste irait:

- Choisissez un emplacement. Si vous ne savez pas où vous voulez aller, regarder la carte de la pollution lumineuse et le type dans votre ville natale. Observez ce que le pollution lumineuse ressemble, et, si nécessaire (probablement) de regarder les zones rurales environnantes. Une fois que vous trouvez une zone que vous voulez, voir dans quelle mesure il est de votre position actuelle et chercher comment y arriver. Planifier en conséquence de sorte que vous pouvez y arriver avant au crépuscule ou pour

l'installation. Si vous avez le temps et l'argent du gaz, je suggère de sortir de votre emplacement avant le jour de votre tir pour avoir une idée de ce que vous voudrez peut-être qu'il ressemble.

- Vérifiez les prévisions météo, et essayer de ne pas planifier trop loin, que la précision de la prévision diminuera. La dernière chose que vous voulez faire est d'avoir à composer avec neige ou la pluie tout en travaillant également dans l'obscurité.

- Faites une liste de tous les équipements que vous avez absolument besoin, et assurez-vous que vous avez tout (plus des sauvegardes et que tout est complètement chargée). Je vous conseille de faire cela au moins la nuit avant le tournage, si pas plus loin avant. Garder une liste de contrôle physique dans votre sac photo est probablement pas une mauvaise idée non plus. Commencez avec l'essentiel, puis avec les accessoires que vous voudrez peut-être.

- Faites une liste de toutes les choses que vous devez faire dans le tournage. Configuration, endroits si il ya plus d'un.

- Connaissez votre équipement. Non seulement avez-vous besoin de l'avoir emballé, mais vous devez vous assurer que tout est propre et chargée. Il ya rien de pire que les lentilles sales, qui se contentera de créer plus de travail en post pour vous plus tard. Vous devez également connaître votre trépied et lentille bien, parce que même si vous avez l'intention de mettre en place à la lumière, vous allez travailler dans l'obscurité, ce qui signifie que vous allez travailler par le toucher. Afin de bien se concentrer sur des choses comme la lune ou des étoiles, ou des planètes, vous devez vous concentrer sur l'infini.

Alors, comment vous vous concentrez-vous sur l'infini? Habituellement, la plupart des nouveaux appareils ont une marque d'infini sur eux et même au-delà de l'infini se concentrent. Pour obtenir votre caméra pour se concentrer sur l'infini, vous pouvez aligner le canon jusqu'à la marque et le verrouiller. Si votre appareil ne possède pas une marque de l'infini, vous devez trouver. Généralement, pour ce faire, vous mettez votre bague de mise au point tout le chemin vers la droite ou la gauche, selon la marque de votre appareil photo. Si votre appareil photo arrête à l'infini, alors cela devrait être bon. Si elle va au-delà, alors vous pourriez avoir à tirer sur la mise au point. Pour ce faire, dans la lumière du jour afin que vous puissiez voir ce que vous faites.

Si vous êtes nerveux à l'idée de savoir si vous avez trouvé l'infini, il ya quelques façons de vérifier. Juste se concentrer sur un objet lointain et laissez votre foyer caméra automatique, puis verrouiller. Ou vous pouvez activer la vue en direct, un zoom sur la source de l'objet ou la lumière, et tournez la bague jusqu'à ce qu'il soit parfaitement au point. Si vous faites cela à la lumière plutôt que dans l'obscurité en se concentrant sur une source de lumière, vous pourriez avoir à faire quelques ajustements mineurs la nuit parce que l'accent sera légèrement.

Parlons de composition. En règle générale, les mêmes règles sont applicables à la composition de nuit comme ils le font pour diurnes composition. Vous voulez penser à des choses comme:

- Équilibre
- tension dynamique
- La règle des tiers
- lignes Leading

- lignes Horizon
- Forme
- Texture
- Et oui, même la couleur, parce que la couleur peut encore être inexistante dans la photographie de nuit, même si elle est plus difficile à capturer et d'équilibre.

Mais bien sûr, la photographie de nuit entraîne également son propre ensemble de défis, et il ya des choses spécifiques que vous devez penser. Vous devez penser au fait que vous devez allumer le paysage en face de vous, sauf si vous voulez pour créer une sorte de silhouette au premier plan de l'image. Vous pouvez toujours choisir de quitter l'obscurité de premier plan, mais le ciel finirez par être votre objectif principal. Si le plan est sombre, vous voulez pour en faire une forme intéressante qui aide à guider l'accent sur votre sujet principal, vous ne voulez pas juste beaucoup de ténèbres distrayant. Que ce soit important et intéressant. Qu'il ajouter à l'image.

Light painting est également une option que vous avez à briser l'obscurité. Apportez lampes de poche et quelques amis avec vous à venir avec des formes intéressantes, et d'expérimenter avec des vitesses d'obturation lentes pour voir ce que vous aimez le plus. Rappelez-vous que la peinture la lumière ne doit pas être simplement des lignes en désordre ou des tourbillons; vous pouvez réellement faire des images légitimes si vous avez assez de gens pour vous aider et vous avez pratiqué la façon dont vous avez besoin de se déplacer dans la formation préalable.

Une autre option est d'utiliser les sources de lumière existantes pour

éclairer votre scène. Bien sûr, si votre accent est mis sur l'astrophotographie, alors vous ne voulez pas la lumière parasite à venir pour faire oublier les étoiles. Mais si votre objectif est la scène devant vous, puis l'utiliser à votre avantage. Pour éviter d'avoir un premier plan qui est complètement sombre, vous pouvez l'allumer vous avec flashes ou des lampes de poche, ou vous pouvez utiliser la Lune comme votre lumière. La façon de le faire est de vous assurer que la lune est au-dessus de l'horizon, derrière vous, et pas trop lumineux.

Si vous avez beaucoup de lumière parasite venant que vous ne voulez absolument pas, vous pouvez également utiliser un filtre de densité neutre pour annuler certains de cela.

Et bien sûr, la plus grande chose au sujet de la prise de vue la nuit et l'astrophotographie est de veiller à ce que la lune et les étoiles sont à la luminosité et la position que vous avez besoin pour être. Dépend de ce que vous voulez, vous devez considérer heure de la nuit ou tôt le matin, et aussi le temps de l'année, en plus de votre emplacement. Qu'est-ce que vous voulez va dépendre de ce que vous pouvez voir étoiles, et ce que vous pouvez voir étoiles va affecter les résultats que vous allez obtenir. Par exemple, votre position de la caméra va affecter ce que les étoiles ressemblent dans votre photo ainsi que la façon dont la lumière semble. Et quelques étoiles et les planètes vont vous donner différents sentiers de forme et de couleurs différentes. Ma suggestion serait de faire des recherches en utilisant différentes applications d'étoiles et astronomie de savoir ce que vous pouvez trouver à quel moment de l'année dans ce domaine de la planète. Faire beaucoup de planification préalable et d'être très bien préparés. Connaissez vos angles, connaître votre paysage, et vous savez ce que vous devez

faire pour obtenir ce que vous voulez. Bien sûr, cela va prendre un peu d'expérimentation dans la nuit une fois que vous y arrivez, en conjonction avec la planification. Soyez préparé mais aussi être flexible.

Obtenir traînées d'étoiles

Comme vous pouvez l'imaginer, traînées d'étoiles se produisent lorsque le fond est stationnaire, mais les étoiles sont, bien sûr, toujours en cours d'être en mouvement. Cela signifie que votre appareil photo est encore et que vous avez pas mettre un tracker sur elle à changer avec le mouvement des étoiles. Sentiers étoiles vont également nécessiter un temps d'exposition beaucoup plus que le point étoiles aussi. Bien sûr, vous allez avoir à expérimenter et à prendre certaines expositions de test avant que vous pouvez obtenir une grande image. Parce que votre ouverture doit rester assez ouvert (entre 2,8 et inférieure si votre appareil tombe en panne à elle) votre image pourrait être très surexposée. Mais la chose est, afin d'obtenir le filé d'étoiles, votre exposition doit rester ouverte pendant une longue période afin de capturer le mouvement.

Avec le numérique, la différence avec le film, ce que vous allez avoir à faire est de prendre un grand nombre de différentes expositions (à différentes vitesses d'obturation) pour obtenir tout comme il se doit, puis combiner poste, un peu comme HDR. Je crois que vous pouvez également utiliser la fonction de HDR dans Photoshop pour combiner avec succès les images. Vous voulez vous assurer que votre trépied est très stable pour cela, et si elle est susceptible de tomber, assurez-vous qu'il ne va pas, et qu'il est donc tout aligne parfaitement de niveau. Bien que certains de vos expositions vont être plus courte (pour obtenir une exposition correcte pour le ciel, points étoiles, et le paysage lui-même) se rappeler que court est relatif à l'obscurité. Vos expositions "courts" vont encore être de plusieurs secondes ... Je dirais à 15 secondes à

tout le moins. Vous devez également savoir, comme je l'ai mentionné brièvement ci-dessus, qu'un objectif grand angle va vous offrir la possibilité d'avoir une exposition de plus d'un téléobjectif. Ceci est parce que votre longueur focale de votre objectif est plus quand on ne zoom pas.

Vous pouvez également utiliser cette technique, même si vous voulez seulement étoiles ponctuelles, et si vous voulez apporter dans le fond. Certains photographes sont très fidèle sur le fait qu'ils croient que Photoshop est une certaine forme de "tricherie." Je l'habitude de sentir de cette façon aussi, mais depuis, je l'ai trouvé que la composition est la meilleure façon d'obtenir certaines images, et voilà comment il est avec ce genre, sauf si vous avez choisi de travailler sur le film, mais qui ouvre juste une toute autre série de problèmes techniques et de considérations. Regardons cela de cette façon: ". Tricherie" aussi longtemps que vous faites tout avec compétence technique, ne pense pas comme Il suffit de penser comme un moyen pour une fin: la façon d'obtenir l'image exacte que vous souhaitez.

Différents types de stars vont aussi vous donner différents types de sentiers. Certains sont droite comme des étoiles filantes, et quelques étoiles vous donnera des pistes concentriques. Il suffit de prendre votre temps, faites vos recherches, et l'expérience.

Obtenir Point de stars

Obtenir points étoiles va impliquer une technique presque opposée à celle qui est utilisée pour obtenir des traînées d'étoiles. Vous allez vouloir employer l'utilisation d'un suiveur stellaire pour cela, ce qui bien sûr signifie que, si vous utilisez une seule exposition pour votre

image finale, votre plan ou paysage va être floues. Alternativement, vous pouvez choisir de combiner plusieurs images distinctes pour créer une image finale croquante.

Alors, comment déterminez-vous ce que le temps d'exposition, vous allez avoir besoin juste pour obtenir étoiles ponctuelles et rien d'autre? Eh bien, votre temps d'exposition va évidemment être relativement courte pour un tir de nuit. En plus courte, je veux dire moins de la moitié d'une minute. Bien que des recherches sur ce sujet, je trouvai une équation vraiment cool qui vous aide à déterminer votre temps d'exposition pour points étoiles. Je tiens à donner du crédit pour qu'il Andrea Minoia, qui est un photographe de paysage incroyable, et dont les articles ont m'a tellement aidé dans mon cheminement de maîtriser ce genre particulier. L'équation est:

$$ET = N / (CF * FL)$$

ET = temps d'exposition

N = détails de l'image

CF = facteur de culture (qui dépend de votre objectif)

FL = longueur focale (je crois que celui de votre objectif est fixé à).

Si vous ne connaissez pas le facteur de récolte pour vos lentilles regarder vers le haut avant de faire cette équation. Minoia fournit également une clé utile de produire le numéro de votre détails de l'image. N 400 vous donne pas de sentiers dans une grande impression, alors que N 600 vous donne pas de sentiers dans un petit format.

Ensuite, vous devez déterminer votre ISO.

$$ISO = (6000 * f \,\hat{}\, 2) / ET$$

F = Votre f / arrêt, et le temps d'exposition = ET, bien sûr.

Donc, une fois que vous avez déterminé la première équation, il suffit de brancher dans votre choisi f / arrêt pour déterminer la norme ISO vous avez besoin. Je dirais calculer l'ET pour quelque durée que vous choisissez focale (en supposant que vous d'abord pensé à elle et a marqué sur le canon comme je le décris ci-dessus. Je dirais aussi déterminer plusieurs ISOs de sorte que vous êtes prêt si vous choisissez de changer . Vous savez que vous voulez des ouvertures larges pour travailler avec, donc je ne serait vraiment pas aller plus haut que f / 4. Sauf si vous avez vraiment une excellente mémoire, je suggère fortement écrire les deux équations et vos réponses pour référence. Bien sûr, , vous devrez utiliser une lampe de poche pour regarder vers le haut, mais au moins il est là si vous en avez besoin. Peu importe si vous capturez traînées d'étoiles,

étoiles de point, ou juste un nocturne, l'un des plus grands problèmes que vous aurez à composer avec le bruit sera. Je voudrais réitérer que vous devriez essayer de garder votre ISO aussi bas que vous pouvez éventuellement tout en obtenant une bonne exposition.

Édition

Si vous arrive d'être un photographe de paysage particulièrement chevronné, alors vous savez que le paysage nécessite sa propre marque de retouche. Vous allez avoir à faire des choses semblables que vous le feriez pour un portrait en fait, mais pour des raisons différentes.

Avec mon processus, peu importe si je dois composites plusieurs images ensemble, je tiens à faire quelques modifications de lots dans Lightroom avant toute autre chose. Bien sûr, vous devez être sûr que vous ne corrigez pas chaque exposition unique d'être le même, surtout si vous prévoyez de les faire passer par HDR ou les composant manuellement. Corrigez vos expositions et votre balance des blancs, ainsi que toutes les modifications similaires qui peuvent avoir besoin d'être fait dans les tons clairs ou foncés. Faites les corrections de couleur coulée, et de décider si vous voulez que vos images pour être en couleur ou en noir et blanc.

Après tout ce qui est fait, télécharger toutes les images que ça va prendre un image composite (ou, je suppose, juste le ciel ou un paysage d'une image). Selon ce que vous avez besoin, vous pourriez avoir à faire chaque séparément, puis le faire encore pour la technique MFNR je vais discuter bientôt. Parce que cela pourrait être de 10 ou plus (et si vous filmez en res RAW ou une haute TIF

comme vous devriez être, ils vont être énormes fichiers) travailler sur une seule image à la fois et seulement ouvrez ce que vous avez besoin. Quel que soit le HDR ou de compositing que vous devez faire doit être fait par la suite parce que vous avez à courir à travers le programme, qui se traduira par un bonne couche de départ.

Vous pourriez penser que vous avez terminé, et vous seriez près de droite, mais pas tout à fait encore. Ensuite, vous avez à relever le moindre bruit que vous pourriez avoir passe dans l'image, et avec une partie d'un paysage nocturne composite RAW il pourrait être beaucoup. Alors, comment allez-vous faire à ce sujet? Pour la première chose, vous ne devriez pas plus aiguiser ou ajouter le curseur de la clarté. Affûtage ajoute encore plus de bruit que il est déjà, et si vous avez concentré votre objectif à l'infini correctement (toujours vérifier avant de vous tirer dessus), puis la netteté et la clarté ne devraient pas être un problème du tout, même si je sais que certaines personnes ne l'utilisent pour des raisons esthétiques . Par tous les moyens, si vous voulez faire votre esthétique lorsque vous avez terminé, aller de l'avant, mais pour obtenir l'image la plus haute qualité, vous ne voulez vraiment supprimer autant de bruit réelle que vous le pouvez. Vous pouvez toujours ajouter le look de cette texture sauvegarder avec le filtre de bruit tard.

Maintenant, si vous avez choisi de modifier vos photos en noir et blanc, vous verrez qu'il est beaucoup plus facile à nettoyer le bruit parce que vous ne disposez pas de toutes les couleurs dégueu jette à composer avec. Parlons de certaines techniques de nettoyage que le bruit.

Tout d'abord, si vous avez votre réduction du bruit dans l'appareil photo allumé Cela devrait aider un peu. Si vous ne disposez pas de

ce dans votre appareil photo pour une raison quelconque, je dirais enlever autant de bruit que possible dans Camera Raw. Pour être capable de faire cela, vous aurez à rouvrir l'image dans Camera Raw. Pour ce faire, appuyez sur la touche shift enfoncée quand l'image est initialement ouvert en RAW pour le transformer en un objet intelligent. Après tout votre compositing est fait, tout ce que vous avez à faire est de cliquer sur la vignette pour vous remettre à RAW. Si vous avez oublié pour préparer votre image comme un fichier RAW, ou que vous la lecture de ce que vous modifiez, vous pouvez toujours aller à la couche > objet intelligent > convertir en objet intelligent. Une fois en RAW, aller à la troisième icône plus dans l'espace de travail vers la droite, Détail. Évitez la boîte de dialogue supérieure qui sera aiguiser votre image et ajouter plus de bruit. Au lieu de cela, utiliser les curseurs de réduction du bruit. Sachez cependant, que même lorsque vous utilisez le détail de couleur curseur dans la boîte de dialogue de réduction du bruit, il va ajouter du bruit en arrière, si juste ne pas trop la main lourde avec elle. RAW, comme toujours, va vous donner le meilleur montage dans Photoshop, car il accède toutes les informations de l'image. TIF est presque aussi bon, mais pas tout à fait.

Maintenant, ce qui se passe si le ciel ne besoin d'un peu d'affûtage? Vous pouvez le faire plus facilement parce que vous avez plus de lumière venant du ciel, mais je vous suggère d'utiliser un masque de calque de sorte que vous ne cours pas aiguiser zones granuleuses.

Maintenant, afin d'obtenir l'image claire et nette vous avez besoin, vous devez aligner vos images à l'aide align automobile. Cela peut aussi être incroyablement utiles avec tout appareil photo secouez vous avez peut-être connu. Pour accéder align auto, aller à sélectionner > toutes les couches, puis à modifier > auto aligner

toutes les couches. Une boîte de dialogue apparaîtra, vous demandant de choisir le type de projection (ou l'alignement) que vous avez besoin. Lorsque vous travaillez avec des étoiles, assurez-vous que vous faites cette étape avant de faire MFNR.

Il ya aussi divers plugins vous pouvez utiliser si vous trouvez que cela est nécessaire. Une technique qui ne nécessite pas un plugin est MFNR ou multi réduction trame de bruit. Pour cette technique, vous aurez envie d'avoir pris plusieurs expositions de la même image, comme vous l'avez fait pour votre compositing ou HDR. Contrairement à cela, ils peuvent tous être à la même exposition, vous avez juste besoin multiples. Pour cela, vos photos doivent à nouveau être préparé comme Smart Objects. Ensuite, revenir à Calque > Objets dynamiques > Mode d'empilement et choisissez médiane à partir du menu. La photo doit être à la fois plus nettes et moins bruyant.

Après que vous avez fait le ciel, répétez les étapes ci-dessus pour la partie du paysage de l'image si, et comme nécessaire. Je dois dire, cette technique est absolument magnifique et je l'aime, et l'utiliser de manière obsessionnelle. Vous aurez probablement jamais utiliser à nouveau Filtre > Bruit > Médiane.

Enfin, après tout cela, vous aurez besoin d'utiliser l'outil point de guérison pour se débarrasser de toute autre poussière ou "Schmutz", vous pourriez avoir sur votre objectif lorsque vous avez tiré. Faire les ajustements finaux vous pourriez avoir besoin de l'éclairage et la couleur, et puis vous avez terminé. Vous aurez envie de sauver le fichier RAW dans un fichier maître, TIF d'imprimer à partir, et JPEG à télécharger sur le Web.

Conclusion

Comme vous pouvez le voir dans les chapitres précédents, nocturnes et l'astrophotographie sont à la fois beaucoup plus difficile à faire que le paysage typique. Mais espérons que la lecture de cet article a aidé à le décomposer et de rendre le sujet moins intimidante, tout comme faire de la recherche pour qu'elle a fait pour moi.

Comme je le disais dans l'introduction, je me sens comme ce genre de la photographie nécessite tout autant d'effort, de la planification, et dans certains cas, le travail d'équipe, peut être effectué que tout tournage de haute couture. Votre planification va être tout pour vous, d'autant plus que le résultat de votre image est donc dépendante de la période de l'année (et par association, les positions des planètes et des étoiles).

Vous devez non seulement faire des recherches approfondies sur l'emplacement que vous souhaitez photographier, mais vous devez préparer pour le tournage à l'avance et devenir aussi familiarisé avec tout votre équipement si vous n'êtes pas déjà. Obtenir votre bonne technique est déjà assez difficile à accomplir sans compliquer avec quelques frustrations que vous pourriez avoir déjà soulagés. Rappelez-vous de travailler sur les équations à l'avance et de les écrire, puis obtenir à votre emplacement avant le coucher du soleil pour obtenir tout mis en place. Fondamentalement, faire tout votre possible pour rendre les choses faciles sur vous-même.

Si vous êtes méticuleux dans toutes vos démarches, votre vie sera

aussi beaucoup plus facile quand vous arrivez à la partie de la post-production du processus. Croyez-moi, vous venez de penser à des fonctions de traitement par lots Lightroom et Photoshop comme votre meilleur ami. Le workflow Je inclus fonctionne le mieux pour moi, mais essayer et voir quel ordre que vous préférez faire les choses dans.

Alors maintenant, le mystère de la ciel nocturne est un peu plus révélé. Bonne prise, et peut vous avez nocturnes glorieux.

PHOTOGRAPHIE NUMERIQUE LA MAÎTRISE

9 conseils pour approfondir l'aspect technique, y compris ISO, l'exposition, de mesure et la vitesse d'obturation

James Carren

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Introduction

Comme nous avons discuté dans mon livre "Photographie exposition," l'exposition est sans doute l'élément technique le plus important dans l'ensemble de la photographie. Je dis cela parce qu'une exposition est ce une photographie est physiquement. Bien sûr, vous devez également faire attention à des choses comme votre composition, votre intention, et votre travail de poste. Mais sans une bonne exposition, tout cela est un point discutable. Si vous ne pouvez pas voir ce qui est une photographie, ou si l'exposition est si mauvaise que cela distrait de ce qui serait autrement une photographie compétente et poignant, alors vous avez échoué. Être techniquement compétent est seulement la moitié du processus, mais je trouve qu'il est extrêmement important de maîtriser avant de pouvoir aborder les grandes questions dans votre photographie.

À l'ère numérique, trop de gens se classer à tort, que les photographes simplement parce qu'ils ont un reflex numérique et peuvent tirer sur Auto. Bien que cela peut certainement être une porte d'entrée dans le monde de la photographie, comme il a été pour moi, cela ne vous fait pas un photographe. Alors, comment voulez vous commencez à devenir un photographe? Eh bien, vous devez maîtriser votre appareil photo, et comprendre ses fonctions afin que vous êtes dans le contrôle complet de l'issue. Voilà ce que ce livre est tout au sujet.

Je vais couvrir certains aspects plus avancés de l'exposition, y compris certains de la science et les mathématiques derrière elle, ainsi que les techniques de mesure et de bracketing. Je vais vous expliquer comment l'exposition peuvent différer lorsque vous

travaillez avec différents types de films, par opposition au numérique. Ensuite, nous allons parler de modes de prise de vue, qui peut vous aider à devenir un meilleur photographe, et de travailler votre chemin jusqu'à la prise de vue entièrement manuel. Diverses conditions d'éclairage sont évidemment clés ainsi, puisque vous aurez besoin de savoir comment contrôler votre exposition à l'intérieur, à l'extérieur, et sur de nombreux types de jours. Enfin, je vais vous parler du processus d'édition, et mon programme de retouche favori, qui est Camera RAW. Puisque nous allons parler de l'exposition pour le cinéma, nous devrions aussi parler de l'édition de cette exposition. Même si vous n'êtes pas un photographe de film, (comme je suppose que la plupart d'entre vous ne sont pas), je pense toujours que l'apprentissage de la chose originale est bénéfique. Je veux que ce soit aussi bien arrondi comme il peut être pour sa longueur.

Astuce 1:
Capturez autant que possible dans l'appareil photo

Peu importe ce que, si vous êtes un photographe ou d'une marque nouvelle à cette expérience, je me sens comme la capture autant que vous le pouvez à huis clos est une bonne pratique. Alors qu'est-ce exactement que je veux dire quand je dis que vous devez capturer tout à huis clos? Il signifie fondamentalement, ne comptez pas tellement sur l'édition. Trop de fois, je entendent clients (et même d'autres photographes), disent quelque chose le long des lignes de, «Je l'aime cette photo, mais les faits saillants sont tous soufflés. Je vais fixer en poste. »Ou,« Je ne veux pas la position de son corps, pouvez-vous résoudre ce problème en poste? "

Maintenant, la première déclaration, alors qu'il ne fait me roule mes yeux, est au moins légèrement raisonnable. Oui, si vous avez une photo que vous aimez vraiment qui est légèrement techniquement fausses, par tous les moyens, le réparer. Mais si vous savez que vous foiré cette photo et vous avez la possibilité de tirer à nouveau plus correctement, le faire. Ne regardez pas seulement à elle et régler, et je pense que vous pouvez le fixer plus tard. Parce que pendant que vous pouvez sentir que vous êtes vous-même économiser un peu de temps en ce moment, dans le long terme, vous avez juste fait ce que beaucoup plus de travail pour vous-même. Résolution d'un problème est toujours tellement plus difficile et plus long que vous prévoyez, surtout quand vous auriez pu l'empêcher.

Ne pas utiliser après le travail comme une excuse pour les mauvais les photos. Si ça ne tourné correctement, le faire à nouveau.

Qu'en est-il que la deuxième déclaration? "Je ne veux pas la position de son corps, pouvez-vous corriger en post?" Alors qu'il est possible de mettre la tête de quelqu'un d'autre sur un corps différent dans Photoshop et faire des ajustements mineurs à la position du corps en superposant deux ou trois images différentes, il est impossible de tout changer. Par exemple, si vous avez une photo de quelqu'un qui est stationnaire quand ce que vous vouliez vraiment été pour eux d'être le saut, vous pouvez essayer de raccorder leur torse sur différentes jambes, mais le plus souvent, le résultat semble juste décousue et un peu peu comme le monstre de Frankenstein. Je ai eu des clients demandent cette chose même avant, et personne ne est jamais très satisfait du résultat.

Tout ce qui est technique, tout ce que vous avez le contrôle, vous devriez essayer de prendre soin de tout l'appareil est encore dans votre main. Soyez conscient et dans le contrôle des choix que vous faites en tant que photographe, et de sauvegarder le travail de poste pour des choses que vous ne pouvez pas changer, comme une tache ici ou là, ou une ombre qui a besoin d'un peu plus de tonicité de la lumière. Ce livre est tout au sujet de vous familiariser avec votre appareil photo de sorte que vous ne vous sentez pas la nécessité de compenser les compétences techniques pauvres. Si vos compétences techniques sont forts, vous avez alors une bonne base pour commencer à explorer ce que vous voulez vraiment dans la photographie. Vous serez fier et vous éviterez beaucoup de travail inutile lorsque vos images ne doivent retouches mineures.

Beaucoup de gens aiment à utiliser Photoshop afin de combiner

plusieurs photos et de créer ce qu'on appelle un composite. Ceci est différent de l'aide de Photoshop pour compenser de faibles compétences. La plupart du temps, lorsque vous faites un composite, vous devez savoir exactement ce que vous devez à l'avance. Par exemple, si vous savez que vous avez besoin d'une scène à tirer va être rétro-éclairé, ce qui rend souvent au premier plan plus lumineux et la manière trop sombre de fond, alors vous savez que vous aurez besoin de prendre deux photos séparées. Cela permettra d'assurer que vous obtenez une exposition correcte pour les deux régions, et une fois composite, vous pouvez avoir un bonne composition. Voilà un exemple d'une raison d'utiliser Photoshop pour plus de modifications simplement de base.

Compositing peut aussi être grande pour le surréalisme ou des images d'un autre monde. Se combinent pour le contenu de votre coeur, mais rappelez-vous que ces photos vous combinez doit être solide pour commencer, ou vous aurez à passer beaucoup de temps supplémentaire avant de les fixer, vous pouvez les combiner.

Le point ici est, que la capture des choses à huis clos est une conservation de l'énergie. Il vous donne le temps de faire plus de travail, et un meilleur travail. Il réduit également la quantité de temps passé devant l'ordinateur, si vous faites plein de mode retouche ou de compositing, ou non.

Astuce 2:
Mastering ISO

Je me sens comme beaucoup de gens oublient généralement qu'il ya effectivement trois parties à l'exposition. Bien sûr, il est ouverture et la vitesse, mais il est également ISO. ISO, qui est aussi appelé ASA dans certains milieux, contrôle la sensibilité de votre appareil à la lumière. Avec le film, vous contrôlez ISO en sélectionnant l'ISO du film que vous souhaitez utiliser à l'avance, puis en réglant votre appareil photo en tant que telle, et avec le numérique, il est commandé par un bouton on trouve habituellement sur le dessus de votre appareil photo.

Il ya des vitesses de film lent et des vitesses de Fast Film, être lente notée par de plus petits nombres, tels que 100 et 200. 400 est généralement acceptée comme un bon point de départ, car sa vitesse est en plein milieu du spectre. Film généralement que monte à environ 1600, mais les appareils photo numériques récents aller beaucoup plus haut. Dans les situations les plus sombres, des vitesses plus rapides de films permettent plus de lumière, cependant, le plus élevé de l'ISO, le grain plus vous aurez présente dans votre image.

Dans un film traditionnel, le grain est les particules de restes d'argent qui restent après le processus de développement. Ils créent un motif de points comme sur l'image. Les "points" plus vous avez, plus ils sont ensemble, ce qui crée une haute résolution, basse grain, l'image lisse. Ceci est ce que vous voulez. Maintenant, quand vous

avez beaucoup de grain dans l'image (comme vous pouvez le voir dans les points individuels à travers l'image), votre image est beaucoup plus faible résolution. Bien que ce regard peut être utilisé à des fins esthétiques pour rendre une image plus rugueux et dur, si il ya trop de grain, il peut devenir très gênant. Si vous choisissez d'utiliser la haute grain dans vos images, vous devez avoir une bonne raison esthétique de le faire, et vous devez aussi vous assurer que vous savez quand vous avez touché le point de trop de grain. Fondamentalement, si le grain est arrivé à un point d'obscurcir les détails de votre photo, alors vous avez trop.

Si jamais vous ne savez pas par où commencer, je dirais 400 est un bon endroit, coffre-fort. Il est assez rapide pour obtenir détails dans les ombres profondes, mais aussi va bien travailler avec un relativement belle journée ensoleillée. Si vous trouvez encore que votre film est surexposé sortant, vous pouvez essayer une ou deux choses. Plutôt que de passer la vitesse de votre cinéma, garder le même film, mais dites à votre appareil photo que l'ISO est en fait inférieur à ce qu'il est. (Réglez-le sur 300 ou 200). Cela permettra à moins de lumière à travers le capteur. Vous pouvez également en développer votre film pour diminuer le contraste (ou un peu plus de développer pour plus de contraste).

Le grain est légèrement différente quand il vient au numérique. Pour l'un, il est plus communément appelé le bruit, et plutôt que d'être constitué de particules d'argent, il est composé de pixels. Cependant, le concept fonctionne de la même manière. Les plus de pixels par pouce ou ppi, meilleure est la résolution. Pour l'impression numérique typique, le PPI est entre 240 ~ 300 ppi. Que ce soit argentique ou numérique, vous perdez de la résolution lorsque vous recadrez une image. En tant que tel, il est toujours

préférable d'obtenir exactement l'image que vous voulez à huis clos. Non seulement ne recadrage détruire résolution de l'image, mais il peut secouer le rapport d'aspect si ne pas fait proportionnellement. Cela peut entraîner des images en forme branchés.

Vous pouvez la résolution ou la taille toujours inférieure si vous avez besoin, mais vous devez toujours enregistrer une copie de base d'une image qui est une haute résolution et de la taille. Si vous ne sauvegardez pas une copie de base et vous réduisez votre résolution de 72 ppp (qui est standard pour l'utilisation d'Internet), vous ne serez jamais en mesure d'imprimer cette image. Idéalement, vous voulez accrocher à votre fichier RAW d'origine, et si elle est une analyse de film, assurez-vous qu'il est un TIF. Ce sont les meilleurs pour imprimer à partir car ils détiennent le plus d'informations dans le fichier. JPEG sont couramment utilisés sur les sites Web et de soumission à des concours, je vous conseille donc d'avoir un exemplaire de chaque. Si jamais vous avez besoin de faire des changements, vous avez votre RAW de travailler à partir, ou au moins une TIF.

Assurez-vous que vos images sont toujours de bonne qualité de l'ISO sur. Expérience avec des combinaisons de l'ISO et de l'exposition à trouver l'esthétique qui fonctionne le mieux pour votre projet.

Astuce n ° 3:
La maîtrise de l'exposition

L'exposition est, à mon avis, l'aspect technique le plus important de la photographie, et vous avez besoin de le maîtriser avant de pouvoir passer à la prise de bonnes compositions ou des photographies qui parlent vraiment à votre auditoire. L'exposition est littéralement votre image. Sa définition est la quantité de lumière vous permettez à affecter votre surface photographique, et la quantité de temps que vous le permettez. Les éléments de votre appareil photo qui vous permettent de contrôler votre exposition sont l'ISO, la vitesse d'obturation et l'ouverture. Chacun joue un rôle différent dans la façon dont votre exposition se révèle. ISO, comme nous l'avons déjà discuté, contrôle la vitesse à laquelle votre appareil est sensible à la lumière. La vitesse d'obturation contrôle combien de temps vous permettent à la lumière pour, et ouverture contrôle la quantité de lumière est en réalité à venir dans l'appareil photo.

Commençons avec l'ouverture. Si vous avez toujours été confus au sujet de la voie à suivre avec tous ces chiffres sur votre appareil photo dans une situation donnée, ne vous inquiétez pas. Vous n'êtes pas seul, et il est probablement dû en grande partie au fait que vous ne comprenez pas comment fonctionne ouverture. Tout d'abord, l'ouverture se fait en fractions, (même si les chiffres ne sont pas écrites sous forme de fractions sur votre appareil photo). Voilà pourquoi, comme le nombre est petit, plus l'ouverture devient plus large. Après tout, ½ est beaucoup plus grand que 16/1. Ainsi, f / 2 est beaucoup plus grand que f / 16 et permet à beaucoup plus de

lumière.

Maintenant, vous pensez peut-être, "Il ya tellement de chiffres sur mon appareil photo, comment vais-je jamais de les mémoriser? Dans le passé, probablement quinzaine d'années, les entreprises de la caméra ont commencé à inclure également des arrêts de la moitié sur les caméras. Même si cela peut être utile pour certaines personnes, je trouve que cela est juste une autre source de confusion pour les nouveaux photographes qui tentent d'apprendre à connaître leurs caméras. La meilleure chose que vous pouvez faire pour vous est de mémoriser la norme f / arrête, qui sont généralement comme suit, bien que la balance peut monter ou descendre un arrêt ou deux autres parfois:

- f / 2
- f / 2.8
- f / 4
- f / 5.6
- f / 8
- f / 11
- f / 16
- f / 22
- f / 32
- f / 64

Le plus haut le nombre vont, plus l'ouverture, et ainsi, plus la profondeur de champ. Plus le nombre, plus la profondeur de champ et le plus de lumière vous laisser. Vous demandez peut-être, ce qui est la profondeur de champ? Essentiellement, il est dans quelle mesure dans l'image que vous pouvez voir. Si ce qui est dans

l'accent est principalement dans le premier plan d'une image et le fond est tout un flou, alors vous avez une faible profondeur de champ, tandis que profonde profondeur de champ peut vous permettre de voir des miles. Faible profondeur de champ est principalement utilisé dans les prises de vue macro, où vous voulez avoir moins de largeur à votre image et de se concentrer sur un détail spécifique. Faible profondeur de champ peut également être utilisé en conjonction avec une vitesse d'obturation de long afin de créer un surréaliste, onirique effet. Mais ne confondez pas une faible profondeur de champ avec permettant tout pour être au point,. Pour une photographie d'être bon et utile, vous devez avoir au moins une chose au point pour votre auditoire de se concentrer sur. Après tout, la profondeur de champ est définie comme la quantité d'espace entre un point dans une photo qui est au point et la prochaine.

Si vous ne voulez chaque chose dans votre photo pour être forte, alors vous devriez envisager d'utiliser une grande profondeur de champ. Bien sûr, en fonction des conditions dans lesquelles vous travaillez, ce qui peut vous obliger à avoir une vitesse d'obturation très long, surtout si vous allez tout le chemin jusqu'à l'infâme f / 64. Grandes profondeurs de champ sont généralement utilisés dans le travail journalistique et dans les paysages, parce que le point d'un paysage est de voir aussi loin et large que possible.

Une petite note latérale sur f / 64: il est aussi le nom d'un groupe très célèbre des photographes, qui croyait (et je paraphrase) que la photographie doit se différencier des autres arts comme la peinture afin d'être reconnu comme un art dans son droit. Ils pensaient que la photographie était un animal complètement différent, et voulait que chaque photo prise à sonner vrai à la vie et être aussi objectif que possible. Bien sûr, cela appelle ensuite en question comment

quelque chose peut être objective lorsqu'elle est faite spécifiquement à travers les yeux d'un individu. Mais essentiellement, qu'ils voulaient que leurs photos pour capturer la vie et la réalité. En tant que tel, ils voulaient que tout soit super forte et définie, et étaient célèbres pour la prise de vue sur f / 64 presque exclusivement.

Ensuite, il ya la vitesse d'obturation, et cette fonction détermine combien de temps vous permettez à la quantité de lumière que vous avez choisi dans votre objectif. La vitesse d'obturation travaille également sur la base de fractions, mais contrairement à f / arrête, qui est généralement plus facile à comprendre. Des vitesses d'obturation standard sont:

- 30 secondes
- 15 secondes
- 8 secondes
- 4 secondes
- 2 secondes
- 1 seconde
- ½ seconde
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125
- 1/250
- 1/500

- 1/1000
- 1/2000
- 1/4000

Vous devez vous rappeler, même si vous savez juste les bases, que chaque changement de f / arrêt et chaque changement de vitesse d'obturation est exactement un arrêt de la légère différence. Donc, si vous ajustez votre vitesse d'obturation pour aller plus vite, cela signifie que vous laissez dans un arrêt moins de lumière que vous étiez avant, de sorte que vous devez ouvrir votre ouverture à un arrêt pour compenser. Elles sont appelées expositions équivalentes. Il y a aussi quelques méthodes plus avancées de l'exposition maîtrise que je vais couvrir dans mon prochain conseil.

Astuce n ° 4: bracketing, de mesure et système de la zone de Ansel Adams

Bracketing

Bracketing est une méthode utilisée pour assurer que vous obtenez la bonne exposition sur une image que vous prenez. Pour commencer, vous aurez envie de mètres, et si vous ne possédez pas ou ne pouvez pas se permettre un mètre, (car ils peuvent être très coûteux), puis je trouve la meilleure façon de mètres est d'utiliser soit l'ouverture ou priorité vitesse , qui est une fonction présente sur les deux caméras analogiques et numériques. Une fois que vous décidez d'une entrée en fonction de ce que vous voulez, la caméra décide l'autre, vous donnant une bonne exposition ... habituellement. Mais parfois, peut-être vous concentré la caméra sur quelque chose de vraiment sombre ou très lumineux, ce qui peut entraîner une surexposition ou sous-exposition. Que faites-vous dans ce cas? Vous voudriez utiliser le bracketing. Donc, ne pas supprimer l'image initiale, même si elle est un peu hors. Il suffit de régler votre appareil photo dans la direction que vous pensez qu'il doit aller, par un arrêt. Tirez sur cette photo et le faire à nouveau, si vous sentez le besoin. Vous pouvez aussi souhaiter régler dans l'autre sens aussi. De cette façon, vous avez plus de choix plus tard, parce que les choses peuvent sembler très différent sur un écran d'ordinateur que ce qu'ils font sur le petit arrière de votre appareil

photo. Si vous filmez analogique, bracketing fournit un filet de sécurité pour vous de choisir au cas où vous estimé votre exposition tort.

Bracketing est également une très grande technique lorsque vous filmez une scène qui a plus d'une condition d'éclairage répandue, comme une zone d'ombre extrême et une zone de l'extrême point culminant. Si la différence est vraiment extrême, il peut être difficile pour votre appareil photo pour trouver une exposition médiane qui fonctionne bien pour les deux. En fin de compte, une zone est va sortir exposés correctement. Pour corriger cela, ce que vous pouvez faire est de mètre pour une condition, tirer correctement, puis mètre pour l'autre et tirer correctement. Puis, en poste, vous combiner les deux images pour avoir une scène globale correctement exposée. Afin de les amener à aligner autant que possible, vous aurez envie de faire usage d'un trépied donc les choses ne se déplacent pas.

Une version extrême de cette technique est communément appelé HDR ou High Dynamic Range Imaging, où vous essayez de capturer autant de la gamme de la lumière que possible. Ensuite, vous prenez les images et les combiner pour une image qui peut parfois sembler très surréaliste. Dans ce cas, vous voudrez peut-être aller jusqu'à quatre ou cinq arrêts dans les deux sens d'obtenir autant que possible plage. Ensuite, la capacité HDR de Photoshop va les combiner et vous pouvez les modifier à partir de là.

Mesure

Les appareils photo numériques ont un bon nombre de modes de

mesure à choisir, et dans cette section, je vais briser ceux qui sont disponibles avec les appareils Canon, parce que ce que je tire généralement lorsque l'on travaille numériquement. Les modes sont à peu près la même chose sur un Nikon, même si elles peuvent avoir des noms différents.

- Mesure spot: Ceci est le mode le plus concentré, et je tendance à utiliser beaucoup à cause de mes compétences acquises par l'intermédiaire du système de zone. Ce mode vous met l'accent sur un très petite portion de l'image, qui est représenté par un point sur votre viseur. Si vous utilisez des principes du système de zone, alors vous devriez utiliser ce mode pour se concentrer sur votre gris moyen.

- Mesure partielle: Comme mesure spot, ce mode se concentre sur une petite zone de l'image, cependant, il est environ le double de la superficie utilisée dans la mesure spot. La caméra puis moyennes la lumière qu'il trouve dans cette zone pour vous donner votre exposition. Je trouve aussi que cela peut être utile pour le dosage de gris moyen, si vous avez une plus grande surface de celui-ci.

- Centre moyen pondéré: Ce ne sont pas un mode Je voudrais vraiment vous suggérons d'utiliser, car il prend l'ensemble de l'image en compte, ignorant complètement mise au point. Il a beaucoup pesé vers le centre, peu importe où votre accent est mis. Je trouve aussi que moyenne une exposition ne fonctionne vraiment pas bien, sauf la lumière (et les couleurs des objets) est assez même à travers l'ensemble du champ.

- Evaluative: Moyennes de l'image entière, comme pondéré centre, mais est plus fortement pondéré vers le point de mise au point.

Dans l'ensemble, je trouve que je tiens à utiliser place et partielle dosage le plus, parce que vous avez le plus de contrôle sur l'endroit où votre accent est mis. Aussi, vous devez vous rappeler que l'exposition ne fonctionne pas nécessairement comme objectif. En mettant l'accent, vous voulez la zone qui est pointu pour être votre principal point d'attention. Cependant, avec l'exposition, vous ne voulez pas toujours mètre de votre sujet principal. Au lieu de cela, vous voulez mètre pour le gris moyen, qui va vous donner une exposition correcte pour vos tons moyens, les faits saillants et les ombres. Si vous mètres pour une zone qui est trop sombre, vous aurez une photo surexposée parce que votre appareil photo est confus et compense. L'inverse est vrai pour une image sous-exposée. Sous réserve n'a vraiment rien à voir avec cela ici; il est tout au sujet du jeu de la lumière et l'obscurité.

Le principe de gris moyen provient de l'utilisation du système de zone de Ansel Adams, où il a divisé toutes les couleurs que vous pourriez jamais avoir éventuellement en dix zones. Zone cinq est que le gris moyen parfait, avec les zones inférieures étant plus sombre, et les zones plus élevées plus en plus légers. Chaque zone est une différence d'arrêt que la dernière. Si vous faites usage d'une carte grise alors que la mesure, vous aurez une chance assez décent d'obtenir une exposition correcte.

Astuce 5:
Modes de prise

Outre full auto, il existe quatre modes de prise de vue à choisir sur la plupart des appareils photo reflex numériques standard. Ils sont: mode Programme, ou P, priorité à l'ouverture, ou A, Priorité vitesse, ou T, et le manuel complet. Chacun a ses propres avantages, et les raisons ou les situations dans lesquelles ils pourraient venir dans maniable. Si vous avez jamais pris avantage de l'un de ces modes avant, ou ont été tout à fait sûr de ce qu'ils font, voici votre guide.

Mode Programme

Mode Programme est quelque chose que je décrirais comme un peu comme la moitié de l'automobile. La caméra figure encore sur l'exposition automatique pour une scène particulière, et vous donne la combinaison de vitesse d'obturation et l'ouverture qu'elle juge la plus appropriée. Qu'est-ce que vous pouvez faire avec le mode de programmation, puis, est de choisir une combinaison différente de la vitesse d'obturation et l'ouverture qui est toujours en cours pour vous donner une exposition identique. De cette façon, vous obtenez l'exposition dont vous avez besoin, et peut également encore obtenir la vitesse d'obturation ou l'ouverture vous préférez sans avoir à faire un tas de calculs compliqués. Je me sens comme cette fonctionnalité est également grand quand il vient à l'apprentissage des expositions équivalentes, puisque cela est exactement ce qu'il est pour. Les situations dans lesquelles vous pourriez avoir besoin de ce mode sont: si vous êtes un assez nouveau photographe et vous avez

encore besoin de l'aide quand il vient à déterminer l'exposition, si vous voulez apprendre des expositions équivalentes, ou si vous trouvez profondeur de champ ou l'obturateur la vitesse est pas là où vous le voulez et vous avez besoin d'une solution rapide.

Priorité d'ouverture

Priorité à l'ouverture est exactement ce que cela ressemble ... il fait l'ouverture de la priorité. Dans mon esprit, et priorité à l'obturateur sont comme l'étape entre programme et le manuel. Priorité ouverture et Priorité obturateur ne détiennent pas votre main, tout autant que le programme fait, mais ils vous donnent encore un peu d'aide. Depuis l'ouverture est la priorité ici, ce mode vous permet de sélectionner votre auto-ouverture. Donc, il est bon si vous savez ce que le style de la profondeur de champ que vous souhaitez. Il sera ensuite régler automatiquement la vitesse d'obturation à ce qu'il doit être pour cette ouverture de glaner une exposition correcte pour les conditions.

Priorité Vitesse

Priorité à la vitesse fait exactement la même chose que priorité à l'ouverture, sauf qu'il fait d'obturation la chose la plus importante. Ce qui est bon pour des choses comme des événements sportifs, où vous savez que peu importe ce que, vous avez besoin d'une vitesse d'obturation rapide. Cela pourrait aussi être bon pour quand vous savez que vous voulez faire une très longue exposition. Que vous utilisiez ouverture ou priorité vitesse plus est vraiment de préférence personnelle. Je l'utilise généralement priorité à l'ouverture parce que je tiens plus à propos de la profondeur de

champ. Cependant, il est vraiment à l'esthétique personnelle ainsi que les besoins individuels de chaque photo que vous faites.

Mode manuel

Le mode manuel vous donne un contrôle total et absolu sur votre appareil photo, ce qui signifie que vous devez avoir une assez forte idée de ce que vous faites. Si vous travaillez exclusivement sur manuel, cela signifie que vous avez une bonne base dans la façon dont l'ouverture, vitesse d'obturation, et travaux de l'ISO. Vous savez aussi vos expositions équivalentes et pouvez ajuster rapidement que nécessaire.

L'utilisation de ces modes est partiellement basé à niveau d'expérience, et partiellement en commodité. Il n'y a pas dicton qui, même si vous êtes un photographe avancée que vous ne pouvez pas utiliser autre chose que manuel. Cependant, vous ne devez jamais utiliser full auto après les quelques premiers mois de tournage. Utilisez ces autres modes comme outils d'apprentissage à votre façon de travailler en mode manuel, comme un moyen de vraiment apprendre à connaître votre appareil photo.

Astuce 6:
Exposition Pour Film

Je ressens le besoin d'inclure une section sur l'exposition pour le cinéma, bref qu'il est peut-être, parce qu'il ya des photographes qui expérimentent, ou tout au moins curieux de, le processus de film. Apprendre le film peut être particulièrement difficile pour les photographes qui ont grandi à l'ère numérique et sont habitués à la gratification instantanée d'une image sur un moniteur et la faible charge. Je sais que je fus d'abord opposé à un film d'apprentissage parce que je ne sais pas ce que cela pourrait me enseigner. Je ne savais pas, il m'a appris beaucoup sur la façon d'être méticuleux avec votre travail, et il m'a appris à obtenir une exposition correcte neuf fois sur dix.

Une partie de la raison que les débutants trouver un film tellement frustrant est dû au fait que film noir et blanc et de la fonction de film couleur différente. En substance, la pellicule couleur est moins sensible à la lumière de la nature, donc si vous êtes un peu moins ou plus, vous serez en mesure d'apporter l'information à plus facilement que vous le feriez avec noir et blanc qui était éteint. Cependant, ce que peu de facilité vient à un prix que le noir et blanc n'a pas: vous obtenez de traiter avec les dominantes de couleur, et à chaque type de film couleur, ils diffèrent.

Maintenant, afin de savoir à quelle vitesse un film est (comment elle est sensible à la lumière) vous regardez l'ISO. Les nombres faibles indiquent un film moins sensible, ce qui signifie que vous avez

besoin de plus de lumière, et des nombres plus élevés indiquent film plus sensible, qui a besoin de moins de lumière. Cependant, de nouveaux photographes de films peuvent souvent être frustré parce que leur exposition est pas tout à fait ce qu'ils attendaient qu'il soit. Même si cela peut être dû à une mauvaise compréhension de la bonne combinaison de vitesse et l'ouverture, il peut aussi être due à la sensibilité du film utilisé étant légèrement plus ou moins que noté sur l'emballage. Elle peut varier jusqu'à 200 points, et différentes marques peut varier des quantités différentes. Si vous êtes constamment tir un type de film et vous remarquerez que même avec une exposition correcte, ça sort toujours sous ou surexposées, essayez de tromper votre appareil photo. La façon dont vous le faire est de mettre en ISO de l'appareil à la vitesse que vous pensez que le film est en réalité. Donc si vous avez un film ISO 100 qui est toujours sous-exposée, essayez de le configurer à 300 et de voir si elle sort correctement. Cela rend l'appareil pense que le film est plus sensible qu'elle ne l'est, laissant plus de lumière dans le capteur et de faire une exposition correcte.

Rappelez-vous que même si vous comprenez l'ISO correcte pour un type de film, il ne va pas être universel pour différentes entreprises, ce qui aura une formule différente pour leur film. Il faut beaucoup d'essais et erreurs, mais une fois que vous obtenez le bas, vous devriez être bon d'aller.

Astuce 7 : comment photographier dans différentes conditions de lumière

Ce livre est tout au sujet de l'exposition, et évidemment, des conditions différentes vont appeler à des expositions différentes, ou bien tout le monde pourrait être un photographe. Cette section devrait vous donner une meilleure idée de la façon de photographier dans des conditions différentes, que ce soit à l'intérieur ou en plein air, de faible éclairage ou de jour. Commençons par les conditions qui sont optimales pour vous de tirer dans, et nous pourrons ensuite passer à des situations qui sont un peu plus compliqué.

Tout le monde qui est pas un photographe suppose toujours que les meilleures conditions pour filmer en sont des journées ensoleillées. Et tandis que vous pouvez faire ce travail esthétique pour vous (regardez Urban Outfitters avec toute leur fusée de soleil), il est pas optimale pour obtenir toujours de bonnes photos lors d'une fusillade. Au contraire, vous voulez une situation où la lumière est plus même à travers l'ensemble du plan. Pour cela, je l'aime vraiment temps couvert, parce que le soleil est filtrée à travers les nuages, créant vraiment agréable, même la lumière. Il est également facile pour vos sujets parce que la lumière ne soit pas sévère sur leurs visages, et il est pas trop chaud. Journées nuageuses sont régulièrement utilisés dans la photographie de mode pour obtenir

des couleurs, même légers et bon, et puis un beau ciel bleu sont retouchées après le fait.

Maintenant, si vous avez à tirer à un moment de la journée qui est pas l'idéal, comme en plein midi ou une matinée particulièrement lumineux, il est bon de trouver un peu d'ombre. Des choses comme les arbres ou les surplombs même bâtiment peut être bon pour la diffusion de disque, les ombres. Lorsque vous prenez en lumière dure, vous risquez, des ombres sombres et profondes que vous n'êtes pas la création ou le contrôle, et la lumière très, très brillant qui souffle sur les faits saillants. Non seulement je suggère de trouver et d'utiliser de l'ombre, mais je dirais aussi apporter réflecteurs et un parasol de rebond pour aider davantage diriger la lumière.

Sundown et l'aube sont également très agréable. Ils créent chacun un genre très différent de la lumière parce que le soleil est à venir d'une autre partie du ciel, (je dirais, par exemple, que l'aube a une qualité beaucoup plus doux que le coucher du soleil, qui est plus riche et plus bijou tonique), mais les conditions sont similaires en ce qu'ils créent même, la lumière ambiante tout autour. En outre, dans aucune de ces situations est le soleil complètement, donc il ya moins de strabisme passe. L'aube et le coucher du soleil sont tous deux désignés comme la Golden Hour, et ils sont vraiment idéal. Vous avez juste à être prêts à se lever tôt, ou être prêt à tirer rapidement avant de perdre la lumière. Vous avez généralement environ une demi-heure dans les deux cas où la lumière reste encore et belle.

Alors que sur les autres conditions de lumière qui sont encore esthétiquement valable, mais sont beaucoup plus difficiles à tourner en? Conditions je classer serait ici: rétro-éclairage, la nuit, et la

photographie d'intérieur.

Maintenant, ne vous méprenez pas. Rétro-éclairage peut être, et est, absolument adorable lorsqu'elle est effectuée correctement, mais il peut être une technique difficile à maîtriser, car il est si facile pour l'arrière-plan pour devenir écrasante et complètement souffler les faits saillants. L'astuce est que vous devez diriger votre appareil photo de se concentrer, et le mètre hors de, le visage de votre sujet, par opposition à doser hors du rétroéclairage. Si vous mètre du rétro-éclairage, puis la caméra sera surcompenser et votre image sera sous-exposée. Parfois, peu importe ce que vous faites, le dosage peut être vraiment difficile, et vous pourriez avoir à prendre deux expositions distinctes et les superposer pour obtenir un bon, l'exposition solide. La pratique est la clé de cette technique.

Qu'en est-il la photographie de nuit? Ceci est vraiment difficile parce que beaucoup de gens pensent que vous ne pouvez pomper l'ISO et vous êtes bon pour aller. Bien qu'il est vrai que vous avez besoin pour faire de votre appareil plus sensible à la lumière, vous ne voulez pas simplement fixer à 3200 ou 6400 et tirer. Vos images seront plus que probablement sortir de super granuleuse et lavé à la recherche, et ce est pas une bonne esthétique. Alors que peux-tu faire? Tout d'abord, car il va y avoir beaucoup moins de lumière entrant dans le capteur, ne mettez votre ISO plus élevé que la normale, mais commencer à un prix raisonnable de 800 ou 1200 et de travailler votre chemin à partir de là. Pour minimiser les mouvements, qui est déjà en cours d'être présent, de mettre votre appareil photo sur un trépied avant de commencer à tirer. Décidez si vous voulez ou non d'utiliser un flash monté ou si vous voulez essayer une très longue exposition. Les deux vont vous donner un look très différent, donc si vous n'êtes pas sûr de ce que vous

voulez, je vous suggère d'essayer les deux. Avec le flash, vous pouvez utiliser le flash de l'appareil photo en conjonction avec le flash monté comme un flash d'appoint pour éviter le regard délavé sur le flash de l'appareil produit généralement. Il va prendre un certain expérimenter pour obtenir la droite, selon la façon dont il fait sombre, ce que vous essayez de photographier, et la méthode que vous choisissez d'aller à ce sujet.

La photographie d'intérieur a beaucoup des mêmes règles que la photographie de nuit. Vous ne devez pas nécessairement à vous soucier un ISO haut sauf si vous travaillez dans une situation de faible éclairage, mais je serais encore définitivement suggérer l'utilisation d'un trépied et un flash. Le trépied est bon pour les situations à l'intérieur car il est possible que vous allez avoir affaire avec le mouvement d'autres personnes autour de vous que vous essayez de tirer, comme à une fête ou rassemblement. L'utilisation d'un flash peut être bon pour compenser la lumière ambiante environnante, surtout si cette lumière est de la variété fluorescent. Vous pouvez également utiliser un rebond et / ou des réflecteurs à l'intérieur si besoin est.

Rappelez-vous que aucune des situations mentionnées ici sont des situations de studio idéales, mais plutôt, mes conseils pour le lieu de tournage. Essayer de tirer à l'extérieur avec naturel, même la lumière est toujours mon aller à et meilleur pari, mais faire usage de ces conseils, même lorsque vous n'êtes pas dans les situations d'éclairage idéales. Ils aideront à rendre la photo plus flatteur globale.

Astuce 8:
Modification dans Camera Raw

Votre fichier RAW est ce qui me plaît de penser comme une sorte de négatif numérique. Si vous avez de Camera Raw et vous venez de le fermer à travailler dans Photoshop principale, vous avez fait tout faux. Croyez-moi, il m'a fallu un certain temps pour comprendre ainsi. Mais la raison pour laquelle vous devriez être en train de modifier en RAW est que le fichier contient plus d'informations dans les hautes lumières et les ombres que tout autre format de fichier.

Ce qui est excellent parce que ces deux sont des zones problématiques pour beaucoup de photographes, anciens et nouveaux. Dans Camera RAW, vous pouvez enregistrer une image qui serait autrement irrécupérables. Tirez autant d'informations que vous le pouvez en RAW et l'enregistrer comme un maître, comme vous le feriez un film initial scanner, avant de faire des réglages plus fins dans le programme principal Photoshop.

Conseil 9:
Modification de film pour la vue

Je avais été la numérisation de films pendant des années avant mon professeur m'a fait remarquer que je faisais tout à fait tort. Je appris sur Imacons, et je travaillais avec le logiciel Flextight fait comme si elle était Photoshop. Pas étonnant que je suis devenu confus ... le premier professeur qui m'a appris à numériser avait avait pas tout à fait disparu en profondeur, et un grand nombre de contrôles semblait peu près la même. Je croyais que vous étiez censé faire le look d'image comment vous vouliez que votre produit fini de regarder. Donc, je poussais mes points forts, la perte de détails, ce qui les rend trop sombre. Mon autre belle professeur m'a corrigé, en disant qu'en réalité, le résultat d'un bon scan final ressemble vraiment plat et terne. Le but d'un scan est comme celle d'un fichier RAW ... d'avoir la meilleure ligne de base avec le plus d'information possible dans le fichier. Pour ce faire, vous voulez vous assurer que vous pouvez voir chaque détail, chaque bit d'information dans la photographie. Cela signifie souvent tasser ombres que vous voulez être profonde ou met en évidence vous voulez être brillant pour le plaisir d'être en mesure de voir ce qui se passe là-bas. Le résultat final est souvent très gris, mais rappelez-vous que ceci est juste un point de départ; vous allez prendre le scan terminé dans Photoshop plus tard et lui donner l'air esthétiquement comment vous le souhaitez. Assurez-vous que vous faire ces changements sur une copie de l'image de sorte que vous avez une copie de maître si jamais vous décidez de changer complètement votre esthétique.

Vous voulez également vous assurer que vous numérisez au plus haut ppi possible que votre scanner et l'ordinateur peut gérer. Cela vous aidera à donner la plus claire, plus nette informations possible. Comme toujours, vous aurez envie d'enregistrer une copie de 300 ppi pour imprimer à partir, et une version 72 ppi pour le web, mais assurez-vous de votre copie principale est très grande.

Peu importe quel type de scanner que vous avez, ce sont deux règles que vous souhaitez suivre. Si, comme moi, vous avez maintenant accès qu'à un scanner à plat, aussi assurez-vous que vous définissez sur le mode professionnel pour obtenir l'image la plus haute qualité possible.

Conclusion

Espérons que, avec la conclusion de ce petit livre, vous avez une meilleure idée de ce que l'exposition est et ce qu'elle signifie pour la qualité globale de votre photo. Vous savez que l'exposition est la chose même qui crée l'image. Vous savez que la triade de l'ouverture, la vitesse d'obturation et la sensibilité ISO crée cette exposition. Vous comprenez grain et vous savez comment capturer une exposition généralement solides à huis clos pour commencer.

Si vous faites une petite erreur, vous savez comment y remédier en RAW ou sur un scanner. La chose la plus importante, techniquement, d'une photo, est d'obtenir le plus d'informations sur ce que vous pouvez.

Dans le cas d'un film, il est préférable de surexposer que de sous-exposer, parce que la surexposition signifie qu'au moins l'information fut capturé sur le film et elle est présente pour être brûlé. Cependant, avec le numérique le contraire est vrai, car il est beaucoup plus facile de lever l'information sortir de l'ombre que de le ramener si elle est soufflée.

Si vous prêtez attention à l'artisanat de vos photos à partir de début à la fin, vous obtiendrez le plus d'information possible, résultant en une image de qualité riche, haute.

MODE LA PHOTOGRAPHIE

8 Pratique Mode Conseils Photographie pour vos modèles de briller

James Carren

Pour plus de livres de cet auteur, s'il vous plaît visiter
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introduction

La photographie de mode est un de mes genres préférés, et aussi l'un des plus complexes. Je pense qu'il est unique en ce qu'il nécessite l'aide d'une équipe de gens talentueux afin de le retirer. La mode est pas quelque chose que vous pouvez faire seul. Il est également un genre qui est un travail incroyablement intense, de la conception à la finition. Si vous avez un oeil pour la mode, et vous ne l'avez jamais fait un shooting de mode avant, alors vous êtes probablement très séduit par l'idée. Je sais que je l'étais. Si vous êtes un photographe de mode expérimenté, alors vous savez comment épanouissante, et comment travailler intensive un tel tournage peut être.

Mon objectif avec ce livre est d'expliquer chaque étape dans le processus d'un shooting de mode, et ainsi vous aider à tirer votre premier match avec moins accrocs que vous auriez eu autrement. (Croyez-moi, peu importe comment vous êtes préparé, il y aura toujours un problème. Il est juste la nature de la bête). Si vous êtes un photographe expérimenté, alors mon but est de vous donner peut-être une nouvelle idée ou deux sur la façon de faire les choses.

Tout d'abord, je tiens à décomposer et à explorer les différents types de la photographie de mode. Il est impossible de les couvrir tous, mais en donnant un aperçu, je l'espère, d'être en mesure de vous donner quelques idées de quelque chose que vous voudrez peut-être explorer. Qui sait, vous trouverez peut-être votre créneau esthétique, ou vous pouvez trouver quelque chose avec laquelle d'élargir votre portefeuille.

Deuxièmement, je tiens à expliquer la différence entre le portrait et la photographie de mode. Bien qu'ils ne se chevauchent, ils sont certainement deux genres complètement séparés. Je pense que ce qui est important à préciser, parce que vous devez vous assurer que votre intention est d'un shooting de mode avant de commencer.

Un énorme morceau du livre va être porté sur la façon de rendre votre tournage terme douceur et avec succès. Dès le début, vous avez à être entièrement investi et clairement ce que vous voulez atteindre. Ceci est extrêmement important parce que vous allez travailler avec tant d'autres personnes, et vous voulez être sur la même page et semblent mettre ensemble et professionnelle, même si vous ne vous sentez pas nécessairement de cette façon. Je vais vous présenter les membres, vous devez avoir dans votre équipe, et vous dis étape par étape comment les tenir informés. Je vais aussi parler un peu de l'étiquette séance photo, qui applique à la fois pour vous et votre équipe, ainsi que les modèles que vous allez travailler avec.

Il y aura une section sur le tournage sur place et en studio. Je vais aller à la façon dont ils diffèrent et comment installer et préparer pour chaque. Je suggère une liste des éléments que vous pourriez avoir besoin dans les deux cas, et de parler de certains styles d'éclairage mentionnés dans la section sur la photographie de mode esthétique.

Tout le monde sait aujourd'hui que la retouche est un sujet très vaste et controversé quand il vient au monde de la mode. Je veux aborder un peu de la politique de la question, parce que je pense qu'il est important que chaque photographe de mode à se réconcilier avec leur position sur le sujet, et ce cas, ils se sentent

retouche est approprié. Techniques de retouche de base seront abordées, ainsi que des techniques plus avancées pour des choses comme le lissage de la peau, l'épilation, l'éclaircissement et la minceur d'un modèle.

Votre portefeuille est ce que vous montrez le monde, et si elle est en ligne, dans la presse, ou les deux, il est comment vous faites entendre votre voix et de l'emploi des terres. Organisation est très important parce que vous voulez bien circuler et être impressionnante au début et à la fin. Vous voulez laisser votre client ou un juré avec une impression durable et forte. Bien que la diversité dans un portefeuille est important, à certains égards, vous voulez aussi votre esthétique de rester forte et unifiée, et vous ne voulez pas venir vraiment hors comme une prise de tous les métiers, parce que ce est pas intéressant ou unique.

Et enfin, je tiens à vous laisser avec une petite section sur l'impression de la mode, ce qui est très différent de l'impression pour les beaux genres artistiques. Il est un standard de l'industrie, et alors que vous ne devez pas nécessairement à respecter pour un portefeuille, il a tendance à le faire sans aucun doute clair que vous avez l'intention de ce concept pour une publication de la mode. Les graphismes sont aussi incroyablement important quand il vient à la mode, car à la fin de la journée, la mode est un sous-ensemble du monde de la publicité.

Dans l'ensemble, je souhaite que ce livre est une bonne exposition au monde de la photographie de mode et qu'il vous aidera dans votre cheminement de faire des photos dans ce genre.

Quelle est la différence entre Le portrait et la photographie de mode?

Dans ma carrière en tant que photographe, je trouve souvent que les gens sont confus au sujet des différences entre le portrait et la photographie de mode. Avant de commencer sur les types de photographie de mode et comment s'y prendre pour être le photographe de mode avec succès, je pense que nous devrions définir la différence de sorte que vous pouvez vous assurer de ce que vous essayez d'atteindre.

La raison pour laquelle le portrait et la photographie de mode est souvent confus, car ils reposent tous deux fortement sur l'utilisation de personnes. Toutefois, il convient de préciser immédiatement que le portrait est à propos de la personnalité de la gardienne de l'identité, alors que la mode est une campagne de marketing glorifiée. Bien que l'aspect de la personne dans la campagne de la mode compte du point de vue de ce qui est projeté, l'identité et la personnalité de la personne ne sont pas le focus. La personne est simplement là pour être le véhicule pour les vêtements ou les accessoires.

Avec l'art du portrait, photographes tirer sur des gens qui viennent de tous les horizons de la vie. Généralement, ils ne cherchent pas à changer la personne, même si l'image est posée. Pour un modèle de mode, l'image est tout au sujet de devenir le parangon de ce que cette ligne de la mode est. La jeune fille pourrait devenir personne

qu'elle n'a jamais été avant dans sa vie. En substance, le modèle de la mode est une actrice ou un acteur, tandis que la gardienne de portrait est tout au sujet de la capture de ce moment de vérité.

Maintenant, cela ne veut pas dire que vous ne voulez pas des modèles de mode avec l'attitude, parce que ce est définitivement un must. Surtout dans la haute couture, le modèle doit être prêt à prendre une personnalité exagérée, et d'avoir la confiance nécessaire pour enlever regards souvent ridicules.

La photographie de mode est souvent très tranchant et peut être considérée comme œuvre d'art ainsi. Il est tout au sujet de repousser les limites et de faire la belle ridicule. Il ya aussi cette idée fausse que la photographie de mode doit être creux et peu profonde, mais en vérité, beaucoup de photographie de mode tombe aussi dans le domaine de la photographie conceptuelle. Avec la mode, vous avez la licence de dire quoi que ce soit que vous avez à dire. Les vêtements restent l'élément principal, mais ils peuvent souvent fournir masque élégant pour déclaration politique ou personnel. Voilà ce qui fait la photographie de mode si important. Cela fait partie de notre vie quotidienne, car il est vraiment juste belle publicité. Mais que pouvez-vous faire de la publicité aussi avec les vêtements?

Types de photographie de mode et les styles

Maintenant que vous avez la définition de la photographie de mode, il est probablement un peu plus facile à identifier. Toutefois, il est important de noter qu'il ya des milliers et des milliers de styles un photographe de mode peut avoir. Alors, quelle est la différence entre un type de photographie de mode et un style de photographie de mode? Ceci est ce que je vais vous définir ici. Un type de la photographie de mode tombe le long des lignes de choses comme: mode de vie, de la beauté, éditorial, (qui a aussi un sous-ensemble de la haute couture) et de la publicité vers le haut. Ce sont les cinq principaux genres I se concentrera sur.

Le style est différent de Type en ce qu'il est unique à chaque photographe. Un photographe peut être un photographe de la beauté qui est heureux et lumineux, ou ils peuvent être de mauvaise humeur et sombre. Il est tout à la préférence personnelle. Donc, nous allons commencer à parler des différents types.

Mode de vie

Je dois vous dire, mode de vie a tendance à être moins mon style favori de la photographie de mode. Mode de vie tend également à être le seul type de photographie qui a un style cohérent: heureuse et trop joyeux. Il est généralement commercialisé vers adolescentes et vous verrez dans les magazines tels que Vogue et Elle Ados Fille. Donc, ce qui définit le mode de vie photographie? Eh bien, souvent, vous verrez les garçons et les filles adolescentes heureux et souriant, se livrant à une activité posée. Ils pourraient être sur la plage, le camping, à un match de football, jouant avec un chien, ou de toute autre activité amusante et concevable sans soucis. Il est léger, et a souvent pas de la pensée conceptuelle derrière lui autre que ce que vous voyez directement devant vous. En outre, il a tendance à coller avec des couleurs vives et beaucoup de soleil.

Récemment, des sociétés telles que Urban Outfitters et Aerie ont tenté de redéfinir le mode de vie photographie. Ils collent toujours avec de jeunes adolescents, mais au lieu de tout en étant léger et pétillant et trop lumineux, ils sont allés avec le soleil imbibé look bohème. Ce style est très populaire sur Instagram et Tumblr, et puis vous verrez beaucoup de longs cheveux blonds, des champs de fleurs ou de champs de blé, et les fuites de lumière.

Beauté

La beauté est le style que pour moi, monte plus étroitement la ligne entre le portrait et la photographie de mode. La beauté est généralement et techniquement de portrait. Cependant, il reste dans le domaine de la photographie de mode parce que le portrait est pas sur la personnalité de la personne assise pour elle. Au lieu de cela, l'objectif principal du portrait de la beauté va être soit des cheveux, le maquillage, ou des accessoires. De cette façon, la beauté est une campagne de publicité élevée. Il est également toujours homogène contrairement portraits, qui servent à capturer les imperfections.

Éditorial

Donc, juste comme un avertissement, éditoriale peut être une annonce et une annonce peut être un éditorial. Dans ce cas, quelle est la différence entre les deux? Les éditoriaux sont ce que vous voyez dans les magazines haut de gamme, alors que les annonces sont commercialisés vers un public spécifique pour un produit spécifique. Bien éditoriale peut annoncer quelque chose comme un créateur de mode célèbre ou d'une marque de bijoux de luxe, il est à propos de l'art, de la nervosité, et la vision du photographe et directeur créatif. Eclairage sera beaucoup plus sombre et maussade, et vous pouvez également disposer d'une déclaration artistique ou politique derrière l'image. Pensez Prada rapport à l'objectif.

Un éditorial peut également être la vision artistique spécifique d'un photographe particulier. Ils ont un concept qu'ils veulent tirer, ils ont concepteurs qu'ils aimeraient utiliser, et ils sont si bien connus qu'ils sont posées par les magazines de tirer pour eux.

Haute couture

Je plais à penser de la haute couture comme un éditorial sur les stéroïdes. Haute couture est pas nécessairement une annonce, car la plupart des gens ne seraient jamais en mesure de payer ces vêtements. Au lieu de cela, les vêtements ont été élevés à une forme d'art pur. Rechercher est la forme la plus exquise de la photographie de mode et souvent la plus ridicule. Il est pur concept, déclaration pure et pure fantaisie. Il peut souvent être énervé et inquiétante, et est également souvent trouvé sur les murs de la galerie ainsi que les pages des magazines.

La publicité

Publicité, comme je l'ai dit avant, est tout au sujet de ciblage et de la commercialisation à un public très spécifique. Alors un éditorial peut être la publicité, il ne doit pas toujours être, et généralement, la publicité est esthétique beaucoup plus propre et plus simple. Il est lumineux, il est joli, et il est propre afin qu'il n'y ait de place pour la copie de la publicité.

Organiser votre prise de vue

Une des choses les plus importantes que vous pouvez faire sur un shooting de mode doit être organisée. Organisation est la clé de toute séance photo, mais je pense que ce qu'il atteigne un nouveau niveau d'importance quand la mode est impliqué. Ceci est parce que la mode est certainement pas une industrie dans laquelle vous pouvez travailler en solo ... vous avez besoin d'une équipe d'autres personnes de confiance pour vous aider à l'emporter. Si vous en tant que photographe n'êtes pas préparé, il peut regarder vraiment mauvais, surtout depuis si vous êtes auto-réalisation, alors vous êtes à la tête de votre équipe. Et si vous n'êtes pas d'auto-réalisation, alors vous coûter votre patron et votre équipe a beaucoup d'argent et de temps quand vous n'êtes pas bien préparé.

Pour ce chapitre, je vais travailler dans l'hypothèse que vous êtes en charge de votre propre shoot et vous marchez à travers la façon de mettre en place une équipe et être préparé pour tout ce qui pourrait venir à votre façon.

D'abord sur votre équipe est de vous: le photographe. Vous pouvez également avoir un assistant il, que ce soit pour aider à la configuration de l'équipement ou tout simplement pour être une autre paire d'yeux à l'affût de tout ce funky. Ce que je fais habituellement est d'avoir mon assistant asseoir à côté de l'écran (qui est, si vous photographiez captif) et montre que les images viennent à l'écran. Cela peut aider à éviter une myriade de problèmes et de sauver tout le monde impliqué beaucoup de temps. Demandez à l'assistant regarder dehors pour toutes les questions

techniques, telles que l'éclairage qui doit être ajusté, ainsi que cheveux et les vêtements détail et de la pose du modèle. Demandez-leur de vous dire si une pose semble maladroite ou si le cadrage doit être ajustée en aucune façon. Bien sûr, vous devez toujours marcher sur et vérifier vos propres photos ainsi, mais au fil du temps, si vous utilisez le même assistant, il faudrait développer un répertoire avec vous et un oeil pour votre style, ce qui est utile.

Ensuite, vous devez votre styliste. Maintenant, certains photographes, comme moi, aiment à coiffer leurs propres pousses. Mais si vous ne le faites pas vous-même, ayant un styliste est la clé pour la mode. Vous devez d'abord avoir une discussion avec votre styliste afin qu'ils sachent précisément ce qu'il est que vous voulez. Il pourrait être bon de leur montrer quelques photos d'inspiration pour le style que vous recherchez. Utilisent des plateformes comme Tumblr, Instagram, Pinterest, et Polyvore sont d'une grande aide. Je trouve que je l'aime et Pinterest Polyvore le plus comme un produit fini parce que leur mise en page finale rappelle un conseil d'humeur. Après votre conseil d'humeur a été créé, il est facile de l'imprimer et de le montrer aux membres de votre équipe afin que tout le monde a une précision visuelle de l'objectif final.

Après avoir dressé la carte de l'humeur, vous voudrez peut-être aller faire des courses avec votre styliste, bien qu'encore une fois, si vous avez développé un excellent repoire, alors ils peuvent probablement le faire seul. Assurez-vous allouez toujours un budget, et de faire de la recherche autour de votre région pour voir si il ya des magasins vintage ou les magasins de costumes qui louent des vêtements, parce que ya souvent beaucoup moins cher que l'achat pur et simple. Vous pourriez aussi chercher dans les sites tels que le loyer de la piste, et de prendre un voyage à votre magasin local d'épargne

(Goodwill, Armée du Salut ou quoi que ce soit local) pour les découvertes et les bases bon marché mais cool.

Si vous avez un concepteur qui vous travaillez avec sur le tournage, je trouve que cela peut être un sac mélangé leur permettant sur le plateau, il est donc vraiment juste jusqu'à préférences personnelles et de la nécessité. Si vous faites juste des coups de base du produit, vous voudrez peut-être pas là, mais si ils ont une esthétique spécifique qu'ils veulent à atteindre, ils doivent également participer à l'élaboration de cartes de l'humeur et des magasins pour des articles qui complètent les leurs. Leur présence sur le plateau peut aussi être extrêmement utile à votre styliste, en particulier en ce qui concerne la façon dont les vêtements devraient jeter.

Ensuite, vous avez besoin d'un coiffeur et un maquilleur, ou MUA. Ces deux membres de l'équipe doivent rester sur le plateau pour l'intégralité du tournage. Alors qu'il est de la responsabilité du photographe et de l'assistant pour vous assurer que les cheveux et maquillage séjour en place, le coiffeur et MUA devraient être capables de faire des retouches à tout moment. Si vous allez travailler avec un style de cheveux ou de maquillages particulièrement élaborée, assurez-vous de leur envoyer des documents de référence. Cela leur donne un visuel clair ainsi que la possibilité de pratiquer le style à l'avance et assurez-vous qu'ils ont tous les matériaux appropriés.

Ceci est le minimum absolu que vous avez besoin pour une équipe de la mode avec succès, mais je dirais aussi d'avoir une couturière sur le plateau. Ce ne sont pas nécessaires si vous travaillez avec un designer de mode aguerri.

Passons à parler de modèles. La photographie de mode est tout au sujet de l'image que vous voulez que les vêtements ou accessoires de projeter. Il est important que vous demandez à votre concepteur (ou vous-même, selon le cas peut être), ce genre d'image que vous cherchez, parce que cela va vraiment informer le genre de modèle que vous choisissez. Il est toujours le type de modèle traditionnel, que vous pouvez louer de toute agence de réservation local. Il suffit de regarder pour voir ce que les agences dont vous disposez dans votre ville. Vous cherchez peut-être pour d'autres modèles, ou il est également possible d'utiliser des amis si ils ont l'expérience. Comme vous trouvez des modèles que vous aimez, vous devriez garder un livre avec toutes leurs stats (taille, poids, couleur des cheveux, tatouages, prêts à teindre les cheveux, prêts à être nu) et les informations de contact en cours ainsi que les tarifs. De cette façon, lorsque vous avez un tournage à venir, vous avoir des références Vous pouvez montrer votre client si ils ne savent pas très bien ce qu'ils veulent, et vous n'êtes pas de brouillage pour un numéro de téléphone.

Si vous allez travailler avec des modèles professionnels, ils vont être sûr de se présenter, mais vous aurez également à les payer. Vous devriez certainement venir avec un budget pour ce que vous pouvez vous permettre. Si vous ne disposez pas de l'argent pour payer un modèle, alors vous pourriez avoir à travailler avec des gens qui ne sont pas professionnels. Ceci est parfaitement bien, mais cela peut prendre un peu plus longtemps pour obtenir ce que vous voulez. Dans les deux cas, vous devez toujours compenser vos modèles et votre équipe en quelque sorte de leur temps et d'efforts, même si tout ce que vous pouvez faire est de les nourrir ou de les acheter café.

Si il ya une chose que je l'ai appris lorsqu'il ne travaille pas avec des modèles professionnels, il est que vous devriez avoir plusieurs sauvegardes. Les modèles sont connus pour être en retard et de l'annulation à la dernière minute. Assurez-vous que vous êtes constamment communiquez avec votre modèle primaire et aussi avec les sauvegardes. Vous pourriez aussi penser à instating un temps d'appel qui est en réalité plus tôt que le début du tournage. De cette façon, vous vous donnez une marge de manœuvre pour tout le monde s'y rendre à temps.

Essayez d'obtenir vos modèles en cheveux et le maquillage que vous et votre assistant configurez pour le tournage. Cela économise du temps de tout le monde et tout le monde a tendance à être prêt dans le même temps. Et vous ne voulez jamais de les envoyer à cheveux et le maquillage à la mode, vous serez tir. Si vous le faites, vous courez le risque de tacher le vêtement, qui ne crée plus de travail pour vous en poste.

Maintenant, parlons des boîtes à outils. Vous avez toujours, toujours, toujours envie d'avoir une boîte à outils avec vous à tout tournage. Si vous pensez que vous pourriez en avoir besoin, vous aurez probablement la seconde où vous ne l'avez pas. La boîte à outils de chacun varie un peu en fonction des besoins d'un tournage et ce que vos habitudes sont. Avec des choses comme un marteau, des clous et un tournevis, vous aurez envie d'emballer des choses comme: film d'urgence, du ruban adhésif, ruban de la mode, garnitures intérieures de chaussures, escalopes de poulet (inserts mammaires) fil et une aiguille, crochet et les yeux, et une petite trousse de premiers soins. Je dirais faire vous-même une liste de tout ce que vous pensez que vous pourriez avoir besoin et faire en sorte que vous avez tout au moins la nuit avant. Ceci est aussi une

bonne idée de prendre avec votre matériel photo.

Enfin, afin d'obtenir votre tournage aller en douceur, vous aurez envie de développer une bonne relation de travail avec vos modèles, ce qui devrait leur faire sentir à l'aise avec vous. Vous voulez toujours maintenir une attitude professionnelle, mais étant respectueux, encourageant, explicative et ferme est toujours d'une grande aide. La modélisation peut rendre certaines personnes se sentent mal à l'aise parce qu'ils sentent qu'ils pourraient faire un fou d'eux-mêmes, il est donc important que vous soyez aussi prêts à vous faire paraître stupide. Ne pas avoir peur de démontrer une pose si elles sont en difficulté. Si elles estiment que ce qu'ils font est sur le dessus et ne comprends pas pourquoi il doit être tellement exagéré, juste leur expliquer qu'il doit traduire la caméra pour la cause de la notion. Il pourrait même aider pour leur permettre de voir un très bon coup, qui va construire leur confiance. Je trouve aussi que parler avec vos modèles avant un tournage contribue à bâtir la confiance ... ils sont plus disposés à vous écouter si elles sentent que vous êtes à l'aise d'être autour, mais aussi dans le contrôle. Musique Low lors d'une séance est aussi une bonne idée; il aide le modèle entrer dans une zone en particulier si la musique respire le genre d'ambiance que vous essayez de capturer.

Avec tous ces conseils en place, vous devriez être sur votre chemin pour avoir un succès, tournage lisse. Juste être sûr d'être en communication ouverte et complète avec tous les membres de votre équipe, et être très clair et ferme sur ce que vous voulez pendant toutes les étapes du processus. Si vous êtes comme moi, des listes de contrôle puis de faire va être énorme pour vous. Ils vous aident à rester organisé et vous assurer que vous ne rien oublier. Vous pourriez même vouloir enregistrer un modèle dans Word et

l'imprimer avant chaque tournage, de sorte que vous avez une liste de contrôle standardisée avec vous que vous vous préparez.

Lieu de prise de vue sur

Je dois dire, ma méthode préférée absolue de tir est en tournage sur place. Il est grand parce qu'il vous fait sortir de l'atelier, dans le soleil, ou dans un intérieur vraiment cool. Si vous avez décidé que vous voulez tirer sur l'emplacement pour un shooting de mode, vous devriez faire des plans pour aller à des repérages. Quand vous faites votre conseil d'administration de l'humeur, ne comprennent pas seulement la mode et le maquillage ressemble vous souhaitez. Inclure aussi les images de la sorte de Vibe vous allez et le genre d'endroit où vous souhaitez tirer. Faites quelques recherches autour de votre région pour un endroit similaire, mais être prêt à conduire à lui aussi bien. Cela fait partie des raisons pour lesquelles vous voulez vous assurer que vous êtes bien préparé pour votre tournage que vous pouvez être. Une fois que vous allez sur place, si vous avez laissé derrière quoi que ce soit, alors vous avez juste à aller sans elle.

Vous allez également repérages pour vous assurer que d'un emplacement potentiel est absolument ce que vous voulez, ou peut être faite de cette façon. La dernière chose que vous voulez est de compter sur les photos de l'emplacement de quelqu'un d'autre, et puis il y arriver et trouver qui est pas ce que vous cherchez. Il faut toujours prendre le temps de vous familiariser avec la configuration du terrain, ou la mise en page de l'immeuble que vous utilisez. Vous voulez savoir où vous filmez et une idée de ce que le résultat final va ressembler.

Si l'endroit où vous voulez tirer est la propriété privée de quelqu'un

d'autre, vous devez toujours entrer en contact avec eux et leur demander si elle est d'accord pour y tirer. Certains lieux publics qui vous permettent de réserver du temps, il faudra une taxe ou d'un permis d'une certaine sorte. Lorsque vous filmez sans permis, vous courez le risque d'être demandé de quitter avant que vous avez terminé, ou pire, étant potentiellement en difficulté juridique.

Maintenant que nous avons l'étiquette de la route, nous allons parler de la façon d'exploiter la lumière naturelle lorsque vous prenez des photos à l'extérieur. Toujours essayer de tirer lors d'un moment de la journée qui a le plus agréable et même la lumière. Ce serait l'heure d'or, ou tout simplement que le soleil se lève ou descendre. Vous jamais, jamais vous voulez tirer dans le milieu de la journée, parce que ce où les ombres sont longs et rudes. Si vous ne devez tirer à ce moment, vous devriez chercher l'ombre ouvert, comme vient d'un arbre ou le surplomb du bâtiment. Essayez de l'utiliser avec des réflecteurs pour équilibrer la lumière. Beaucoup de gens sont sous la fausse idée que la meilleure lumière pour la mode est lumineux soleil. Maintenant, si vous faites un morceau de style de vie où vous voulez beaucoup de fuites de lumière, puis soleil à venir dans votre photographie est probablement quelque chose que vous voulez. Toutefois, pour la plupart des autres styles, la meilleure lumière que vous pourriez avoir est en fait que d'un jour couvert. Si il est nécessaire que vous ayez le ciel dans le coup, vous pouvez toujours tirer un beau ciel bleu sur un autre jour et Photoshop en post.

Si vous voulez utiliser des lumières sur place afin de contrôler entièrement à quoi il ressemble, vous pouvez obtenir un générateur dans lequel brancher vos lumières. Ceux-ci peuvent être commandés à louer à l'un de vos magasins de photo local.

Prise de vue en studio

Prise de vue en studio est la configuration la plus complexe, vous pouvez choisir. Cependant, il ne fait pour une image très propre qui est bon pour copie de la publicité. Plutôt que de passer par des configurations d'éclairage, qui, je crois lecture sans un visuel peut être très déroutant, je veux juste vous parler les types de lumières et des modificateurs de lumière vous souhaitez utiliser dans la mode.

Commençons avec les lumières. Lumières chaudes sont d'abord ce que je commencé à tirer avec, mais ils sont généralement de tungstène, ce qui peut avoir un peu d'une teinte verte à elle. Ils sont aussi relativement peu coûteux, mais comme son nom l'indique, très chaud, donc vous aurez seulement veulent les utiliser pour de courtes périodes de temps. Ils sont également très bien parce que, contrairement flashes et des blocs d'alimentation, ils vous permettent de voir ce que la lumière va ressembler avec précision avant de prendre la photo.

Monolights sont un tout en un feu qui fonctionne un peu comme un bloc d'alimentation, mais est beaucoup plus portable et pratique, bien que pas aussi puissant.

Ensuite, vous avez des blocs d'alimentation, qui sont un stroboscope, pas une lumière continue. Blocs d'alimentation peuvent être définis pour différentes quantités d'énergie, de sorte que vous pouvez contrôler la façon dont il est lumineux. Aussi, vous contrôlez combien de temps le flash se déclenche. Et blocs d'alimentation peuvent supporter plus d'une lumière, de sorte que

vous pouvez faire une configuration deux ou trois la lumière sur un bloc d'alimentation en fonction du modèle que vous avez. Juste pour référence, je l'ai toujours utilisé des produits Profoto et les trouver à être de très haute qualité.

Ensuite, nous avons modificateurs de lumière. Modificateurs de lumière sont tout ce que vous utilisez pour contrôler la façon dont la lumière tombe sur votre sujet. Cela inclut des choses comme des parapluies, softboxes traditionnels, octoboxes, et les boîtes de striptease. Vous pouvez également utiliser un parapluie parabolique, cependant, je trouve que la plupart du temps, il est vraiment pas nécessaire, et vous pouvez faire tout autant avec un vieux parapluie plaine. Maintenant, vous avez également des plats de beauté, qui, comme son nom l'indique, sont couramment utilisés pour la beauté et de la mode coups. Alors qu'est-ce que toutes ces choses? Essentiellement, ils sont diffuseurs de lumière qui rendent la lumière plus agréable même et à travers le champ. Parapluies, lorsqu'il est placé sur la tête du sujet sur la lumière de rebond latéral sur le visage. Softboxes, octoboxes, et les boîtes de strip fonctionnent de la même que la couverture nuageuse sur une journée nuageuse. Ils font la lumière beaucoup plus même et doux dans la zone qu'ils couvrent. Je préfère octoboxes parce qu'ils sont plus ronds et plus grand en forme, bien que l'éclairage de la bande peut être bon de mettre en évidence des choses comme des bijoux. En parlant de cela, si vous faites une séance de bijoux, vous voudrez peut-être de faire usage d'un modificateur appelé un snoot, qui est un petit appareil en forme de cône que vous apposez sur une lumière dans le but de réduire et limiter sur une petite région. Plats de beauté sont également diffuseurs de lumière, mais le look est beaucoup plus sévère, ce qui est bon pour faire ressortir les pommettes hautes dans les défilés de mode. Ils ont l'air particulièrement bon quand le modèle porte une grande quantité de

maquillage. Parce qu'ils sont plus sévères, ils sont aussi bon pour l'éclairage des modèles masculins, dont la structure osseuse peut prendre plus de contraste.

Configurations d'éclairage, je l'ai trouvé, sont largement découvert par l'expérimentation. Bien sûr, vous ne voulez vous rappeler que le visage est importante, et doit être éclairée par une lumière principale et une lumière de cheveux. Vous pouvez également choisir d'utiliser une lumière de fond ainsi, même si elle dépend vraiment de la complexité que vous voulez obtenir et combien équipement que vous avez à votre disposition.

Avant de commencer à tirer, il est toujours une bonne idée de faire quelques coups d'essai. Demandez à votre modèle debout sur les mêmes lieux, elle sera pour la plupart des coups de feu, et assurez-vous que votre lumière les cheveux, la lumière principale, et la lumière de fond sont tous à une hauteur et distance appropriée. Ensuite, mettre en place des feux supplémentaires que vous pourriez avoir pour plus de détails sur les vêtements ou les accessoires. Comme vous le découvrirez les techniques d'éclairage que vous aimez, je vous suggère de les écrire dans un carnet que vous gardez uniquement à cette fin. De cette façon, quand vous faites pousses similaires à l'avenir, vous pouvez facilement parcourir et se référer à l'éclairage des configurations que vous avez fait avant. Si vous êtes le tournage du film, aussi garder trace du type, ISO, et l'ouverture et la vitesse d'obturation. Cela aidera votre tournage de fonctionner beaucoup plus rapidement et sans heurts. De plus, les choses par écrit vous aide à vous en souvenez, donc au fil du temps, vous serez en mesure de se rappeler vos configurations d'éclairage préférés de la mémoire.

Retouche Pour Mode

Retouche est, et a toujours été nécessaire de l'industrie de la mode et de l'industrie de la photo ainsi. Retouche est pas intrinsèquement bon ou mauvais, mais il a acquis la réputation d'être excessive et dommageable pour le psychisme des jeunes femmes. Par conséquent, au début de cela, je voudrais faire une distinction très nette entre les retouches à faire un look de photo, il est préférable, et de retouche de modifier complètement une photo. Les deux ont sans aucun doute une place dans le domaine de la photographie de mode, il est juste une question de moralité et d'éthique qui déterminent la façon dont il est utilisé.

Retouche peut être utilisé comme un outil pour faire ressortir la beauté naturelle d'un modèle existant. Il peut également être utilisé pour faire un look de modèle comme une personne complètement différente. Est-il éthique de faire cela? Bien sûr, tout le monde va avoir sa propre opinion, mais je pense que, dans certains cas, il peut être bénéfique. Ces cas comprennent: photographies fantastique dans lequel le modèle est fait pour ressembler à une créature d'un autre monde, et le discours politique sur le sujet de la retouche de photos-à-dire trop retouchées qui rend les modèles regardent anorexique comme une déclaration contre l'utilisation excessive de la retouche. Je pense personnellement que la retouche est contraire à l'éthique lorsqu'il est utilisé à l'extrême dans les campagnes de marketing de la mode. Non seulement cela fait-il du modèle réel sentir plus de pression pour être encore plus mince qu'elle ne l'est déjà, mais le message que nous envoyons aux jeunes filles est que la seule façon d'être belle est d'être «à la mode mince." Ceci est en soi

préjudiciable à les filles qui ne sont pas naturellement mince, et même aux filles qui sont, qui ils croient qu'ils devraient être plus mince.

Alors, comment pouvons-nous utiliser la retouche éthique? Eh bien, mon premier conseil va être de l'utiliser comme un outil pour améliorer la beauté naturelle d'un modèle. Se débarrasser de toute marques d'acné ou qui ne serait pas flatteur à personne, et de supprimer toute rougeur ou rougeurs de la peau. Même si vous avez décidé d'aller de l'avant avec plus de techniques de retouche avancées, ce qui est toujours là où vous voulez commencer. Suivi défaut et l'enlèvement de la rougeur avec un lissage de la peau en général. La photographie de mode a tendance à regarder un peu plus brillante que les autres types d'images, il est correct si vous faites un peu plus que vous le feriez normalement sur un portrait. Cependant, vous voulez continuer à faire en sorte que la peau a une certaine texture à elle, parce que vous ne voulez pas que votre modèle ressemblant à un droïde. Je vous conseille de faire le lissage en utilisant le filtre passe-haut, puis en amenant une certaine texture de retour avec un pinceau sur une autre couche. Vous aurez également besoin d'utiliser le passe-haut pour le détail dans ses yeux, les cils et les lèvres. Assurez-vous également que vous ne lisser la texture de cheveux.

Par la suite, vous voulez faire tout nettoyage nécessaire à l'image. Cela inclut des choses comme la suppression flyaway ou poils errants, le nettoyage et / ou cambrant les sourcils, et veiller à ce que les vêtements ne possède pas de rides indésirables. Si votre modèle porte quelque chose comme un t-shirt graphique, vous pourriez aussi envisager de remplacer ou aiguiser le lettrage de sorte qu'il peut être clairement lu.

Après cette étape, est quand retouche a tendance à devenir un peu douteuse pour moi, parce que nous obtenons dans le visage et le corps amincissant. Maintenant, si vous avez un petit peu de l'amour gérer que le modèle ou le client est pas un fan de et veut que vous rentrez dans, allez-y. Cependant, je voudrais attirer personnellement la ligne à l'amaigrissement ou au remodelage complet du corps, sauf si vous avez une raison artistique solide. Aussi, en utilisant la maille Fluidité peut être extrêmement difficile jusqu'à ce que vous avez eu beaucoup de pratique, donc si vous voulez l'utiliser, je vous suggère de pratiquer sur un tir d'essai avant d'essayer de s'attaquer à un tir contraire fini.

Et peu importe ce que, souvenez-vous toujours d'utiliser des couches et de pratiquer l'édition non destructive. Il est bon d'avoir un avant et après portefeuille si vous souhaitez obtenir retouche emplois, plus il est toujours bon d'avoir une copie de maître d'origine au cas où vous auriez besoin de ré-éditer.

Organiser votre portefeuille

Après la création effective de photographies, je pense que le portefeuille est le prochain élément le plus important pour tout photographe. Comment vous mettez votre portefeuille ensemble va soit faire ou défaire vous à des clients ou des jurés. Malheureusement, je pense que beaucoup de photographes sous-estiment la puissance du portefeuille. En fait, je suis toujours choqué par la quantité d'artistes et de photographes que je connais qui ne dispose pas d'un site Web, et qui mettent tout leur travail sans discernement ensemble. Ceci est un incroyablement mauvaises pratiques à prendre. Tout d'abord, vous avez vraiment besoin d'avoir à la fois un portefeuille d'impression et une présence en ligne. Si vous ne pouvez pas se permettre un nom de domaine ou de votre propre site web, vous devriez au moins maintenir une page Facebook. Maintenant, dans ce cas, les pages Facebook fonctionnent un peu différemment que les sites normaux. En raison de la nature de la page Facebook, vous aurez probablement pas supprimer travaux plus anciens qui ne sont plus applique à votre esthétique. Cependant, avec un site Web traditionnel, vous devez passer par tous les quelques mois et d'ajouter de nouveaux travaux. Vous avez alors soit la possibilité de supprimer vieux travail, ou d'archivage, ce qui est mon choix personnel. Je trouve que cela me rappelle d'où je viens et que mes clients aiment voir du changement dans mon travail.

Compte tenu du fait que nous vivons dans une ère numérique, beaucoup de gens pensent qu'ils ont besoin de plus d'un portefeuille d'impression. Alors qu'il est tout à fait valable de faire votre travail

uniquement en ligne, et d'apporter un ordinateur portable ou un iPod sur lequel le montrer, travail photographique perd quelque chose quand vous ne pouvez pas le voir sur un morceau de papier que vous pouvez réellement toucher. Le papier est si polyvalent, et il apporte dans un autre élément tactile à votre image. Vous avez la possibilité de texture ou de la douceur, de brillant ou mat, de matériaux métalliques, ou toute autre couleur que vous pourriez imaginer. Il vous permet également de montrer un autre ensemble de compétences, qui est celle de l'impression. L'impression est une forme d'art qui doit être fait correctement afin de présenter une image complète. Imprimer ou numérique à part, il est important que vous organisiez votre portefeuille de façon à ce qu'il coule bien et est impressionnante. Aussi, vous pourriez envisager de faire votre portefeuille d'impression physique beaucoup plus petite que votre portefeuille en ligne. Ceci est parce que généralement, quand un client ou un juré se penche sur portefeuille d'impression, ils prennent seulement une dizaine de minutes pour le faire. Vous ne voulez pas de les accabler de trop d'images qui ne sont pas assez fort ou assez important pour vous. Généralement, je me limite à environ 21 images. Vous aurez également besoin de regrouper vos images pour plus de commodité, que ce soit par genre si vous tirez des photos singulières, ou en série si vous tirez dans le format. Parce que vous êtes limité à si peu d'images, vous pouvez soit choisir d'afficher seulement une ou deux séries, ou pour montrer les images les plus fortes qui peuvent se tenir sur leurs propres à partir de plusieurs séries. Alors, comment allez-vous organiser un portefeuille? Vous voulez toujours mettre votre pied le plus fort avant, et se terminer par le plus fort de votre pied vers l'avant. Cela ne veut pas dire que les images dans le milieu du portefeuille devraient être faibles, mais ils seraient les plus "faibles" de la grappe, sauf si vous allez pour une série chronologique. Être une personne visuelle, je trouve que la meilleure façon pour moi de

déterminer où une image doit aller dans un portefeuille est d'aller de l'avant et réaliser des impressions de mes ceux potentiels, (si je ne suis pas sûr des images que je veux utiliser, je 'll réduire à environ 25 ou 30 images et partir de là) et les poser sur le sol pour les réorganiser jusqu'à ce que je suis satisfait de leur ordre.

Comme vous faites cela, vous devriez considérer ce que les images que vous sentez vraiment parler à qui vous êtes en tant que photographe. Ne pas avoir peur d'être brutal avec vous-même. Si vous vous permettez d'accrocher sur une photographie en raison de la valeur sentimentale qui pourraient tenir pour vous, vous courez le risque de rendre votre portefeuille plus faible. Songez à la teneur, et quel genre de déclaration que vous essayez de faire avec vos images. Ne manquez pas la compétence technique de chaque image. L'exposition est bonne? Est-il trop sombre ou trop soufflé en tout lieu? Est-il équilibré et dynamique, ou statique et ennuyeux? Tenez compte de votre photographie sous tous les angles; vous savez ce que cela signifie pour vous, mais d'autres personnes pourraient le voir différemment. Si vous êtes préoccupé par vos points ne viennent pas à travers comme vous les souhaitez, avoir des amis et des collègues photographes de prendre un coup d'oeil et vous donner des commentaires avant de prendre votre décision finale. Le processus d'édition ne peut vous prendre des heures ou il peut vous prendre des semaines, alors assurez-vous de vous donner beaucoup de temps. Je suggère également pas compris le travail qui est âgé d'environ trois ans. Vous voulez que votre portefeuille afin de rester à jour et pertinente pour qui vous êtes aujourd'hui, pas d'où vous venez. Rappelez-vous de prendre toute critique constructive que vous pourriez obtenir avec un grain de sel; alors il est important d'écouter et de prendre note, à la fin de la journée la décision finale vous appartient. Si vous vous sentez très fortement au sujet d'une image, accrocher à elle même si les autres ne l'aiment pas, car qui

sait? Il pourrait en fait être votre morceau le plus fort et le plus impressionnant.

Avant de clore ce chapitre, je veux aussi parler de la diversification du portefeuille. Beaucoup de photographes nouvelles et inexpérimentées croient que plus des ensembles de compétences que vous pouvez montrer le mieux. Alors que vous ne voulez montrer que vous êtes techniquement compétent, je pense que au niveau de votre portefeuille ayant critiqué, ce devrait être accordée. Vous ne devez pas une section de portraits et mariages et des bébés et des paysages et de la mode. Vous devriez se concentrer uniquement sur le genre ou de genres que vous êtes le plus passionné. Si vous avez un genre que vous aimez qui est plus faible que les autres, je crois que vous devez constamment travailler pour vous améliorer. Cependant, vous devriez également jouer à vos points forts, et si vous savez par exemple que vos noir photos de mode sont grands, puis de travailler pour les rendre absolument impressionnante, plutôt que de choisir de manière aléatoire pour inclure le mode de vie de la photographie de l'enfant, qui ne peut être votre point fort. Toute personne qui consulte votre portefeuille sera alors se connecter instantanément à vous avec votre photographie de mode noir et être plus susceptibles de vous rappeler dans le long terme alors si vous avez un portefeuille incroyablement diversifiée. Vous devriez passer votre temps à apprendre à pousser vos forces aux nouvelles limites plutôt que d'apprendre tous les styles qu'il y est. De cette façon, votre voix sera unique et forte. Vous pouvez développer une esthétique que vous serez reconnu pour. Une fois que vous avez appris à développer cette esthétique, vous voulez traduire que plus à l'ensemble de vos documents de marketing. Le marketing est particulièrement important pour les photographes de mode, parce que vous êtes essentiellement partie de la communauté du marketing. Vos cartes

de visite, laissent derrières, flyers, coupons, portefeuille, et le site Web devraient tous être unifiés et le reflet de l'autre. Si vous avez une marque forte, puis les concepteurs et les modèles qui ont aussi une marque forte et similaires seront attirés à travailler avec vous, apportant ainsi de construire votre portefeuille encore plus.

Imprimer Pour Mode

L'industrie de la mode est en constante évolution, donc aujourd'hui il est possible d'imprimer une propagation de la mode comme si elle était fine art. Cependant, je ne veux faire une distinction entre la méthode d'impression traditionnelle pour les beaux-arts et de la mode. Comme vous le savez, la mode est tout simplement la publicité glamour, et ainsi nous trouvons plus la photographie de mode dans les magazines imprimés et en ligne par opposition à accrocher sur un mur de la galerie. En tant que tel, photographies de mode sont souvent imprimés grand que les spreads. Une image en particulier peut être imprimé horizontalement de sorte qu'il faut jusqu'à deux pages du magazine. Parce que l'image se poursuit sur une scission, vous ne voulez jamais vraiment quelque chose d'important se passe dans le milieu de la photographie. Jetez un oeil à un magazine de mode ou de style de vie que vous avez autour de la pose de la maison. Quelles sont les choses que vous remarquez-vous de la mise en page des photos? Pour une chose, parce que nous lisons de haut en bas, les images sont généralement vertical dans la mise en page, sauf si ils prennent deux pages. Vous trouverez également que le modèle peut être poussé d'un côté du cadre afin de permettre pour les graphiques et le lettrage. Les couleurs sont en gras, en contraste avec la police de caractères utilisée.

Parce photographies de mode sont largement utilisés dans les magazines, ils ne disposent souvent pas de frontières autour d'eux comme les beaux-arts. Au lieu de cela, l'image se prolonge entièrement sur toute la page.

Vous trouverez également que la photographie de mode concepts tournent autour des tendances actuelles ou des idées du concepteur. Bien que cela change, photographie de mode a tendance à être de couleur parce que vous voulez voir toute l'étendue du vêtement. Lors de l'impression, les images sont extra brillant et généralement saturé.

Même si vous n'êtes pas dans un magazine, il est probablement une bonne idée d'avoir vos images de mode imprimées comme si elles étaient dans un magazine. Cela signifie impression à travers la totalité de la page, ce qui signifie que vous pourriez avoir à changer vos réglages dans Photoshop ou tout autre service que vous utilisez l'impression avant de frapper envoyer. Aussi expérimenter avec différents papiers brillants parce que tous ne sont pas créés égaux. Vous voulez vous assurer que votre image est plus professionnel et de haute qualité, surtout si vous filmez éditorial ou mode haut de gamme. Vous ne voulez jamais d'imprimer la mode sur papier mat, car il tamps bas les couleurs et ne sont pas sans rappeler une page de magazine.

Enfin, dans la photographie de mode, il est également important de veiller à ce que vos couleurs sont exacts au vêtement. La dernière chose que vous voulez faire est bouleversé votre client parce que la couleur ne correspond pas à celle du vêtement réelle qu'ils vendent.

Conclusion

Mon espoir est que, après la lecture de ce livre sur la photographie de mode, vous avez maintenant les outils dont vous avez besoin de sortir et de planifier votre propre shooting de mode. Vous savez maintenant la différence entre la photographie de mode et le portrait, et vous comprenez qu'il ya littéralement des milliers de styles pour vous de choisir. Le voyage maintenant il est pour vous de trouver votre voix et votre créneau. Ne pas avoir peur d'expérimenter et de permettre que cela se changer et de grandir au fil du temps.

Rappelez-vous que la planification d'une photographie de mode tournage prend beaucoup de temps et d'efforts. Vous devez être méticuleux dans votre budget et votre liste de contrôle pour vous assurer que vous pouvez obtenir tout ce que vous voulez atteindre. Construisez-vous une équipe solide avec un bon assistant, modèles, styliste, coiffeur, maquilleur, et couturière. Si vous êtes clair et direct dès le début ce que vous voulez, vous serez en mesure de garder votre équipe sur la même page et de créer un produit exceptionnel pour vous et / ou votre client. Alors que vous progressez dans votre talent, plus les concepteurs et les modèles peuvent demander de travailler avec vous, vous trouverez beaucoup plus facile de demander pour qui vous voulez travailler avec. La collaboration est un élément clé de la photographie de mode.

Vous connaissez également les outils dont vous avez besoin pour tirer à la fois sur place et en studio. Dans les deux cas vous ne voulez jamais oublier votre trousse en cas de situation d'urgence qui

pourrait survenir. Avant toute séance photo, je vous suggère d'avoir une liste de contrôle de boîte à outils et une liste de matériel photo générale. Vous pouvez également proposer à votre styliste et maquilleurs qu'ils font la même chose. De cette façon, vous pouvez être absolument sûr que tout le monde a ce qu'ils ont besoin et est préparé pour le tournage de l'avant. Retouche est quelque chose qui est à la fois controversée et nécessaire. Vous avez appris sur les implications politiques de trop de retouche, ce que cela signifie quand vous le faites, et quand il peut être utilisé à des fins artistiques. Je souhaite que les techniques que je l'ai inclus sont utiles et généralement facile pour vous de ramasser. L'importance d'un portefeuille ne peut pas être compromise, à la fois comme une entité impression et en ligne. Utilisez les conseils que je l'ai clos pour améliorer encore votre portefeuille, et assurez-vous que vous gardez-il pertinent et bien marqué. Si vous trouvez qu'un portefeuille d'impression est incroyablement important pour vous, vous devez soit trouver une imprimante qui vous avez confiance pour créer un travail de qualité pour vous, ou apprendre à faire votre propre impression sur les normes les plus élevées. Tout cela combiné devrait faire un photographe de mode exceptionnel. Je l'espère certainement que quelque chose dans ce livre a fourni un nouvel aperçu ou une nouvelle source d'inspiration pour vous. Gardez style!

PIÈCE SOMBRE LA PHOTOGRAPHIE

The Complete Guide to Maîtriser les bases de Darkroom Photographie

James Carren

Pour plus de livres de cet auteur, s'il vous plaît visiter
www.photographybooks.us

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Introduction

La photographie analogique est un art de mourir. Quand je suis à l'école d'art et le premier dit que je dois prendre une classe film de la photographie, je bafoué. Quel était l'utilisation, je pensais que, lorsque l'ensemble de l'industrie est numérique maintenant? Je ne savais pas que certains des emplois les plus spécialisés et bien rémunérés qui existent sont ceux de personnes qui ont les compétences nécessaires pour développer des films et faire des impressions de la chambre noire. Non seulement cela, mais je trouve que, en dépit de la dépense et le dur travail nécessaire, chambre noire était ma façon préférée de faire une photo.

Darkroom est une science et un art, et il engage votre esprit dans une telle manière que, assis devant un écran d'ordinateur ne le sera jamais, parce que vous aurez à utiliser vos mains et fait voir la chimie réagir, regarder l'image apparaît juste devant vos yeux . Il ya quelque chose de si unique et sacré que pour moi.

Bien que ce livre est principalement destiné à ceux qui ont jamais rencontré chambre noire avant et voudraient apprendre les compétences, je souhaite que quelque part dans ces conseils un photographe aguerri pourrait trouver une autre façon de faire les choses ou une idée qui les sert bien.

Je veux marcher à travers l'ensemble du processus avec vous, et de vous donner des idées sur la façon de disposer de ressources comme une chambre noire où peut-être que vous avez actuellement aucun. Dieu sait que je suis passé par là.

Je vais commencer par le début: comment sélectionner votre film et de l'exposer correctement, comment ouvrir une boîte de film, de développer le film, et de faire des impressions. Ensuite, je vais vous expliquer comment finir gravures et de numériser le film pour une utilisation numérique, parce que je pense qu'il est important d'avoir les deux versions disponibles pour vous. Je l'ai même inclus une section sur deux types de toners différents de sorte que vous pouvez faire vos impressions ressortent un peu plus.

Mon but est d'ouvrir le monde du cinéma à ma génération, afin qu'il continue dans sa longue tradition.

Un rapide aperçu sur le tournage du film

Le tournage du film est un peu différente de la prise de vue numérique, mais si vous avez déjà un bon, solide fondation, les principes restent les mêmes. En fait, je l'ai constaté que la plupart des gens commencent à devenir de grands photographes après qu'ils ont eu une certaine expérience dans la chambre noire. La raison à cela réside dans le fait que la photographie analogique est un processus beaucoup plus pratique qui ne prévoit pas la gratification instantanée. Par conséquent, vous ne pouvez pas regarder une photo sur un moniteur et de dire, "Oh bien qui est trop lumineux, permettez-moi de le tirer à nouveau." Vous devez avoir une assez bonne idée de ce que vous faites depuis le début.

Depuis ce livre se concentre sur la photographie en noir et blanc, je dirais coller avec cela. À certains égards, la couleur est plus facile, car il est maintenant un tel créneau spécialisé que vous avez à envoyer à obtenir développé. Mais vous devez également faire des tirages en numérique, et qui est pas ce que ce livre se concentre sur.

Il ya beaucoup, beaucoup de marques de film que vous pouvez choisir, et il est tout à la préférence personnelle. Ils remplissent tous généralement de la même façon, mais puisque chaque film est réalisé par un processus légèrement différent, certains sont plus riches que d'autres, certains développent plus gentiment, et certains sont plus faciles à ouvrir. Au départ, je appris sur Kodak Tri-X film, mais je trouve ça un peu terne en richesse et difficile à ouvrir. Je

préfère de beaucoup Kodak T-Max et Ilford Delta. Vous ne réussirez jamais à savoir ce que vous le souhaitez jusqu'à la prise de vue, donc je dirais la création d'un petit sac de l'échantillon pour vous d'essayer des choses.

ISO change aussi les choses. ISO se réfère à la vitesse de votre film ou comment sensible à la lumière, il est. Vous savez probablement déjà à partir de votre appareil photo numérique que quand vous avez votre ISO réglée bas, comme 100 ou 200, le capteur permet à beaucoup moins de lumière que si vous avez mis à 1600. Vous pourriez aussi avoir remarqué que les photos prises à basse ISOs sont beaucoup plus lisse, ce qui signifie qu'ils ont moins de grain ou de bruit. ISO est tout à une combinaison des préférences personnelles et de conditions d'éclairage; haute sensibilité ISO est plus approprié dans les situations de faible luminosité, mais vous avez encore besoin d'ajuster votre exposition en conséquence. Si vous êtes un débutant, ou même si vous ne savez pas ce que vous avez besoin, commencer autour de 400 ISO. Il est en plein dans le milieu du spectre et devrait vous fournir de bonnes lumières et les ombres dans un spectre de lumière décent.

Vous aurez également à être méticuleux de comprendre les expositions correctes pour les choses. Essayez de trouver belle lumière, même à pratiquer en pour vos premiers rouleaux, il vous donnera une bonne base. Rappelez-vous que l'exposition est constitué de l'ISO, l'ouverture et la vitesse d'obturation. La vitesse d'obturation contrôle la quantité de mouvement que vous voyez dans l'image, et des contrôles d'ouverture profondeur de champ, qui est comment loin vous pouvez voir dans une image.

Rappelez-vous aussi que, avec un film comme avec le numérique, si

vous vous concentrez sur une superficie de luminosité extrême, votre photo sera sous-exposer à compenser et vice versa. Pour éviter que votre cinéma, vous devriez vous concentrer sur une zone de gris moyen de prendre votre lecture, puis prendre la photo. Il pourrait aussi être une bonne idée d'essayer de bracketing, qui est l'endroit où vous prenez une photo à l'exposition que vous croyez qu'il devrait être, puis fermer un arrêt, puis un deuxième arrêt, et de prendre un coup à la fois. Vous pouvez également faire la même monter l'échelle, même si je trouve que d'un film, l'arrêt vers le bas un ou deux arrêts est généralement suffisant.

De là, vous êtes prêt à sortir et tirer.

Prepping Film pour le développement

Une fois que vous avez tourné votre film, il est presque temps pour se développer. Mais si vous travaillez avec 35mm ou 120mm soit, vous devez d'abord rembobiner votre film. Premièrement, il est important de déterminer si oui ou non vous avez un remontage manuel ou un rembobinage automatique. Si vous avez un remontage manuel, il y aura très probablement une manivelle sur le dessus de la caméra. Faites attention aux numéros de votre appareil photo que vous tirez, et garder à l'esprit si vous filmez un rouleau 24 d'exposition ou 36 exposition rouleau. Sur certains rouleaux de film, vous pourriez être en mesure d'obtenir plus que le montant prévu des expositions. Ceci est tout à fait correct, mais peut poser un problème quand il vient au stockage de négatifs. Une fois que vous avez terminé votre rouleau de film, vous devriez être capable de sentir la tension dans la libération de la caméra un peu. Cela signifie que vous avez atteint la fin de votre rouleau de film.

Avant de revenir en arrière, vous devriez vérifier le manuel de votre appareil photo et de voir si il ya des instructions spéciales quand il vient à rembobiner le film. Sur certains appareils, il ya un verrou au bas de l'appareil photo que vous avez à libérer afin de commencer le processus de rembobinage. Ceci est mis en place afin que vous ne commencez pas par hasard pour rembobiner votre film comme vous filmez. Si elle est là, libérer le verrou, et de commencer à vent. Vous devriez être capable de sentir et entendre le clic de chaque pignon que le film est rembobiné, et la pression vous sentirez différente que vous atteignez la fin. Une fois que la pression de presse, il est sûr

d'ouvrir l'arrière de votre appareil photo. Ne vous inquiétez pas si il ya un peu d'une queue de film qui sort de la boîte. Si vous avez rembobiné assez, ce qui devrait être juste la fin du film, pas une exposition réelle, et ayant la queue qui sort peut effectivement faire plus facile d'obtenir le film de la cartouche plus tard.

Par nature, un rembobinage automatique devrait commencer à faire son travail dès que vous avez atteint la fin de votre film. Si elle ne le fait pas, et vous obtenez quelques expositions supplémentaires, ce est pas une grosse affaire. Toutefois, si vous ne voulez pas ces expositions supplémentaires, vous pouvez vérifier le fond de votre appareil photo pour voir si il ya un bouton encastré sur le fond. Si oui, vous pouvez utiliser la pointe du stylo ou un crayon pour le presser et commencer à rembobinage. Typiquement, rembobinage automatique fonctionne très bien, mais je ai eu une fois une instance où mon appareil photo était très ancienne et si le mécanisme était cassé, provoquant rembobinage pour arrêter avec environ dix expositions à parcourir. Si cela se produit, vous pouvez effectivement être en mesure de l'entendre, car dans le cas de mon appareil photo, vous pouvez entendre le moteur, et il avait commencé à paraître faible et même arrêter complètement. Moi stupide, je l'ouvris toujours le dos de l'appareil à la lumière pour voir ce qui se passait. Je dirais que si vous pensez que cela pourrait jamais être le cas avec votre appareil photo, vous le prenez dans un placard de changer de film ou une chambre noire avant d'ouvrir le dos.

Après vous avez terminé le rembobinage film, il est temps de le charger sur des bobines. Faites attention si vous avez 35 ou 120mm, car vous avez besoin d'une bobine de taille différente pour chacun. Et si vous arrive d'avoir un film qui est une étrange entre-deux

dimensions, sachez que vous pourriez avoir à prendre une bobine utilisée à partir d'un rouleau de film qui a déjà été développé et le couper de sorte que vous avez quelque chose à charger sur.

Cela mis à part, je vais me concentrer le reste de ce chapitre et le chapitre de développement en utilisant l'hypothèse de 35mm. Il ya quelques choses que vous allez avoir besoin pour charger vos films et ils sont: un réservoir de chargement, bobines, un ouvre-boîte, et des ciseaux, ainsi que d'une salle de chargement ou un sac de changement de film. Le truc avec le chargement du film est que vous devez apprendre à le faire par le toucher parce que le film ne peut pas être exposé à la lumière ou il sera complètement ruiné (et même si un peu de lumière obtient sous la porte ou dans le sac, vous allez avoir des fuites de lumière ou de brouillard sur votre film, qui est fixé dans Photoshop, mais vous ne pouvez pas faire une impression en chambre noire). Afin d'apprendre comment le faire par le toucher, je dirais sacrifier un rouleau de film vierge ou divulgué à pratiquer.

Vous aurez également besoin de décider quel genre de rouleaux, vous souhaitez utiliser; il ya ceux en métal traditionnels et ceux en plastique. Les deux fonctionnent de la même, il est juste tout à la préférence personnelle. Je trouve ceux en plastique facile à travailler. Sur votre moulinet, vous remarquerez deux guides, qui peut être soit rectangulaire ou triangulaire. Ceci est ce qui obtient votre film sur la piste, et vous allez pour guider votre film sous eux, cependant, il ya un truc à elle. Nous y reviendrons dans une minute.

Vous devez également décider quel type de réservoir que vous souhaitez utiliser. Il ya des marques innombrables, mais les deux que je avoir de l'expérience avec sont Paterson et Jobo. Les deux

sont très bien, mais je préfère les Paterson parce que l'eau draine beaucoup plus facile pendant le processus de rinçage.

Lorsque vous êtes prêt à ouvrir vos films, vous aurez besoin de mettre toutes vos choses avant de fermer la porte, et les mettre dans un ordre où vous pouvez trouver tout. Vous devez prendre le réservoir en dehors et mettre de côté la tige, entonnoir et supérieure. Juste une note trop ... même si vous êtes seulement développer un seul rouleau de film, vous devez utiliser la bonne quantité de bobines pour le réservoir. Il aide avec le poids et faire en sorte que vous ne recevez pas trop de développeur saturé dans le un rouleau.

Une fois que vous avez fermé la porte, la première chose que vous allez faire est d'ouvrir votre boîte de film. Maintenant, cela va être très facile si vous arrivé à laisser une partie de la queue qui sort. Dans ce cas, tout ce que vous avez à faire est de tirer pour le sortir de la boîte, coupe la bobine, et le charger sur la bobine. Mais si vous ne possédez pas la queue qui sort alors vous rendre à l'expérience de la joie d'utiliser l'ouvre-boîte pour obtenir votre film sur.

Il n'y a pas meilleure façon de le faire; vous pouvez l'ouvrir par le haut ou par le côté avec la lèvre de feutre doublé. Vous pouvez également utiliser quelque côté de l'ouvre-boîte que vous préférez, mais je trouve que l'extrémité pointue qui fonctionne le mieux pour se glisser sous la lèvre soit. Différentes marques de film sont effectivement plus difficile à ouvrir que les autres, si juste être patient avec vous-même et se rendent compte qu'il va prendre quelques essais et erreurs. Vous avez juste à obtenir assez d'influence pour faire apparaître le dessus. Même si vous obtenez

juste ce assez pour glisser le film hors, ce qui est bon. Il suffit de ne pas rayer le film.

Après vous avez le sortir de la boîte, mettez votre pouce contre la bobine ci-joint et couper la queue hors droit. Aussi couper l'autre extrémité, mais ne coupez pas trop; vous ne voulez pas entrer dans vos cadres.

Pour charger le film sur la bobine, assurez-vous que les guides sont tournés vers le haut et pointant vers votre corps. Guide de l'extrémité du film sous la lèvre, et de commencer à tourner la roue. Tout comme avec le film rembobinage, vous devriez être capable de sentir le film passe sur la bobine. Gardez vos doigts de chaque côté de guides supplémentaires pour vous assurer que le film ne sort pas de la piste, où il sera très probablement faire les premières fois que vous essayez ceci. Si vous continuez à essayer de rouler après qu'il a sauté de la piste, il va tomber soit sur le sol ou créera ce qui est considéré comme un baiser, où le film lui-même touche et laisse une marque.

Une fois que vous avez réussi le film sur le rouleau, il est temps de charger votre réservoir. En supposant que vous travaillez avec un deux-reeler, mettre la tige dans le milieu de la cuve et faites glisser vos bobines vers le bas sur elle. Ne jamais se développer sans une tige; cela peut causer des fuites de lumière. Ne jamais se développer avec moins de bobines que les appels en réservoir pour les deux; la quantité de solution sera sursaturer une bobine de film. Mettez votre entonnoir et vissez-le serré. Avant de mettre sur le haut et en ouvrant la porte, tournez votre réservoir à l'envers et le secouer pour assurer que tout est bien en place. La dernière chose que vous voulez est ton film sort du réservoir avant qu'il ne soit

complètement développé. Maintenant, vous êtes prêt à se développer.

Traitement de film 35mm et 120mm Pour

Pour développer film de 35mm et 120mm, le processus est essentiellement le même, la seule différence sera le type de bobines utilisées et le montant de la chimie nécessaire. . (Il va varier en fonction de si vous avez un réservoir de 2, 3 ou 5 rouleaux Mise en place de la chimie est très simple; tout ce que vous avez à faire est de suivre les instructions du fabricant sur le dos de l'emballage Juste être très prudent quand. acheter vos fournitures et de prendre note qu'il ya une différence entre le papier et films produits chimiques. Toutefois, si vous souhaitez effectuer une impression plus tard, vous allez avoir besoin de deux.

Je préfère Sprint chimie parce que je sais que cela fonctionne bien avec beaucoup de types de papier et de film et est, de manière générale, hypoallergénique. Gardez à l'esprit que si vous choisissez d'utiliser une autre marque de produits chimiques, ils pourraient ne pas fonctionner correctement avec certains types de papier ou de film. Par exemple, je l'ai constaté que Kodak développeur de papier ne jive pas bien avec du papier Ilford.

Alors, qu'est-ce que vous avez besoin pour développer votre film, qui est la première étape sur la façon de faire une copie?

Tu auras besoin de:

- Développeur

- bain d'arrêt
- Fixateur
- décapant Fix
- Rez-de-photos
- L'accès à un évier / eau courante. Assurez-vous que l'eau que vous utilisez est entre 68-72 degrés Fahrenheit. Je préfère 68. Le refroidisseur de l'eau, plus le temps de développement, ce qui est bon pour le film.

Pour développer votre film:

- Mélanger votre développeur à un ratio de 1: 9 avec de l'eau. (Vous voulez plus d'eau que développeur, assurez-vous ne l'obtenez pas en arrière).
- Sortez vos autres produits chimiques. Utilisez de grandes béchers et les remplir.
- Commencez avec une minute de pré-rinçage de juste de l'eau sur le film. Rappelez-vous de garder votre eau entre 68-72 degrés. Tapez votre réservoir sur l'évier pour enlever les bulles d'air existantes.
- Pour votre développeur, commencez à compter de la deuxième vous versez les produits chimiques dans le réservoir. Utilisez les instructions selon le type de film. Par exemple, vous pourriez ne devez développer pendant cinq minutes, ou il peut être 12, selon le développeur et l'interaction de film. Agiter pendant les 30 premières secondes, puis 10 secondes de chaque minute de développement. L'agitation assure que les produits chimiques sont fluides autour de l'ensemble du film, et que les produits chimiques ne deviennent pas épuisé.
- Dès que le temps de développement est proche

de vous, commencer à verser le développeur dans l'évier. Notez que développeur et flo de photos peuvent être en toute sécurité jeter dans l'évier, mais tout le reste doit soit être stockés ou éliminés dans son propre conteneur, qui peut ensuite être emmené par les services appropriés.

- Verser dans votre bain d'arrêt. Temps d'arrêt est d'une minute et demie. Agiter pendant les 30 premières secondes, comme avant, et appuyez sur pour éliminer les bulles d'air. Agiter toutes les dix secondes de la minute restante.

- Vient ensuite le fixateur pendant 5 minutes. Agiter comme avant: en permanence pendant les 30 premières secondes puis dix secondes de chaque minute.

- Un rinçage à l'eau est le suivant, pour enlever le fixateur reste du film. Remplir et vider l'eau propre 15 fois.

- Fix décapant vient après l'eau, pendant une minute. Agiter toutes les dix secondes

- Effectuer une autre rinçage à l'eau, cette fois 30 répétitions.

- Vous pouvez maintenant prendre l'entonnoir de votre réservoir, versez photo flo, et tournez vos bobines doucement pendant 15-30 secondes. Dump cela, et votre film est prêt à venir de la bobine et aller dans l'armoire de séchage.

- Certaines personnes aiment à prendre complètement en dehors de leurs bobines pour enlever le film, bien que si vous suffit de tirer doucement, vous devriez être bien.

- Congé dans l'armoire de séchage au moins une demi-heure.

- Si vous ne disposez pas d'un accès à une armoire de séchage, vous pouvez également sécher votre film dans une cabine de douche à sec, car cela

est la zone la plus propre, la plus exempt de poussières de la maison.

Prise de contact Fiches

Voici les matériaux que vous allez avoir besoin de faire une impression:

- Un pack de papier RC
- Un paquet de papier de fibres
- Un cadre de contact
- Un mini-site
- Un chevalet d'impression réglable
- La lentille correcte pour votre format de film
- Un chevalet de vitesse
- Certains carton ou un sac de papier vide
- Les filtres gradués
- l'air en conserve

Après votre film est complètement sec, il est temps de faire des planches contact. Plutôt que de gaspiller du papier en fibre précieuse sur des feuilles de contact (parce que vous avez à utiliser du papier de fibres pour les bandelettes de test, que je vais expliquer dans une minute), vous devez utiliser du papier RC, ou papier plastifié. Résine papier couché est très lisse et pas cher et est nullement d'archives, de sorte qu'il ne devrait pas être utilisé pour tout produit final. Cependant, il est bon pour juste voir ce que vous avez sur une bande de film.

Pour faire votre première feuille de contact, vous devriez choisir un rouleau de film. Il n'y a pas besoin de prendre les négatifs de la

douille. En fait, si vous avez seulement un rouleau 24 d'exposition, vous serez en mesure de lire le titre de la douille. Maintenant, vous devez comprendre ce que l'exposition de la feuille de contact doit être au. Utiliser un morceau de carton, papier épais, ou un sac de papier photo vide (le bordereau de plastique noir) couvrir tous, mais la première bande. Ceci est, bien sûr, une fois que vous avez votre film de correctement situé sur votre papier dans le cadre de l'exposition. Sélectionnez une bonne f / arrêt, pas trop grand ou petit. F / 11 ou 16 est généralement préférable. Exposer la première bande pendant 3 secondes. Déplacez votre couverture et mettre à nu pour 6, et ainsi de suite jusqu'à ce que vous atteignez la fin de la page.

Maintenant, vous allez développer la page. Comme je l'ai dit avant, je l'utilise Sprint chimie. Peu importe ce que la chimie que vous utilisez, vous devez vérifier les instructions du fabricant pour combien de temps pour développer, arrêter et réparer. Avec Sprint, il est à deux minutes développeur, 15 secondes à l'arrêt, et une minute dans correctif. Assurez-vous que vous ne vous précipitez pas à travers cette partie ... il peut juste être une bandelette de test de la feuille de contact, mais vous voulez vous assurer qu'elle est exacte afin que vous pouvez déterminer quelles photos serait le meilleur pour essayer impression.

Après que vous avez développé votre bandelette de test, de sortir dans la lumière et de déterminer à quelle heure vous avez besoin d'exposer la feuille de contact pour. L'exposition est correcte quand vous pouvez à peine voir les pignons autour de l'image. Vous pouvez maintenant aller faire une feuille de contact. Maintenant, même si vous avez tiré tout le même jour avec le même genre de film, vous avez besoin de répéter ce processus pour chaque feuille

de contact. Exécutez vos feuilles à travers le séchoir à papier, ou leur permettre de sécher à l'air.

Ensuite, vous voulez prendre vos feuilles de contact et de regarder à travers eux pour les superbes photos. Si vous êtes un débutant à la chambre noire, vous devez sélectionner les photos qui ont une assez bonne gamme de tons, le sens, le bon détail dans les noirs et les points forts qui ne sont pas soufflé. Plus tard, je vais vous expliquer comment résoudre les problèmes de ce genre, mais pour rendre votre vie plus facile, il est préférable de choisir une photo vraiment solidement exposée pour votre première impression.

Je voudrais également saisir mes fiches de contact dans la chambre noire pour me venir en aide, afin de marquer les photos que vous voulez faire avec un marqueur pour référence facile.

Faire une impression de base

Ne pas tomber sous la fausse idée que quel que soit le temps pour votre feuille de contact a été est le temps pour votre photo. Vous allez imprimer des images finales sur le papier glacé de la fibre, pour un, qui réagit différemment, et chaque photo est également différente. Assurez-vous que l'ouverture est réglée sur f / 11 ou 16, et de mettre votre premier négative dans le support. Afin de faire une bonne bande et impression test, vous allez avoir besoin pour vous assurer qu'il est au point. Pour cela, vous allez avoir besoin de votre mini-site et une feuille de papier de fibres. Vous voudrez peut-être pour marquer la fin de ce papier avec FICHE FOCUS afin que vous ne tentez pas accidentellement d'imprimer sur elle. Faites glisser ce papier dans le chevalet de vitesse ou le chevalet ajustable, celui que vous utilisez. Si vous utilisez un chevalet ajustable, alors vous devez régler les lames de tenir votre papier puis collez-les en place. Aussi, chevalets réglables sont beaucoup plus lourds que les chevalets de vitesse afin qu'ils ne se déplacent pas autant. Si vous utilisez un chevalet de vitesse, vous pouvez coller les côtés vers le bas à votre espace de travail.

Faites glisser votre feuille de focalisation en place, et de mettre votre négatifs dans le support négatif. Vous devez le sortir de la douille pour cela, et il ya toujours une bonne idée de le vaporiser et le transporteur négative off avec un peu d'air en conserve d'abord éliminer la poussière. Vous trouverez peut-être que cela est délicate le premier couple de fois, et vous pourriez avoir à bidouiller si vous ne disposez pas de frontières autour de votre image. Ensuite, vous devez ouvrir votre scène et faites glisser le support négative en

place. Les crampons d'argent face vers le bas et le crochet dans la scène pour le maintenir en place. Vous devriez être capable de sentir verrou si elle est bien en place.

Allumez votre lumière de mise au point (sans la minuterie, il doit rester jusqu'à ce que vous l'éteignez) et régler la hauteur de l'objectif vers le haut ou vers le bas jusqu'à ce que vous avez votre photo à la taille approximative que vous voulez. Assurez-vous que l'ouverture est ouverte à 2,8 à aider à vous concentrer, mais assurez-vous de l'ajuster de nouveau à un f raisonnable / 16 ou 11 avant que vous commencez à faire des bandelettes de test ou vous serez extrêmement confuse. Globe oculaire à l'obtenir assez proche de pointu, puis retirez votre mini-site. Placez la loupe sur une zone où l'argent est concentré (une partie noire de l'image) et regardez à travers. Si votre photo est au point, alors vous devriez être en mesure de voir les grains individuels. Si ils regardent gonflées ou floue, vous devez faire quelques ajustements. Vous voulez faire de cette partie sans l'utilisation d'un filtre.

Après tout est au point, faites glisser votre filtre 2 sur votre négatif. Vous voulez vous assurer qu'il est correctement positionné, sinon il ne couvrira pas la totalité de l'impression. Maintenant, vous allez trouver une zone de votre photo qui a une bonne gamme tonale exemplaire de la photo dans son ensemble. Voilà la section où vous exposez votre bandelette de test. Éteignez votre lumière et couper un autre morceau de papier de fibres dans au moins 5-6 bandes. Maintenant, vous allez jeter cette bande sur la partie que vous voulez, et de les exposer pendant 3 secondes. Exposer la deuxième bande de 6, et ainsi de suite, puis les développer de la même manière que vous avez fait votre feuille de contact. Sortez dans la lumière, et de décider où l'exposition est la meilleure. Ceci est

l'exposition que vous allez utiliser pour votre impression de base.

Maintenant, vous allez à exposer toute une feuille de papier. Gardez à l'esprit que vous pourriez vouloir augmenter ou diminuer votre filtre pour augmenter ou diminuer le contraste de l'image; 2 est juste un point de départ.

Semble facile à droite? Mais cela impression de base ne peut pas être parfait, et vous pouvez avoir à le faire à plusieurs reprises pour obtenir le filtre et les frontières juste. Ensuite, je vais vous enseigner quelques techniques pour vraiment faire votre photo pop.

Esquiver, Brûler et d'autres techniques

Après vous avez fait une impression de base que vous êtes heureux avec, jetez un coup d'oeil. Même si l'exposition est parfait, ça ressemble exactement comment vous voulez qu'il esthétiquement? Je suis prêt à parier que la réponse est probablement non. Maintenant, vous devez comprendre ce que les domaines de la photographie soit besoin d'être claire ou plus foncée. Vous pensez peut-être, comment dois-je faire cela sans affecter l'ensemble de photographie? Ceci est où les techniques avancées de esquivant et brûlant entrent en jeu. Esquiver est une technique où vous faites une zone de la photo regarde plus léger que l'original, et la combustion est l'endroit où vous faites une zone de la photo plus sombre de look. Typiquement, vous voulez faire cela pour faire vos ombres foncées ou vos points forts pop. Commençons par l'esquive. Disons que vous avez compris que votre impression doit être exposé à un nombre f / 8, et un temps d'exposition de 12 secondes, mais il ya une zone de la photo qui doit être beaucoup plus léger. Vous souhaitez prendre soit un morceau de carton ou un morceau de plastique noir, et le placer sur la zone qui doit être allégé. Vous pouvez ensuite exposer votre photo pour la quantité de temps, tout en gardant la zone de l'éclair couverte. Maintenant, le truc est, vous devez également savoir combien de temps cette zone doit être couvert pour. Parce qu'il est très peu probable que ce doit être couverte pour la totalité de ce que 12 secondes. Vous aurez à faire une bande d'essai pour cette partie ainsi. Disons que vous trouvez que la zone doit être couverte pendant trois secondes. Vous souhaitez régler votre minuterie pour 12 secondes, et de couvrir la

zone pour les trois premières secondes de cette exposition. Si vous laissez juste votre couverture laïque sur la zone, vous allez vous retrouver avec une ligne très maladroit où vous pouvez dire que vous avez essayé d'esquiver. Pour éviter cela, vous avez à déplacer constamment votre couverture pendant que trois secondes d'exposition. Ces techniques sont vraiment dur labeur, de sorte qu'il faudra du temps pour bien faire les choses.

Brûler des œuvres en général de la même manière, cependant, vous faites votre exposition et puis vous ajoutez la quantité de temps vous pensez que les besoins de la région. Donc, dans ce cas, vous pourrez exposer votre image pour la totalité des 12 secondes, puis ajouter cependant beaucoup de temps vous pensez avoir besoin, couvrant le reste de l'image. Encore une fois, il faudra un peu d'expérimentation et les bandelettes de test pour comprendre que le temps, et vous devez garder votre capot mobile pour éviter les lignes indésirables.

Il est également tout à fait possible que vous aurez à la fois en esquivant et brûlant qui doit être fait sur la même image, de sorte que vous aurez à comprendre ce afin de le faire dans, et votre "danser" (le déplacement de la couverture) pour chaque photo séparée.

Mis à part l'esquive et la gravure traditionnelle, vous pouvez également utiliser des objets de différentes formes directement sur le dessus du papier, pour ajouter un collage comme élément à votre travail. Ceux-ci sont appelés photogrammes, et ils créent un aperçu de l'objet sur le dessus de ce que l'image que vous choisissez. Ils peuvent aussi être une image dans leur propre droit.

Tonique

Il existe deux types de toners couramment utilisés pour le noir et blanc de finition d'impression. Par tous les moyens, vous ne disposez pas de tonifier votre impression finale, mais elle peut aider à ajouter de la profondeur à l'ombre. Sélénium et sépia sont les deux que vous allez rencontrer. Je dirais que la tendance actuelle dans les filtres de Sépia que vous savez déjà que sépia varie de brun foncé à l'or. Le sélénium a plus d'un ton bleu violet à elle.

Si vous choisissez de tonifier vos images, vous devriez savoir qu'il ya un certain avantage à elle. Le sélénium en particulier agit comme un protecteur et contribue à rendre l'image plus archives. Si vous voulez faire cela, tout ce que vous avez à faire est de préparer le bain de sélénium et le tremper dans. Ce ne sera pas affecter vos ombres ou des points saillants du tout.

Le sélénium est également bon pour faire juste un peu ombres profonde et plus riche. Il refroidit aussi la photo de façon perceptible.

Sépia est un toner de réchauffement, et peut aller de très subtile jaune dans les faits saillants à un ensemble brun foncé.

Expérimentez avec différents temps de trempage pour l'impression, et différentes concentrations du toner pour obtenir des résultats différents. Étiqueter le dos de vos impressions et de garder une trace d'eux de renvoyer à plus tard.

Final imprimer Préparation

En ce point, vos impressions sont probablement traîner dans le bain d'eau. Comme je l'ai dit dans le chapitre sur la réalisation de tirages, il est préférable de laisser les laver dans l'eau en mouvement pendant 20-30 minutes. Ensuite, vous allez les mettre dans un bac avec suffisamment de papier fixateur décapant pour les couvrir, et pour les 5-10 prochaines minutes, vous devez mélanger les gravures par la chimie. Cela permettra d'éliminer toute la chimie excès qui pourraient encore être pris dans le papier et le brassage continue de se déplacer de la chimie douce sur le papier afin qu'il ne devienne pas épuisé.

Après vous avez terminé avec le déménageur de fixateur, il est temps de mettre vos images d'archives dans le lavage. Vous devriez laisser les impressions pendant au moins 20 minutes, mais vous pouvez les laisser jusqu'à une heure. Je ne dirais pas plus longtemps que si, parce que sinon l'émulsion peut commencer à se décoller du papier.

Lorsque vous les sortir, ils doivent être une raclette pour enlever l'excès d'eau, sinon ils vont jamais à sec, et seront plus susceptibles d'accumuler marques. Faites l'avant et l'arrière, et d'être ferme mais douce. La dernière chose que vous voulez est de déchirer une impression finale, et croyez-moi, ça arrive.

Enfin, vous souhaitez mettre vos images sur une grille de séchage. Assurez-vous qu'ils sont suffisamment espacées pour ne pas toucher, car ils vont rester ensemble et déchirer. Certaines personnes aiment

à sécher leurs images risquent jusqu'à éviter les marques de rack, mais encore une fois, si elles ont été essorés suffit pas, cela ne devrait pas vraiment être un problème. Je ne tiens pas à sécher images risquent jusqu'à parce que si il ya des images sur la grille ci-dessus, vous obtenez des gouttes d'eau sur vos images. Vous obtenez également beaucoup de poussière, qui est une douleur dans le cou à enlever.

Laissez vos images là au moins pour la nuit. Dans la matinée, ils devront être pressé à chaud pour enlever le curling. Si vous utilisez une presse à chaud traditionnel, vous pouvez coller les impressions directement dans la presse, mais si vous êtes inquiet au sujet brûlant vous pouvez toujours placer, empilés, entre deux morceaux de carton. Sinon, si vous ne disposez pas d'un accès à une presse à chaud, vous pouvez utiliser un fer à sec avec du carton sur l'image pour la protéger. Je trouve qu'il faut environ deux minutes pour appuyer sur environ cinq images tout à fait.

Vos impressions sont maintenant prêts pour nattes et d'encadrement.

Numérisation et développement numérique

Certaines personnes aiment faire des analyses directes des images qu'ils ont fait, et bien que cela est très bien et il fonctionne, je trouve que la numérisation du film produit une meilleure qualité d'image. Je appris comment numériser sur un scanner Imacon, mais ceux qui sont très coûteux et à moins que vous aller à l'école pour la photographie ou avoir l'extrême chance d'avoir accès à un studio qui a un, vous aurez probablement à utiliser un scanner à plat. Cela fonctionne très bien, mais si vous achetez un de vos propres, je suggère un plat Epson qui est fait pour le film de sorte que vous obtenez également le kit de numérisation de film avec elle. Le kit de numérisation de film est livré avec un 4x5, 120mm et 35mm support magnétique qui le rend beaucoup plus facile de tenir le film encore.

Chaque scanner est différente, donc je vais juste donner quelques lignes directrices généralisées pour la Imacon et les scanners à plat générales.

Tout d'abord, lorsque vous numérisez, vous doivent se préparer avec des gants, l'air comprimé, et un chiffon antistatique. Essuyez votre zone de travail et pulvériser de se débarrasser de la poussière autant que vous le pouvez au préalable. Cela conduit à moins de nettoyage en poste. Assurez-vous que vos lignes de bande de film avec le support aimanté, sinon le balayage sera éteint. Coupure dans peut être capricieux, si juste le faire à nouveau si le Imacon ne

veut pas coopérer. Allez dans le programme Flextight et de l'ouvrir. La première chose que vous voulez faire pour prep consiste à désactiver l'accentuation sur l'image. Ensuite, vous devez sélectionner le type de film que vous avez et de l'ISO dans le menu déroulant. Dans ce cas, vous voulez vous assurer que le type que vous sélectionnez également lit négative, sinon la machine pense que votre négatif est un facteur positif. Ensuite, configurez votre ppi à une haute résolution, surtout si vous voulez imprimer un grand plus tard. Attention tout de même; si vous changez le format de votre film ou le type, la résolution réinitialise également à 300, si juste être sûr de doubler vérifier les choses avant que vous frappiez scan. Vous devriez voir un aperçu, vous serez invité à nommer votre numérisation finale.

Voilà donc toute la technique, mais qu'en est-il des modifications? Beaucoup de gens, quand ils apprennent d'abord à numériser, croient à tort que vous devez modifier votre photo pour ressembler vous voulez que le produit fini. Mais je suis ici pour vous dire que cette analyse est comme votre copie de maître, votre fichier RAW, et votre travail ici est de ne pas faire paraître esthétiquement agréable, mais pour capturer autant d'information sur le film que vous le pouvez. Cela signifie souvent tasser faits saillants que vous voulez vraiment être plus lumineux, et les ombres que vous voulez être profond et sombre de levage. Assurez-vous que vous pouvez voir tous les détails de l'image, et que vous êtes aussi proche d'une exposition correcte que possible. Généralement, une bande de film va être assez similaire de l'exposition de sorte que vous devriez être en mesure de faire des corrections généralisées à l'ensemble de la bande. Toutefois, si vous ne trouvez que vous avez une valeur aberrante ou que les photos doivent quelques ajustements individuelle, vous pouvez sélectionner et modifier uniquement cette image.

Le résultat de ce processus de fin va se pencher très gris et peu attrayant, mais je vous promets que ce sera vous donner la meilleure image à éditer dans Photoshop ou Lightroom.

Si vous devez utiliser un scanner à plat, assurez-vous que vous avez un moyen de sécuriser les négatifs si vous ne disposez pas des supports de films, et assurez-vous qu'il est réglé sur le mode professionnel à un raisonnablement élevé ppi. Je dirais au moins 600.

Maintenant, vous pouvez apporter vos numérisations dans Photoshop et les nettoyer. Si vous ne l'avez pas encore fait gravures de chambre noire, je vous conseille de faire cette première partie, surtout si vous prévoyez d'utiliser des techniques avancées de chambre noire. De cette façon, vous pouvez expérimenter sans gaspillage de papier. Calculez ce que vous voulez esthétiques et de le faire sur la copie numérique. Prenez des notes pour ce que vous avez à faire pour le faire correspondre à la chambre noire. Il vous rendra la vie beaucoup plus facile.

Conclusion

Il est mon espoir que vous êtes maintenant plus confiants dans l'art de la chambre noire de la photographie. Si cela est une nouvelle marque incursion pour vous, nous espérons que vous êtes plus excité que dépassés, et curieux de monter dans une chambre noire. Maintenant, vous savez comment configurer votre propre chambre noire, et de faire une photographie du début à la fin.

Une fois que vous aurez maîtrisé les rudiments de la façon de développer votre film commencer à expérimenter avec le contraste pour voir si vous trouvez un style que vous aimez mieux. La même chose vaut pour les impressions réelles. Une fois que vous avez appris comment faire un bon, solide, impression de base sur papier glacé, commencer à expérimenter avec l'esquive et techniques brûlantes je traverse au chapitre 8. Apprenez à exprimer pleinement vous-même par vos impressions et de trouver toutes les possibilités que vous pouvez dans vos images.

Apprendre analogique peut être un voyage frustrant et long, mais si vous êtes vraiment passionné ou curieux de l'apprendre, assurez-vous de rester avec elle, car il est très gratifiant. Même si vous trouvez qu'il est pas votre truc, je souhaite que vous aurez au moins apprendre les bases. Je dis cela parce que faire analogique vous rend beaucoup plus méticuleux. Les erreurs sont beaucoup plus difficiles à corriger, il est donc préférable de faire les choses à chaque étape que vous prenez. Et plus vous êtes attentif, meilleure est la qualité de votre image finale aura. Même si vous revenez au numérique complètement, vous verrez que votre travail devient

beaucoup plus forte après avoir appris certaines compétences de la chambre noire. Ceci est parce que vous apprendre à être beaucoup plus méticuleux au sujet de chaque étape que vous prenez, et donc avoir un niveau de qualité supérieure pour vous-même. Vous aussi finir par avoir moins de travail à faire en poste.

Alors que vous commencez votre voyage, prenez votre temps, soyez patient avec vous-même, être prêt à expérimenter et faire des erreurs, et avoir du plaisir.

BEAUTÉ LA PHOTOGRAPHIE

8 Conseils pratiques Beauté Photographie pour vos modèles de briller

James Carren

Pour plus de livres de cet auteur, s'il vous plaît visiter
www.photographybooks.us

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Introduction

Le monde de la photographie de beauté est légèrement différent de celui de la mode. La beauté est tout au sujet de quell

qu'un faisant ressembler la meilleure version de lui-même. Tout au long de ce livre, je tiens à vous présenter à ce que la photographie la beauté a toujours été, ainsi que ce qu'il a le potentiel d'être. La beauté peut aussi être conceptuel, et très dramatique si vous voulez qu'il soit. Il peut être inspiré par la mode, par le maquillage, par l'histoire, la culture, tout ce que vous voulez.

Bien que traditionnellement, coups de beauté sont headshots, ils ne doivent pas nécessairement être. Je vais vous guider à travers la façon de faire un tournage, et comment vous assurer d'obtenir exactement ce que vous avez besoin et que vous voulez. Pour ce faire, vous devrez faire preuve de diligence en parler à votre équipe et à vos modèles pour vous assurer qu'ils comprennent ce que vous avez besoin.

Être aussi diligent et prendre votre temps lors de la séance photo, en utilisant les méthodes que je vais exposer pour vous. Vous devez pas avoir peur de prendre en charge pendant votre tournage, et d'assurer le confort de votre modèle, en particulier depuis la plupart des pousses de beauté sont commandées par les sujets. Vous voulez travailler pour capturer tout ce look qu'ils veulent aller.

Et enfin, quand vous faites vos modifications de poste, assurez-vous

d'obtenir une combinaison de glamour et de beauté naturelle. Contrairement à la mode, vous voulez toujours votre sujet de regarder comme ils le font dans la vie.

Cela dit, nous allons commencer.

Astuce 1:
Beauté vs Mode

Je vais être honnête, il ya beaucoup de similitudes entre les mondes de la mode et de la beauté de la photographie. Cependant, ils ne sont pas du même genre. Brisons le bas et commencer avec la mode. La mode est tout au sujet des vêtements. Je le répète, tout sur les vêtements. Bien sûr, vous utilisez beaux modèles et que vous voulez l'attitude et l'énergie, mais à la fin de la journée, vous essayez de vendre des vêtements, et d'un certain mode de vie. Le modèle est une représentation, un archétype, pas vraiment elle-même. Ceci, bien sûr, ne signifie pas que la photographie de mode ne peut avoir un sens plus profond et être conceptuel.

Alors, comment est la beauté différente? Il est toujours glamour, toujours élégant. Il est encore très influencée par la mode et le style. Et en fait, les éditoriaux de beauté peuvent être utilisés efficacement pour vendre des choses comme des bijoux haut de gamme, produits pour les cheveux et le maquillage. Cependant, la jeune fille est généralement reconnaissable pour qui elle est. Par exemple, dans les magazines, les mannequins sont utilisés pour les annonces de vêtements parce qu'ils sont des caméléons et peuvent être faites pour ressembler à personne. Mais pour des choses comme les annonces de maquillage, avez-vous déjà remarqué que les célébrités reconnaissables sont souvent utilisés? Ils sont toujours faites à regarder absolument glamour et brillant, mais ils ressemblent à qui ils sont. Fondamentalement, la beauté est une version fantastique de la réalité.

Si vous faites un travail commandé pour quelqu'un, alors les chances sont qu'ils vont vous dire ce que le style ou le thème de tournage qu'ils veulent. Il est de votre devoir de vous assurer que vous êtes sur la même page et vous pouvez vraiment capturer ce qu'ils veulent.

Astuce 2:
Types de Photographie Beauté

Dans mon esprit, il ya un tas de différents types de photographie de beauté. D'autres personnes peuvent les classer différemment, mais je pense vraiment qu'ils tombent sous le genre. Parlons eux.

Le premier style va être la beauté traditionnelle. Je trouve que la plupart beauté traditionnelle est prise d'environ la clavicule à peut-être les épaules. Il est vraiment concentré sur le visage. Dans le conseil suivant, je vais parler de la façon dont cela ne doit pas toujours être le cas, mais je trouve que je pense toujours qu'il est le plus efficace pour le but du genre. Coups de beauté ne sont pas seulement physique soit. Ils sont tous sur la capture de ce regard dans les yeux, la pleine mesure de la personnalité.

Vous pouvez choisir soit l'éclairage dramatique, lorsque la personne sort de l'obscurité d'être découvert par le spectateur, ou vous pouvez choisir, même, l'éclairage un peu plus plat qui va créer une lueur flatteuse. Tout cela va être à des considérations esthétiques de vos propres besoins de portefeuille ou ceux de votre client.

Si vous choisissez l'éclairage dramatique et le maquillage de style vintage, je tends à mettre ce plus dans la catégorie noir des choses. Ce style d'éclairage était très célèbre dans le vieux Hollywood et il est assez difficile à faire, mais vraiment la peine.

Ensuite, vous avez boudoir, qui je pense pourrait chevaucher avec

la sensibilité de noir si vous ou votre client le voulais. Boudoir se fait habituellement pour un conjoint ou un amant, mais ne devrait pas être considéré comme un shoot nu intégral. Il ya bien sûr, la nudité implicite, mais la lingerie du style qu'ils préfèrent devrait être sélectionné. Les femmes peuvent tendent à être très auto-conscience de boudoir pousses, de sorte qu'ils peuvent nécessiter plus câline, même si ce type d'image est ce que la femme elle-même demandé. Boudoir est sexy, oui, mais encore plus que cela, il est intime, et doit être traitée avec la classe et la beauté. L'accent ne devrait pas être uniquement sur le corps. Assurez-vous que, avec tous les plans complets du corps, vous avez également obtenu quelques incroyables ceux de son visage.

Enfin, nous avons mon genre préféré de la photographie de beauté, qui est la beauté conceptuelle. La beauté conceptuelle implique un genre ou une intention spécifique derrière elle. Il est souvent politique, religieuse, et / ou de nature personnelle. Conceptualisme est généralement pas quelque chose d'un client demandera; rappelez-vous qu'il ya une différence entre le concept et le thème. Donc, cette section est principalement pour ceux qui cherchent à élargir leur portefeuille. Souvent, la beauté conceptuelle sera tourné dans une grande partie de la même manière comme un portrait technique traditionnelle de la beauté, mais la différence est que vous serez la capture d'un personnage qui est souvent pas sans rappeler la personne assise devant vous. En fait, il sera probablement une personne bien connue, archétype ou même fable. Si vous avez un grand modèle, cette personne doit être en mesure de canaliser certains aspects de cette personnalité donnée, afin de le rendre crédible. Ces sortes de portraits de beauté sont aussi probablement vont impliquer l'utilisation d'un lot de maquillage et les costumes spécifiques.

Astuce n ° 3:
Il n'a pas besoin d'être juste une Tête

Même si des coups de beauté traditionnels ont tendance à être proche sur le visage, peut-être avec un geste élégant de la main, cela ne doit pas nécessairement être le seul style que vous faites. Reportez-vous au chapitre ci-dessus, et de réaliser la largeur du monde de la photographie de beauté a effectivement la capacité de l'être. Ne pas avoir peur de prendre du recul et de mettre dans le buste, ou de travailler à partir de la taille, ou même d'incorporer un plan complet du corps.

Si vous choisissez de prendre du recul et d'obtenir un coup de corps complet, assurez-vous que votre modèle est habillé de manière appropriée pour maintenir le style glamour qu'ils ont choisi.

Alors qu'en posant pour la beauté? Vous pourriez penser que certains de ces poses anneau de portraits de l'annuaire de lycée, et vous auriez raison. Essentiellement, ils sont la même chose. Cependant, fait avec finesse, un portrait de la beauté devrait sortir beaucoup plus subtile et moins forcée.

Si vous êtes seulement le tournage de leur visage, assurez-vous qu'il apparaît détendu et à l'aise. Toutefois, lorsque vous sauvegardez, vous devez prendre tout leur corps et le comportement en compte. Si elles semblent épais, essayez de les amener à rainure autour de la

musique avant de prendre la photo, ou tout simplement les amener à le secouer.

Que vous filmez le visage ou le buste, ou corps entier, vous voulez rarement d'avoir votre modèle ou d'un client face à la caméra tout droit. Surtout avec les femmes, ce qui peut rendre les épaules semblent encombrants. Au lieu de cela, demandez-leur angle de leur torse et les épaules légèrement de côté. De cette façon, ils peuvent soit regarder la caméra tout droit, ou peut apporter un regard des trois quarts, qui est l'un de mes favoris personnels. Avec le regard de trois-quart, vous pouvez également incorporer un peu d'une inclinaison de la tête, mais ne faites pas trop évident. Rappelez-vous, la subtilité est la clé. Si vous choisissez de sauvegarder et de faire un plan complet du corps, rappelez-vous que l'angle des trois quarts est également minceur très naturellement. Le truc pour faire une apparence naturelle est de ne pas les forcer à poser leurs mains ou le visage d'une manière forcée. Avoir le support client dans la bonne position et puis attendre pour eux de se régler naturellement. Regardez comment leurs bras et les mains tombent naturellement quand ils ne pensent pas à ce sujet, et apprendre à reconnaître ce qu'est un sourire naturel ressemble. Une fois que vous savez ces choses, vous pouvez mieux les orienter, en leur disant des choses comme, "Mettez votre bras en arrière comment vous l'aviez." Et de préciser que la plupart des ajustements physiques vont être petites ou légère, de sorte que votre client sait que lorsque vous dites à "l'étape à gauche un tantinet," Tu veux dire littéralement un demi-pas sur le côté. Si vous pouvez permettre à votre client de tomber dans ce qui semble le plus naturel, alors vous pouvez affiner et ajuster pour faire un look professionnel. Je trouve que cela est essentiel en particulier à la beauté. Il n'y a pas que sur le glamour fabriqué du tir; il est également de capturer la beauté naturelle authentique quand il arrive.

Astuce n ° 4:
Les modificateurs et verres d'éclairage

Avec un tournage photographique, il ya deux écoles de pensée: ceux qui pensent que vous devez disposer d'un équipement très spécifique, souvent coûteux et ceux qui ne le font pas. Je l'ai vu des articles qui épousent les deux côtés, et je dois dire que je suis dans le milieu de la route; Je suis d'accord un peu avec de chaque côté.

Tout d'abord, je tiens à dire que, si vous êtes un bon photographe, alors vous devriez être en mesure de prendre un portrait de la beauté (ou tout autre type de photographie, vraiment,) avec un Coke peut et avoir sorti intéressant et excellent. Donc, avec cela dit, peu importe si vous avez accès à l'équipement que vous voulez ou pas, vous devez trouver un moyen de le faire fonctionner pour vous.

Parlons de l'équipement que vous devriez avoir de façon optimale afin d'exécuter une séance pleine de beauté soufflé. Tout d'abord, je comme le tir beauté en studio plutôt que sur l'emplacement. Alors que certains peuvent penser que cette approche est ennuyeux, je trouve que cela donne une image plus propre que vous pouvez faire beaucoup plus avec. Deuxièmement, au minimum, vous avez besoin d'une lumière. La beauté est pas quelque chose que vous tirez typiquement en utilisant la lumière naturelle ou disponibles, bien que vous puissiez utiliser les configurations d'éclairage qui imitent l'apparence. Généralement, je tire avec deux feux, même si à mon dernier tournage de beauté que je utilisé trois; une à l'avant des

deux modèles et sur les côtés arrière. Vous voulez vous assurer que peu importe ce que vous avez une lumière de cheveux et une lumière de fond, bien que la lumière ambiante peut servir de votre lumière de toile de fond si nécessaire.

Selon le type de la beauté tournage que vous faites, vous allez avoir besoin pour déterminer comment dure ou molle vous voulez que la lumière soit. Avec la beauté traditionnelle, vous pouvez généralement aller avec une lumière plus sévère parce que le visage du modèle mène également beaucoup de maquillage. Plats de beauté créent un plat, la lumière vive qui est très bon pour mettre en évidence la structure osseuse et le maquillage, et comme par hasard travaille aussi bien sur des modèles masculins et les personnes atteintes de la structure osseuse particulièrement forte.

Dans mon dernier tournage, cependant, je allais pour un look beaucoup plus naturel, et donc je préférais un plus doux, plus même la lumière. La configuration à trois lumière, je l'habitude ont été modifiés par de très grandes softboxes, et ont été contrôlés par une lumière stroboscopique, pas continu. Continue peut avoir ses avantages tout simplement parce que la lumière vous donne une image de ce que l'exposition finale va ressembler à huis clos. Cependant, je trouve que je personnellement, comme la luminosité qui fournit stroboscopique, et avec l'installation d'éclairage je l'ai décrit ci-dessus, les faits saillants et les ombres sur la structure osseuse est incroyable. Vous obtenez également moins d'ombre où vos softboxes sont, ce qui est un plus.

En conjonction avec softboxes, je tiens également à faire usage d'un réflecteur dans mes beauté pousses. Bien que vous ne pas nécessairement besoin de faire rebondir la lumière parce que les

softboxes devraient fournir belle couverture, ils peuvent ajouter un peu de couleur dans vos points forts. Je dois cette étonnante 5 en 1 réflecteur qui comprend un côté noir, un côté blanc, et trois côtés métalliques en or, argent, et de bronze. Le noir est bon pour ramener un peu d'ombre si vous trouvez votre flash juste un peu trop lumineux, tandis que le blanc apparaîtra peu de lumière dans les ombres et les points forts d'un tournage de style noir. Ceux métalliques sont également bonnes pour les faits saillants, et en plus de fournir un peu de lumière supplémentaire, ils prévoient également que lueur de quelle couleur ils sont. Cela peut être exacerbée au maximum avec goût dans Photoshop ou Lightroom pour quelques effets sympas.

Sur des lentilles. Une fois de plus, je crois vraiment que vous devriez être en mesure de tirer quelque chose de bon avec tout ce qu'il est que vous avez à votre disposition. Cependant, je vais toujours croire que vous tirez le portrait avec un objectif standard ou le zoom par opposition à un grand angle. Je ne vais pas vous dire exactement quel objectif spécifications à utiliser parce que ce qui est un peu ridicule et tout le monde a sa propre préférence. Cependant, pensez-y. Grand angle est vraiment fait pour capturer plus de profondeur de champ dans un paysage. Le zoom est dur et vous pouvez rarement entrer en aussi proche que vous souhaitez capturer détail. Voilà pourquoi les zooms sont mieux, mais vous ne devez pas une macro, sauf si vous avez l'intention de prendre des photos sur des détails conceptuels de l'œil de votre modèle.

Comme toujours, jouer avec des configurations d'éclairage et le matériel que vous utilisez, et avoir du plaisir. Juste être sûr que votre intention reste à capturer le visage et la beauté au sein.

Astuce 5:
Conseils pour tournage

Tout le monde veut leurs séances photos vraiment aller en douceur. Pour ce faire, vous avez besoin de faire un peu de pré-planification. Il est vraiment important de communiquer avec votre équipe et de vos modèles et les clients.

Si vous filmez pour vos propres besoins, (tels que la constitution de votre portefeuille), puis la vision de la pousse est tout au sujet de la réalisation de ce que vous voulez pour elle. Dans ce cas, la totalité de la responsabilité d'être les chutes claires et concises sur vous. Pré-planification est absolument essentiel, parce que même si vous pouvez savoir ce qui se passe dans votre tête, d'autres ne le font pas. Utilisent des plateformes comme Pinterest, Tumblr, et même Instagram pour rechercher et enregistrer votre inspiration est une bonne idée, parce que vous pouvez partager votre planification avec les membres de votre équipe, et tout le monde peut poser des questions afin de clarifier ce qui peut être source de confusion . Dans mon temps en tant que photographe, je l'ai constaté que le tournage d'un plus conceptuelle devient, la pré-planification et une plus grande clarté qu'il requiert.

Maintenant, d'autre part, si vous filmez pour un client, la clarté est également très important, mais il vient de l'autre côté des choses. Un grand nombre de fois, vous devez travailler très dur pour s'assurer que le client comprend ce qui est possible et ce qui l'est pas. Cela est regrettable, mais il est tout simplement la réalité du

travail avec les clients. Cela ne veut pas dire que vous ne serez jamais obtenir un client légitimement merveilleuse qui comprend la photographie, mais être prêt à toute gamme de choses.

Il ya certaines questions que vous devriez demander à votre client, afin d'obtenir l'idée la plus claire de ce qu'ils veulent de leur tournage à ressembler. Tout d'abord, vous devez connaître le côté commercial des choses. Connaître leur budget, et savez combien vous pouvez vous permettre de travailler avec eux sur elle sans vous-même ou vos gains compromettre. Sachez combien de changements costume qu'ils aimeraient, et si vous avez un studio, qu'ils le veuillent ou il sur un endroit de leur choix. Pour savoir si ils veulent aussi de l'impression physiques des images finies, et si elles le font, qu'il soit clair que cela est un supplément, sauf si vous disposent d'un forfait qui inclut.

Ensuite, vous avez besoin de parler de concept. Revenant à des types de la photographie de beauté, vous devriez leur demander quel style qu'ils recherchent en premier. Veulent-ils la beauté classique, la beauté conceptuelle, ou boudoir? Une fois que vous avez réduit que vers le bas, comprendre ce qu'ils aimeraient esthétique. Les chances sont, si l'on vous a commandé, puis ils ont déjà obtenu quelques idées en tête. Mais il peut être difficile d'obtenir exactement ce qu'ils veulent être correctement exprimé, sauf qu'ils ont une certaine expérience avec les arts ou la photographie. Esthétique peut être difficile pour certaines personnes de se différencier d'un style ou un genre. Si elles ont du mal, demandez-leur d'utiliser des adjectifs pour décrire ce qu'ils recherchent. Vous pouvez également les asseoir en face de Pinterest et d'avoir à créer un conseil de référence pour vous. Cela devrait être fait avant le tournage, en préparation pour elle.

Demandez également à votre client d'apporter leurs propres vêtements et de faire leur propre maquillage, sauf si vous envisagez d'avoir un styliste et / ou de maquillage artiste présente. De cette façon, quand ils arrivent sur le tournage, vous serez prêt à aller.

La prochaine étape avec tout client est de rendre l'environnement plus confortable pour eux que possible. Vous pouvez le faire en mettant en œuvre une variété de techniques. Commencez avec confiance. Que ce soit votre premier tournage payé ou votre 300e, vous devriez mettre dégage un air de confiance dans ce que vous faites. Sachez où sont vos endroits, ont tout mis en place et prêt à aller à l'avance et être poli, courtois et préparé comme vous donner une orientation à votre client. La plupart des gens ne savent pas comment poser, de sorte que vous aurez besoin de les diriger. Ne pas avoir peur d'aller et de leur montrer comment poser, ou pour ajuster leur position, bien que vous devriez toujours demander la permission de le faire en premier.

Faites votre atmosphère invitant ainsi. Fournir des boissons et petites collations, surtout si il ya des enfants impliqués, et permettre à votre client de sélectionner la musique à jouer pendant le tournage. Cela aidera à amplifier leur humeur, et de faire le tournage encore plus de plaisir pour tout le monde.

Enfin, vous ne devriez jamais permettre à votre client de faire les décisions de montage pour vous. Je ne peux pas croire que cela est quelque chose que je dois répondre, mais malheureusement, à partir de mon expérience personnelle, il est. Bien qu'il puisse être une chose de montrer un client de votre appareil photo ou l'écran de l'ordinateur afin d'inculquer une certaine confiance en leurs capacités, ne jamais simplement pas la main d'un client de votre

appareil photo ou leur permettre de ramasser lorsque vous ne cherchez pas. Ceci est une responsabilité qui ne demandent qu'à se produire. Pour une chose, ils pourraient tomber et briser votre équipement, puis où seriez-vous? Pour un autre, il ya quelques années, je tendis un client de mon appareil photo alors que je suis assis à côté d'elle pour superviser. Je voulais qu'elle me dise qui encadre qu'elle aimait jusqu'à présent. A ma grande horreur complète, elle a commencé à supprimer des images qu'elle n'a pas aimé, me laissant avec seulement 30 images de travailler avec. Elle ne fut pas heureux avec le résultat final, et il n'y avait I. En outre, de façon générale, vous ne voulez pas de supprimer quoi que ce soit jusqu'à ce que vous le voyez sur un écran complet, sauf si il est si sur ou sous ou hors du foyer que vous savez il ne sera pas utilisable. Donc, comme vous le faites votre montage, gardez à l'esprit ce que votre client vous a demandé, mais ne leur permettent pas de faire les premières éditions. Choisissez celles qui vous plaisent le plus, donner vos suggestions, et leur permettre de le réduire à partir de là.

Astuce 6:
Double Check, Triple Vérifier

Je me sens comme ceci est un conseil que je comprends dans chaque livre ou un article unique que je ai jamais écrit sur la photographie, mais il est tellement important que je ne me dérange pas prêcher à nouveau, parce que je crois que, peu importe le genre, elle conduit à vraiment d'excellentes photos.

Comme vous tirez, vous devez doubler et tripler tout ce que vous faites vérifier. Il peut sembler un peu vieille école, mais plus vous pouvez obtenir votre image précise à huis clos, le mieux vous allez être. Il est juste comme tout processus. Si vous le faites tous les droits de l'étape que vous avez plus de chances d'obtenir le meilleur résultat final que vous pouvez.

Beaucoup de photographes d'aujourd'hui ont jamais connu le monde du cinéma, de sorte qu'ils ne comprennent pas ce qu'il est d'avoir 36 tirs et ça y est. Bien que la photographie numérique est une bénédiction en ce qu'il est beaucoup moins cher et plus facilement accessibles à toutes les personnes, l'état d'esprit qui accompagne souvent il apporte un inconvénient. Les gens entrent dans cette mentalité où ils croient que parce qu'ils ont des photos illimitées, ils peuvent juste tirer beaucoup de merde et de choisir les bonnes choses plus tard. Ils croient également que parce que Photoshop et Lightroom sont ces outils incroyablement utiles qui existent, ils peuvent tout simplement «réparer plus tard." Permettez-moi de le répéter, Photoshop et Lightroom sont des outils pour la mise en

valeur. Ils ne sont pas magiques outils fix it; ils sont limités par la qualité initiale d'une image, et donc, si votre qualité d'image commence compromise, ce que vous faites va juste empirer les choses.

Lorsque vous prenez le temps de vous assurer que vous avez une image de base de haute qualité, alors les possibilités pour savoir comment vous pouvez pousser cette image devenue pratiquement illimitées. Et voilà pourquoi je dis, vérifier et triple vérifier tous vos paramètres, et de prendre le temps de vraiment prendre du recul et regarder votre moniteur que vous tirez. Si vous le jugez nécessaire, apporter une paire d'yeux supplémentaire avec vous pour vous avertir si quelque chose commence à aller un peu bancal.

Quelles sont les choses que vous pouvez faire pour vous assurer que vous obtenez l'image de la plus haute qualité?

- Assurez-vous que vous avez votre type de fichier correctement réglé. Vous voulez tirer sur RAW, aussi connu comme un fichier CR2 pour les utilisateurs Canon ou un fichier NEF pour Nikon utilisateurs. Vous pourriez être tenté de mettre simplement votre appareil photo au format DNG ou TIFF afin d'économiser de l'espace, mais ne le faites pas. Bien que ces formats de fichiers sont excellents pour l'impression à partir après que vous ayez demi-finalisés ou finalisés vos modifications, ils ne contiennent pas autant d'informations dans un fichier CR2. Ils économisent de l'espace, bien sûr, et il est bon d'avoir une copie, mais Justement. Il devrait être une copie, pas votre fichier maître.

- En termes de traitement de l'image, je sais que certaines personnes préfèrent Lightroom. Alors

qu'il est merveilleux d'être en mesure de voir toutes vos images à la fois, je trouve que la qualité d'image est nettement améliorée par un traitement dans Capture One ou Camera RAW, qui est conçu spécialement pour le format de fichier que vous souhaitez utiliser. Chacune de ces programmes vont vraiment améliorer votre image et de tirer le plus d'informations à partir de lui que possible. Vous serez étonné par la quantité de vos photos améliorer.

- Les formats de fichier de côté, vous avez aussi de prêter attention à votre image que vous tirez. Ne pas mettre en place, en obtenir un bonne image, pensez que vous êtes prêt, puis tirez une tonne d'images très rapidement, pour constater que vous coupez son coude ou de la main ou le haut de sa tête plus tard. Prenez une photo de test. Prenez plusieurs tirs d'essai, et prenez votre temps. Assurez-vous que l'éclairage est exactement comme vous le voulez, et assurez-vous que, aussi bon que votre modèle regarde en face de vous, elle est au bon endroit dans le cadre. Double vérifier que vous avez pas couper tous les membres.

- Si votre modèle commence à transpirer son maquillage, ses cheveux ou commence à être un peu fou, avoir votre MUA et / ou coiffeur sous la main pour les retouches. Croyez-moi, vous ne voulez pas avoir à passer des heures dans Photoshop retouche plus tard sur tous les peu de cheveux. Je peux vous garantir que vous aurez à faire au moins un peu, mais juste faire les choses un peu plus facile sur vous-même. La même chose vaut pour la bonne application de maquillage, ce qui va rendre les taches moins flagrante et plus facile à nettoyer plus tard. Et après tout, cela est un shoot de beauté. Maquillage est important.

Si vous prêtez attention et devenir très méticuleux avec vos pousses, vous verrez que ils courent beaucoup plus en douceur et vous êtes en mesure d'obtenir plus d'eux.

Astuce 7: communiquer vos besoins

Je me sens comme cette astuce va de pair avec la dernière. Si vous êtes constamment en vérifiant sur l'état des choses (vos lumières sont à la bonne place, est votre modèle dans le cadre, est que l'encadrement exactement comment vous le voulez, êtes choses dièse de pointe? Etc ...), alors vous devriez aussi être vérifier dans votre modèle ainsi.

Il n'a vraiment pas d'importance si ce modèle est professionnel ou tout simplement un ami qui a accepté de faire le tournage et n'a jamais tiré avant. Vous devez communiquer vos besoins, assurez-vous qu'ils sont clairs, et de vérifier dans périodiquement avec vos modèles pour vous assurer qu'ils sont à l'aise et à comprendre ce que vous avez besoin d'eux. Tout comme tout travail, la communication entre le patron et l'employé, ainsi que client, doivent être claires.

Alors, quelles sont certaines choses que vous pouvez faire pour aider à réaliser vos objectifs clairs? À mon avis, cela est où la mode et la beauté de chevauchement et je suggère fortement faisant usage d'un conseil d'humeur. Cela est particulièrement vrai pour un tournage de beauté qui est conceptuel, parce que ce que quelque chose signifie pour vous peut ne pas signifier la même chose à quelqu'un d'autre, et que doit être clairement expliquée. Cependant, un conseil de l'humeur peut aussi être utile pour capturer une certaine ambiance que vous souhaitez que vos modèles évoquent.

Même si vous avez donné vos modèles la possibilité de choisir le genre d'ambiance qu'ils veulent pour eux-mêmes, il est toujours bon de faire un conseil d'humeur à faire en sorte que tout le monde est sur la même page. Faire cela est aussi incroyablement utiles à votre maquilleuse et assistant si vous les avez, comme il peut les aider à choisir la palette de couleurs et de vous aider plus efficacement. Un couple de plates-formes faciles sur lequel faire un conseil d'humeur sont Pinterest, Polyvore, et Tumblr. Avec toutes ces choses, vous pouvez partager avec toute personne impliquée et également leur permettre de collaborer avec vous.

Toutefois, la communication ne doit jamais arrêter là, parce que est juste considéré comme un travail de préparation. Même si vous pensez sûr que tout le monde est sur la même page, vous devez vérifier au long de la séance photo. Avoir une discussion privée avec vos cheveux et le maquillage personne, et demandez-leur de vous montrer leurs palettes et des idées de conception avant le jour du tournage. Encore une fois, le plus compliqué ou conceptuelle le tournage est, le plus impératif cette étape devient.

Communiquez avec vos modèles en permanence. Si elles sont nouveau à cela, il est très probable qu'ils sont nerveux, et attendent votre réconfort et des conseils dans la façon dont ils devraient être posent. Même si vous n'êtes pas sûr, ne pas agir comme elle. En affirmant votre autorité (dans un genre, de manière ludique, bien sûr), vous aider à donner à tout le monde la confiance, y compris vous-même, et vous pouvez guider votre prise de vue à pleine maturité. Même si votre modèle est professionnel, vous devriez communiquer à vos besoins pour vous assurer d'obtenir pleinement ce que vous avez besoin pour votre portefeuille, ainsi que celle qu'ils obtenir ce dont ils ont besoin. Discutez de cette avance et leur

demander ce dont ils ont besoin. Par exemple, même si vous faites seulement de très près headshots, si votre modèle demande certains organes pleins pour leur portefeuille, jeter un peu là-dedans. La même chose vaut pour votre maquilleuse, et toujours être sûr de donner tout le crédit et les lier à votre site.

Assurez-vous que cette communication se poursuit pendant toute la durée de votre tir. Il n'y a rien de pire qu'un silencieux, shoot tendues. Croyez-le ou non, mais une partie de votre travail en tant que photographe est que chacun se sente à l'aise et avoir du plaisir avec elle. Une chose que je tiens à faire afin de faciliter ceci est juste d'apprendre à connaître mes modèles avant le tournage. Il pourrait être aussi simple que de les sortir au café ou même simplement assis avec eux 20 minutes à l'avance pour leur demander sur eux-mêmes et comment se passe leur journée. Cela contribue à renforcer la confiance, la familiarité et la facilité de la conversation. De cette façon, pendant le tournage, ils sont plus susceptibles de vous écouter quand vous donnez la direction, et plus susceptibles de poser des questions quand ils ne savent pas exactement ce que vous voulez dire.

Et garder à l'esprit que, souvent, la photographie est tout au sujet des ajustements mineurs, pas des énormes. Donc, ne nous sentons pas comme tu es "nit pointilleux" si vous vous trouvez avoir à dire des choses comme, "déplacer légèrement vers la gauche», ou «le menton haut, non, pas tout à fait si haut, le bas, il nous aller. "corrections de détail mineur tels que ceux-ci peuvent aider à faire ou casser votre tournage.

Une autre méthode pour communiquer vos besoins est de démontrer physiquement ce que vous entendez. Parfois, nous avons

une idée dans nos têtes qui est plus facile que montré expliqué. Même si vous ne pouvez pas faire pleinement, juste dire, "Un peu comme cela," et de démontrer, puis corriger votre modèle comme ils vous imiter. Surtout, ne pas avoir peur de vous faire ressembler à un peu d'un fou. Les chances sont, votre modèle pourraient se sentir de cette façon aussi, surtout quand ils sont de nouveau à cela. (Si elles sont professionnel, vous aurez probablement pas besoin de démontrer. Après tout, vous obtenez ce que vous payez, mais cela ne peut pas toujours aidé, surtout quand quelqu'un vous paie pour faire une session pour eux).

Utilisez ce que vous pensez méthodes serait fonctionnera le mieux pour vous, et peu importe ce que, toujours garder l'énergie de votre pousse et positive. Bonheur et confort dans une nouvelle situation rend les gens plus susceptibles de vous écouter. Amusez-vous pendant votre tournage; rire, plaisanterie, jouer de la bonne musique, de fournir du café ou des bagels. Et si vous donnez la direction et votre modèle fait un excellent travail suivante, assurez-vous que vous leur dites, ou même leur montrer le moniteur. Ceci permet d'accroître leur confiance et garder la bonne lancée.

Astuce 8:
Post-traitement

Avec un tournage, il va y avoir un certain type de post-traitement en cause. Il est bien connu que l'industrie de la beauté (et l'industrie de la mode) sont connus pour cela. Quand nous pensons collectivement des annonces de beauté, nous pensons de ces brillants, des images de magazines brillants qui sont juste en proie à toutes sortes de retouche. Permettez-moi de vous dire un secret bien. Ne faites pas trop.

La raison pour laquelle la photographie de beauté ne soit pas techniquement considéré comme la mode est parce qu'il est pas sur les vêtements, il est sur une version surélevée de la personne en eux. Bien sûr, il peut être un fantastique, la version surnaturelle de cette personne, mais vous voulez vous assurer qu'ils sont encore reconnaissables. Cela signifie, si vous voulez faire tout le visage ou le corps amincissement, faites-le de façon minimale. Si cela est un shoot conceptuel pour vos propres besoins, vous pouvez utiliser le post-traitement au besoin pour réaliser ce que vous allez pour. Cependant, ce que je veux surtout mettre l'accent sur ce chapitre sont pousses qui ont été commandées par des gens qui veulent vous faire paraître glamour. Encore une fois, je répète que le but ici est de faire ressembler à une version élevée d'eux-mêmes.

Quand vous allez à retoucher votre photo, je suggère toujours, bien sûr, que vous faites vos modifications de base en premier. Des choses comme la correction de la balance des blancs, correction de

couleur, légère correction de l'exposition le cas échéant, les niveaux, recadrage si besoin est. Ensuite, vous voulez vraiment de se concentrer sur la peau parce que la plupart des coups de beauté sont axées sur le visage. La peau doit être impeccable. Beaucoup de gens ont tendance à penser à tort, cependant, que cela signifie que tout doit être brillant. Eh bien, vous voulez un peu d'une lueur, mais ne vont pas faire de votre fille ressemble à un androïde. Si vous faites lissage de la peau, et avez à 300%, vous trouvez que la peau a conservé aucune texture, vous êtes allé trop loin. En outre, vous ne voulez maintenir la netteté dans tous les autres aspects de la photographie. Il ya beaucoup de techniques pour ce faire avec, et je vous conseille de faire quelques recherches pour trouver celui que vous aimez le mieux, ou qui convient le projet notamment le meilleur. Cependant, je tiens à dire que ma méthode préférée consiste à utiliser le filtre passe-haut. Maintenant, généralement, le filtre passe-haut est utilisée pour l'affûtage, mais si vous l'utilisez en conjonction avec le mode superposition de mélange et vous inversez, il provoque belle finesse dans la peau. La meilleure partie à ce sujet est que vous pouvez utiliser le curseur d'opacité sur le mode de fusion pour ajuster combien vous voulez qu'il affecte la peau. Bien sûr, vous voulez faire cela d'une manière non destructive. Créer une deuxième couche afin de faire le lissage sur le dessus de. Si vous vous trompez, vous pouvez simplement le supprimer et recommencer.

Avant d'entrer dans le lissage, assurez-vous que votre peau est bien préparée. Utilisez un calque de réglage de couleur en premier afin d'éliminer toute rougeur et d'atténuer les rougeurs. Cela rendra la peau beaucoup plus facile pour lisser et supprimer les imperfections de. Ensuite, créez un nouveau calque au-dessus de cela, et utiliser l'outil de guérison place pour enlever les taches. Pour le faire efficacement, vous devez effectuer un zoom avant à au moins 300%

et utilisez la petite brosse douce nécessaire pour la taille de la tache.

Maintenant, nous pouvons entrer dans le lissage. Créer une copie de l'image d'origine avec toutes les corrections appliquées. Ensuite, vous allez mettre cette copie pour superposer le mode de fusion, ce qui rendra l'air vraiment trop contrastée et dure. Puis appliquer le filtre passe-haut. Vous voulez faire assez forte pour être en mesure de voir en détail dans les yeux et les cils. Appliquer, puis l'inverser. L'image sera probablement semblent être très doux. De là, régler l'opacité de votre mode de mélange jusqu'à ce que vous aimez ce que vous voyez dans la peau spécifiquement. Vous allez probablement penser que le reste de l'image est encore beaucoup trop mous. Mais pour garder la peau comme vous le souhaitez, vous aurez à appliquer un masque de calque et affûter les yeux, les cils, les lèvres, les cheveux et les vêtements. Zoomer après vous avez terminé et assurez-vous que vous pouvez toujours voir la texture de la peau.

Enfin, nettoyer les poils de lointaines (et vous pouvez également zoomer et nettoyer tout poil évidente sur le visage) et vous devriez être bon d'aller. Rappelez-vous de garder glamour, mais naturel.

Conclusion

Je espère que maintenant, vous vous sentez confiant dans l'orchestration de votre propre tournage de beauté. Que ce soit votre première, ou si vous êtes un photographe chevronné qui a eu des difficultés à obtenir vos pousses de couler en douceur, vous devriez trouver une pointe ou deux ici qui est utile pour vous. Même si je l'ai inclus une section sur les lentilles et de l'équipement, je me sens, comme toujours, que les principales parties de ce qui fera de votre séance photo terme est avec succès votre capacité à bien communiquer avec vos modèles et les gens avec qui vous travaillez.

Aussi important que l'équipement peut être mis à jour, si vous ne communiquez pas avec succès avec vos modèles et votre équipe, les choses ne vont pas tourner sur la façon dont vous le souhaitez. Gardez les lignes de communication ouvertes entre vous et vos clients, et de leur faire prendre conscience de ce qui est possible et ce qui l'est pas.

Prenez votre temps pendant le tournage, prendre du recul et de regarder votre écran de temps à autre, assurez-vous sont très particulier sur vos objectifs de sorte que vous pouvez les atteindre. Si vous planifiez votre tournage correctement, il sera beaucoup de plaisir, et vous serez portant sur une longue tradition dans la photographie de beauté.

Preface

* * * Before you get started reading* * *
I have a ONE TIME ONLY offer you can't pass up!
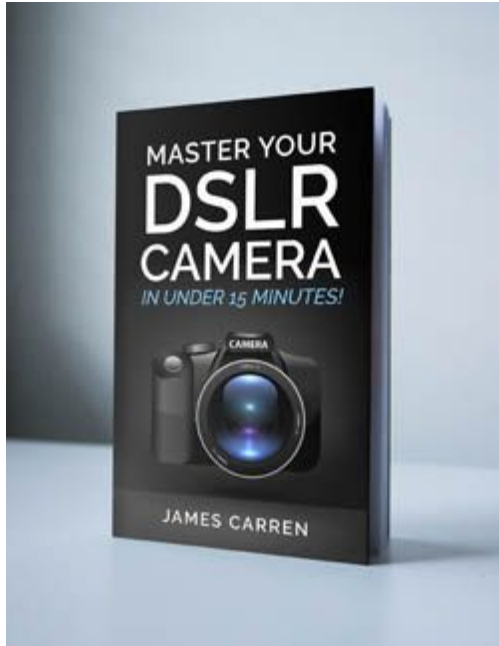
> > CLICK HERE NOW < <

I have a VERY important message you MUST READ!
(Thank Me Later!!)

I promise you it's not spam and I'm not trying to sell you anything!

See you there

> > **CLICK HERE NOW** < <

Portrait Photography

*9 Tips Your Camera Manual Didn't Tell You
about Portrait Photography
(GERMAN VERSION)*

James Carren

2015 Sender Publishing

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Inhaltsverzeichnis:

Einführung:
Arten von Porträtmalerei

Wenn mit dem Konzept der Porträtkunst konfrontiert, die meisten Menschen sofort zusammenzucken und denken Sie an die wenig schmeichelhafte High-School-Portraits. Während einer traditionellen portrait - und seine Ableger, die headshot - sind sicherlich eine Art von Porträts, gibt es eine Vielzahl anderer Arten als auch. Und eine Lage Fotografen immer schaffen eine elegante, traditionelle Porträt.

Andere Arten von Porträts sind: Umwelt, Dokumentation, Glamour und Boudoir, Mode, Lifestyle, konzeptionelle, gegenständlich, abstrakt, und Selbstporträts, unter anderem. Ich werde ein wenig über jede Art erklären, bevor wir auf das Lernen, wie man sie zu nehmen begann.

Eine traditionelle Porträt ist in der Regel mit einem einfachen Drei-Punkt-Licht-Setup übernommen, mit dem Fokus auf dem Gesicht. Es kann genau auf das Gesicht fokussiert werden, so lange, wie das Gesicht ist klar und scharf ist und nicht auf irgendeine Weise abstrahiert. Diese sollen Dokumentationen der das Aussehen einer Person zu sein und sind in der Regel mit dem Thema Stehen oder Sitzen auf einem Hocker oder Stuhl gemacht. Persönlichkeit kann und sollte noch über die Körpersprache der Person erfasst werden.

Umwelt Porträts befindet sich neben, und es ist einer meiner Favoriten. Es ist irgendwie wie Dokumentarfilm, dass es wahr ist,

um das Leben von Ihrem Thema, aber es kann mehr gestellt oder mehrere Fluid sein. Hier ist das Gesicht immer noch wichtig, aber Sie müssen sicherstellen, dass die Eigenheiten der Umwelt als auch aufnehmen möchten. Sie sind im Wesentlichen eine Aussage über die Person oder die Personen im Bild über ihre Umwelt. Umwelt Porträts kann überall durchgeführt werden, die relevant für Ihre Themen ist, von einem Job, eine Wohnung zu einem Ort, den sie häufig.

Dokumentarfilm Bildsprache ist ein bisschen anders aus Umweltporträtmalerei. Während Umweltporträt kann entweder gestellt werden oder candid, wenn das Thema ist sich der Fotograf kann eine Dokumentation unterliegen nicht sein. Wenn Themen sind sich der Fotograf, haben sie in der Regel eine langjährige Beziehung, die ihre Wände herunter zu kommen ermöglicht etabliert. Auch im Gegensatz zu Umgebungsporträt die durch Fremd beleuchtet werden, können gegebenenfalls verwendet dokumentarischen Porträt natürlichen oder verfügbare Licht. Eine Dokumentarserie kann auch Stillleben oder Landschaftsaufnahmen als auch.

Glamour-Aufnahmen werden auch allgemein als Beauty-Shots bezeichnet. Das Foto sollte eine Darstellung des Gegenstandes zu geben, aber das Thema wird und gekleidet in Glamour-Make-up. Es ist ein Fantasiebild, und dementsprechend ist die Beleuchtung oft dramatisch. Boudoir hat ein ähnliches Gefühl zu einem Glamour erschossen, bis auf die Make-up und dramatischen Beleuchtung, aber der Schwerpunkt liegt auf Sexiness und Attraktivität gelegt und kann entweder in Dessous oder nackt erschossen werden.

Mode Porträt fährt die Linie zwischen einem Mode-Schuss und

Porträt. Zum Beispiel kann ein vollmundiger Mode Schuss nicht berücksichtigt werden, weil das ein Porträt Foto betont die Kleidung, nicht das Mädchen in ihnen. Ein Mode-Porträt in zumindest auf Schulterhöhe ausgerichtet und oft wirbt Make-up oder Frisuren. Der modische Aspekt noch vorhanden ist, und das Foto kann nicht speziell über das Mädchen, aber ihre Persönlichkeit ist viel deutlicher.

Ein Lifestyle-Portrait bezieht sich auf das Genre des Porträts, das Engagement Fotos oder Familienporträts im Park gehören. Die Probanden entscheiden, wie sie aussehen wollen, und welche Art von Stimmung sie erfassen möchten, und der Fotograf schafft es. Es ist die glänzende, stellte Version einer Wahrheit.

Konzeptionelle Porträtkunst ist mein persönlicher Favorit und ist in der Regel, wie ich arbeite. Es ist auf den Namen erklärt: das Bild Konzept-driven und jedes Einzelteil und stellen innerhalb des Bildes hält besondere Bedeutung zu. Sie können in der Kamera entnommen werden oder ausgebildet ist und oft eine Kombination von beiden aufwendigen Sets und Make-up. Sie können auch narrative Natur sein.

Gegenständlich und abstrakt Porträt veer am weitesten entfernt von der traditionellen Porträtmalerei, dadurch, dass sie möglicherweise gar nicht enthalten, ein Gesicht in ihnen überhaupt. Representational Porträtkunst ist in der Tat absichtlich kein Gesicht. Stattdessen kann es eine Fotografie, die den Künstler und einige persönliche Gegenstände bezieht sein. Zum Beispiel könnte es ein Bild von Spielzeug aus der Kindheit, prospektiv mit dem Titel etwas wie Künstler mit fünf Jahren sein. Abstract Porträt wiederum können Abschnitte eines Gesichts, wie Augen, Lippen oder Nase, das

ausgeschnitten und umgeordnet sind, umfassen. Das Bild könnte auch absichtlich unscharf werden, mit einer langen Belichtungs gemacht oder anderweitig künstlerisch wiedergegeben. Jede Wahl in Bezug auf die Platzierung und Farbe wird eine bestimmte Bedeutung oder Thema für die Künstler haben.

Schließlich haben wir das Selbstporträt, oder die professionelle selfie. Getreu seinem Namen, ist es durch den Künstler von sich selbst gemacht, die oft mit einem Stativ oder Handheld-Auslöser, um zu helfen.

Ich dachte, es sei wichtig, alle diese Arten zu nennen, weil das erste Kapitel wird sich mit, wie Sie einen persönlichen ästhetischen bestimmen. Um dies zu tun, sollten Sie ein gründliches Verständnis aller Dinge, die ein Porträt darstellen. In Bezug auf Beleuchtung, werde ich nur speziell auf die realistischere Arten von Porträts, obwohl in dem Kapitel über die Arbeit der Postproduktion, werde ich Techniken zur Erstellung von konzeptuellen oder abstrakte Porträts vor.

Kapitel 1:
Bestimmen Sie Ihr Aesthetic

Das erste, was vor Abholung Ihrer Kamera zu tun ist, um zu bestimmen, welche Art von Porträts Sie möchten, um zu nehmen. Die Spezifikationen für ein Shooting mit natürlichen oder verfügbaren Licht gemacht wird völlig anders als die Spezifikationen für eine Studio-Shooting, oder eine Kombination aus beiden sein. Ich werde sowohl in diesem Buch befassen.

Sobald Sie Ihre Art festgestellt haben, denken Ästhetik. Wie würden Sie Ihr Bild, um es aussehen? Wollen Sie es um dramatische oder natürlich sein? Mit der Spritzpistole oder true-to-life? Oft mit Porträtmalerei, ist es gut, haben bereits diese Ideen an Ort und Stelle, so dass Sie wissen, welche Ausrüstung Sie brauchen, um sie geschehen werde. Skizzieren Sie Ihren vorgeschlagenen Licht-Setup und entscheiden, ob Sie sollten auch Werkzeuge, wie Gele und Flags zu nutzen, um Farbstiche zu erstellen oder prallen Licht auf das Objekt. Überlegen Sie, ob Sie einen nahtlosen Hintergrund brauchen, und wenn ja, ob es braucht, um eine halbe nach einem Kopfschuss, oder eine vollständige für die Aufnahme des gesamten Körpers.

Eine gute Möglichkeit, um Ideen zu bekommen, vor allem wenn Sie neu in dem Genre der Porträtmalerei Fotografie sind, ist es in anderen Fotografen, die Sie fühlen konnte einfluss oder wichtig für Sie zu suchen. Einfach eine Google-Suche zum Beispiel von Konzeptfotografen. Auch sicher sein, seriösen Fotozeitschriften, wie

Magnum, Lightwork, Schaum, und PhotoEye erforschen. Lesezeichen Künstler, die Sie interessieren und beziehen sich wieder auf sie, wenn Sie stecken Arbeits in Ihrem gewählten Stil.

Es ist immer gut, auch, um ein Arbeits Wissen über die Geschichte der Porträtmalerei zu haben. Oft, vor allem mit konzeptionellen und gegenständlichen Arbeiten Referenz Künstlern die Stile und Konzepte anderer. Dies ist zwar durchaus zulässig zu tun, ist es gut zu wissen, welche Künstler kann es möglicherweise sein Referenzierung. Es macht Ihr Verständnis von Struktur, Aufbau und Konzept, das viel stärker, weil sie die Macht des Verständnisses hinter sich hat.

Es wäre nachlässig von mir, über die Geschichte der Porträtmalerei zu sprechen und nicht erwähnt, Julia Margaret Cameron, der als einer der ersten, über den Tellerrand der traditionellen Porträt Schritt zu klassisch aufgeworfen create, konzeptionelle Charakterportraits war. Darüber hinaus hat sie oft erlaubt ihre Themen ihre Positionen zu verschieben, wie die Belichtung statt, was zu einer Weichheit, ihre Bilder, die nicht zu der Zeit populär war.

Springen ein wenig unter einem Jahrhundert , ist es wichtig zu beachten, das Vorhandensein von sowohl George Hurrell und Edward Steichen , der populär gemacht , was wir heute wissen, wie Old Hollywood Glamour und / oder Noir Porträts. Sie kennen das Bild gut : ein wunderschön frisiert junge Frau stützte sich ins Licht, aus der Dunkelheit.

Dann gibt es Dina Goldstein , ein Zeitgenosse konzeptionellen Fotografen für ihre kunstvoll konstruierten Sets und umstrittenen

Bilder, wie ihre Barbie -Serie bekannt.

Recherchen können Sie dazu inspirieren, mehr Kreativität und informiert Arbeit zu machen.

Kapitel 2:
Die Schaffung eines Repertoire mit Ihr Betreff

Oft, wenn immer bereit, eine Porträtsitzung zu tun, Hobby-Fotografen wird es sehen können auf die gleiche Weise, sie würden View-Aufnahmen einer Landschaft. Aber es gibt einen großen Unterschied, denn solange man keinen Müll zu tun, ist die Umgebung, gleichgültig, um Ihre Präsenz. Menschen, auf der anderen Seite, arbeiten ein wenig anders. Jede einzelne Person, egal wer er ist, wird sofort selbstbewußt, als vor einem Objektiv, legte egal den Umstand zu werden. Dieses Selbstbewusstsein kann viele Möglichkeiten, aus dem Modell Versteifung, zu zappeln oder andere Eigenarten oder sogar zu einer anderen Person ausschließlich aus dem von Ihnen heraus zu fotografieren gesetzt manifestieren. Er könnte auf einem anderen, sexier oder zuversichtlicher persona zu drehen, zu denken, dass das, was Sie ihn projizieren möchten.

In einigen Fällen, wie in Glamour und vielleicht Boudoir Fotografie, diese andere Person kann genau das, was Sie wollen, aber in den meisten Fällen ist es nicht. Als Fotograf, ist es Ihre Aufgabe, alle Mauern, die Ihr Motiv kann bis ausbauen können brechen. Um dies zu tun, müssen Sie, um festzustellen, was Ich mag, um als Arbeits Repertoire verweisen.

Lassen Sie uns mit regelmäßigen alten traditionellen Porträt starten. Sie möchten Ihr Objekt aufrecht sitzen, aber Sie wollen nicht, um ihn zu steif aussehen. Sie müssen auch nicht wollen, dass er mit den

Händen, die Bewegung in den Rahmen führen kann zappeln. Selbst wenn Sie alte Freunde mit Ihrem Modell, es sei denn, er hat sich für Sie bereits mehrfach aufgeworfen, müssen Sie überlegen, dass er nervös sein und / oder sich anders verhalten, weil die dynamische verschoben. Sie, als hinter der Kamera, die Kontrolle über die Situation, in der Erwägung, dass Ihre Freundschaft, gibt es eine weitere gleichberechtigten Austausch von Geben und Nehmen. Damit Sie die Natürlichkeit Sie suchen, um zu bekommen, ist es notwendig, ihn bequem zu machen.

Eine Strategie, Ich mag zu verwenden ist, um meine Modelle kommen in vor dem Dreh zu bekommen, ihr Make-up und Haare gemacht. So beginnt ein Gespräch und du bist in der Lage, mehr aus Ihrem typischen Freundschaft dynamischen haben. Sie können auch Ihre Modelle zu erklären, welche Art von Aufnahmen, die Sie suchen. Wenn man sie vor der Kamera selbst zu erhalten, stellen Sie sicher, dass, während Sie Einstellung sind Beleuchtung und machen einige Testaufnahmen, die Unterhaltung und die Witze fließt behüten. Diese Fortsetzung wird helfen, sie zu beruhigen. Sie können sogar in der Lage, mehrere Testaufnahmen ohne die Modelle bemerkt zu nehmen. Zugegeben, dies ist, was ich "in-between" Schüsse, und wenn Sie wirklich Glück haben, werden Sie keine verwendbaren diejenigen aus dem Test nicht bekommen. Außerdem ist Glück nicht, was wir hier zu konzentrieren wollen. Der Punkt ist, dass durch die Zeit, die Sie mit dem Fotografieren beginnen für real, sie werden nicht auf der Kamera konzentrieren, so viel werden.

Wenn Ihre Modelle beginnen immer wieder nervös, halten mit ihnen zu sprechen, wie Sie fortsetzen. Vielleicht sagen, eine lustige Geschichte oder ihnen Ermutigung oder Kritik auf der Grundlage

ihrer Modellierung bisher. Versichern Sie ihnen, dass es okay ist zu glauben, wie sie dumm aussehen, weil sie wahrscheinlich nicht. Wenn sie etwas falsch oder nicht ganz tun, nach Ihren Wünschen, korrigieren Sie diese sanft. Dies kann sogar verlangen, dass Sie nach oben und körperlich nachjustieren ihnen. Insgesamt gesamten Sitzung, halten das Gespräch und gute Energie gehen und versuchen, ein paar natürliche Lächeln aus ihnen herauszuholen.

Spielen einen Soundtrack von Musik, die die Stimmung Ihrer Shooting passt auch ein natürlicher Weg, Hemmungen zu fallen, um zu bekommen, und wenn Sie Ihre Modelle sind besonders nervös, könnte es eine gute Idee, um sie zu bitten, aufzustehen und zu tanzen um und dumm . Dies wird ihnen auflockern und sie zum Lachen.

Sowohl mit Umwelt- und dokumentarischen Porträtmalerei, die Anforderungen an den Fotografen und vorbehaltlich sind recht unterschiedlich. Während in dokumentarischen Porträtmalerei, das Motiv muss nicht unbedingt zu wissen, dass Sie sie zu erschießen werden Umwelt Porträts mehr gestellt, so dass dies notwendig ist. Und ich glaube, auch mit dokumentarischen, ist es normalerweise am besten, dass das Thema wissen, dass Sie da sind. Auf diese Weise können Sie beginnen, wie in der traditionellen Porträtmalerei, eine Beziehung zu Ihrem Thema zu bauen. Es wird ein wenig härter in dieser Teilmenge, though.

In der Regel, wenn Sie eine Umwelt Hoch- oder Doku-Serie zu tun, wählen Sie Ihr Motiv (en) werden Menschen, die Sie gerade erst kennengelernt habe. Vielleicht haben sie einen wirklich interessanten Job, oder einer starken religiösen Glauben oder ein Lebensstil weit von Ihren eigenen entfernt. Was auch immer es ist,

dass Sie zog zu ihnen, ist es oft nicht der beste Ansatz, um nur zu Fuß rechts und sagen Sie, sie zu fotografieren möchten. Während einige Leute werden sagen, ja, die meisten nicht, vor allem, wenn Sie in einer besonders privaten Teil ihres Lebens erforschen möchten. Allerdings können Sie sich vorstellen, bekunden Sie Ihr Interesse, und beginnen, sie kennen zu lernen. Wie lange es dauert, um Vertrauen zu gewinnen, kann variieren, je nachdem, sich selbst und Ihr Thema. Deshalb dokumentarische Projekte kann Jahre dauern, vielleicht Jahrzehnte. Sie müssen viel Geduld haben. Nach einer Weile, nähern sich dem Thema zu fotografieren. Trotz der Vertrauen, das Sie erstellt haben, könnten sie zögerlich und müssen Zureden. Lassen Sie sich Zeit; hetzen könnte Ihr Projekt zu töten. Auf der anderen Seite sind sie sehr offen sein könnten.

Wenn Sie zum ersten Mal fotografiert für die Umwelt oder die dokumentarischen Porträts, wird sich die Situation mit Ihrem Motiv ähnlich wie bei einem regulären Studio-Shooting sein. Sie wird einige Nerven haben und kann sogar frustriert oder wütend mit Ihnen für immer schießen ihr, auch wenn sie für das Projekt vereinbart. Drücken Sie durch diese Phase und weiterzumachen. Nach einer Weile wird diese schwinden, und sie wird nicht mehr einmal bemerken die Kamera. Auch hier dauert dieser Vorgang viel Zeit und Hingabe. Es lohnt sich aber. Sobald Sie dieses Maß an Vertrauen gewonnen haben, werden Sie die Gelegenheit, einige Ihrer aufrichtigen, wahrheitsgemäß Fotos aufzunehmen. Es liegt an Ihnen, auf der Suche nach ihnen, aber.

Kapitel 3: Kameraeinstellungen

Ich möchte an dieser Stelle sagen, dass, um eine professionell aussehende Porträt zu machen, um mit nur werden halbautomatische oder manuelle Einstellungen müssen Sie. Sie müssen eine Zählerablesung zu nehmen, und setzen Sie Ihre Kamera an eine Messmethode, die den Hintergrund auch aussetzen, aber legen Sie den Schwerpunkt auf das Thema. Ich würde entweder wertenden oder teilweise Modus vor.

Nachdem Sie Ihre optimale Blende und Verschlusszeit-Einstellungen für die Licht Sie arbeiten werden gefunden haben, betrachten Sie Ihre Methode der Aufnahme und das Motiv. Wenn Sie gehen, um von einem Stativ schießen werden, können Sie wahrscheinlich weg mit einer langen Verschlusszeit oder flacher Schärfentiefe. Wenn Sie schießen mit der Hand, haben Sie Ihr Modell stehen an Ort und Stelle und nehmen Sie eine Probeaufnahme, um sicherzustellen, gibt es keine Verwackelungsunschärfe. Wenn ja, stellen Sie Ihre Exposition gegenüber Ihren Verschlusszeit zu verkürzen. Programm-Modus kann eine gute Aufnahmemodus, um mit zu beginnen, da es die richtige Belichtung für Sie zu berechnen, und dann können Sie nur verschieben entsprechend, jede Erschütterung zu entfernen.

Sie haben auch zu prüfen, die das Motiv. Wenn Sie mit einem Erwachsenen fotografieren, sollten Sie sich gut mit einer Verschlusszeit, die nur Kompensation für die eigene verwackelt. Wenn aber du wirst mit einem kleinen Kind oder Baby als Modell

schießen werden, müssen Sie Ihre Verschlusszeit sehr schnell sein. Auf diese Weise, wenn sie zappeln, kann die Kamera noch zu erfassen ein gutes, scharfes Porträt. Wenn Sie Angst haben, dass sie auf dich verriegeln sind, können Sie auch versuchen Sie Ihre Aufnahmemodus auf AI Fokus, die, während sie die Verschlusszeit nicht ändert, wird automatisch neu auszurichten, wenn der Abstand zwischen Kamera und Motiv ändert.

Kapitel 4:
Steuern Light Inside,
Draußen, und im Studio

Gute Beleuchtung ist der Schlüssel zu allem, was Sie in der Fotografie zu tun, und es ist besonders wichtig mit Porträtmalerei. Ihr Thema ist das Gesicht, so dass das Gesicht ist alles.

Zuerst werde ich ein wenig über Steuerung von Licht im Inneren, arbeitet zunächst mit natürlichem Licht, dann verfügbaren Licht, dann eine semi-Studio-Setup zu sprechen. Zweitens werde ich angesprochen werden, wie Beleuchtung kann während draußen manipuliert werden, und schließlich werde ich traditionelle im Studio Licht-Setups zu diskutieren.

Natürliches Licht Innenaufnahme

Natürliches Licht ist wohl die beste und einfachste Art der Beleuchtung zu verwenden, besonders wenn Sie wissen, wie sich das Licht verändert den ganzen Tag. Ich muss allerdings sagen, dass die Verwendung von natürlichem Licht für Porträtmalerei ist ein bisschen einfacher als mit Landschaft. Für eine Sache, können Sie Tageslicht in Innenräumen für Porträtmalerei zu nutzen.

"Wie kann ich das tun?", Fragen Sie. Ganz einfach: alles, was Sie wirklich brauchen, ist eine einfache, einfarbige Wand oder ein Fünf-Fuß-nahtlose und ein Fenster direkt gegenüber auf der anderen

Seite des Raumes. Vorzugsweise sollte das Fenster nach Norden gerichtet sein, da dies zu einem bestimmten Zeitpunkt des Tages haben Sie die meisten Licht und die meisten sogar Licht.

Sie müssen Ihr Motiv sich zu setzen gegen die Ausdehnung der Wand. Nehmen Sie mit ihnen die Fenster mit Blick geradeaus, im Profil, und drei Viertel. Sie sollten ziemlich sogar immer werden, angenehmes Licht, sofern Ihre Belastung richtig eingestellt ist.

Available Light

In diesem Abschnitt geht es um die Verwendung der verfügbaren Licht, um Sie, wenn Sie im Innenbereich. Es ist eine Strategie, vor allem in der Dokumentarfotografie verwendet. Das Genre ist gedacht als true-to-life wie möglich sein, mit einer subjektiven Torsion des Fotografen. Also, wenn Sie gehen, um ein Thema in seiner Umgebung zu schießen, um die Aura des Ortes so wahr wie möglich zu erfassen wollen. Verwenden Sie Ihr Wissen über natürliches Licht, Ihnen zu helfen. Erhältlich Licht ist alles darum, aufmerksamen und die Nutzung von Quellen in Ihrer Nähe.

Das erste, was zu tun ist, um die Vorhänge zu öffnen. Geben Sie für Windows gegenüber von einem Ort, können Sie wählen, um zu schießen, wie einen Tisch Ihr Motiv arbeitet bei einer Couch oder sie wollen zu sitzen. Wenn Sie nicht genug Fenster Licht haben, suchen Sie weiter für alle Lampen. Sie wissen nicht wirklich, um ein Oberlicht zu verwenden, so notieren Sie sich, wo die Verkaufsstellen sind, und fragen Sie Ihren unterliegen, wenn es in Ordnung ist, die Lampen zu bewegen, sobald Sie eine Vorstellung davon haben die Orte, die sie häufig möchten. Es ist auch in

Ordnung, Glühbirnen ersetzen sie heller oder dunkler zu machen. Wenn Sie noch arbeiten gerade mit viel Schatten, darauf achten, wie Sie das Motiv bewegt sich um den Raum und absichtlich komponieren Sie Ihre Fotos, um sicherzustellen, dass das Licht gut beleuchtet das Gesicht. Dies kann erfreulich dramatischen Fotos zu erzeugen.

Kombination Available Light und Studio-Licht

Für Dinge wie Umweltporträtmalerei, können Sie entweder über werden verfügbare Licht oder eine Kombination von verfügbaren Licht und Studio-Equipment. Wirklich, es hängt alles von dem Raum, den Sie gehen, um in zu arbeiten sind. Wenn zum Beispiel, Sie fotografieren ein Koch in der Küche sind, können Sie nicht wollen, um in der Art seiner Arbeit zu bekommen, und die Küche möglicherweise zu klein oder zu beschäftigt für Beleuchtungsanlagen zu sein. In diesem Fall können Sie nur versuchen, ein Blitzgerät gepaart mit einem externen Blitz, die nur nach dem ersten Brände gute Füllung Licht.

Wenn Sie nicht über einen externen Blitz zu gehen zusammen mit Ihren Pop-up-Blitz haben, gibt es eine andere Technik, die Sie verwenden können. Stellen Sie Ihre Kamera, um den Programmiermodus und einem niedrigen ISO. Wählen Sie Mehrfeldmessung-Modus, und stellen Sie den Blitz. Diese Kombination sollte in der Lage, genug Füllung liefern, um Ihre Fotos von Ausblasen zu halten.

Wenn Sie nicht wie das Aussehen, dass der Blitz gibt, und Sie haben

die Möglichkeit, in größeren Beleuchtungsanlagen zu bringen, versuchen Sie mit einem einfachen Drei-Punkt-Licht-Setup zu füllen und Felge Licht. Ich will erörtern, wie im Abschnitt über die Studiobeleuchtung kurz einzurichten Drei-Punkt-Beleuchtung.

Außenbeleuchtung

Ja, können Sie die Studiobeleuchtung draußen zu bringen. Aber bevor wir diskutieren bringen das vollständige Palette von Leuchten und ein Netzteil und Generator, lassen Sie uns über einige sehr einfache Dinge, die Sie tun können, um die Außenbeleuchtung zu Ihrem Vorteil zu sprechen. Zuerst benutzen Sie Schatten und nicht direkt in die Sonne zu schießen, da dies zu einer ausgeblasen, trübe Bild führen. Stellen Sie Ihr Modell von der Sonne entfernt, so dass die Sonne als eine natürliche Füllung zu handeln. Wolken können auch als natürliche Diffusor funktioniert, wenn es welche gibt. Aber die Haut Ihres Modells kann noch eine kleine Wohnung zu suchen oder nicht viel Glanz auf sie.

Um dieses Problem zu beheben, versuchen Sie, Diffusoren und Reflektoren. Ein Diffusor ist eine weiße Oberfläche, die Licht auf das Motiv wieder auf die Beine werden. Sie können einen in Form flag kaufen und Ihr Assistent halten Sie es in der Nähe oder über Ihr Modell. Wenn Sie nicht kaufen kann einen wird ein Blatt oder weiße Metalloberfläche genauso gut funktionieren. Hinweis: Ein Diffusor kann auch einfach als ein weißer Reflektor bezeichnet werden. Andere Farben von Reflektoren liefert verschiedene Effekte. Ich habe eine, fünf verschiedene Farben in einem ist: weiß, schwarz, silber, gold und Bronze. Wenn über das Gesicht des Modells abgewinkelt richtig, kann es einen subtilen metallischen Glanz auf Ihr Modell Wangenknochen, oder das ganze Gesicht zu

knallen. Schwarz, im Gegensatz zu den anderen Farben, wird dazu beitragen, überschüssige Licht aus dem Gesicht zu entfernen, und schaffen mehr Schatten.

Wenn Sie bringen die volle Beleuchtungssatz, hier ist was Sie brauchen: ein Netzteil, einen Generator, um sie auszuführen auf, und zwei Leuchten oder weniger. Zumindest einer Füllung Licht, und höchstens einer Füllung und einem Hairlight. Um sie weniger hart zu machen, werden Sie um eine Soft-Box verwenden, um Ihr Licht zu streuen möchten. Wenn Sie nicht alles tun, versuchen gerade eine Lichtwandler auf Ihrer externen Kamerablitz.

Studiobeleuchtung

Lassen Sie uns nun über die massiven Welt der Studiobeleuchtung sprechen. Es gibt keine Möglichkeit, dass ich alles, was in dieser kurzen Einführung in die Porträtmalerei zu decken, aber ich werde mein Bestes tun, um die Grundlagen zu decken.

Die erste Sache, die ich ansprechen möchte, ist, dass, wie bei der Verwendung von natürlichem Licht in Innenräumen, ein Porträt zu nehmen, werden Sie einen schönen weiten Raum mit einem weißen oder Normalwand und eine gegenüber Fenster benötigen. Da Sie werden das Licht komplett Manipulation in diesem Fall der Montage der Fenster mit schwarze Vorhänge ist eine großartige Idee. Sie brauchen auch ein voller Größe nahtlose (in der Regel etwa sechs Meter lang) und einige C-steht, um sie aufrecht zu halten. Ein C-Stand ist nur einen hohen Stange, die eingestellt werden kann, mit einem langen Stab in der Mitte auf dem Sie Ihre nahtlose gleiten. Das Einrichten und gepflegt, machen wir weiter

mit dem Grundbeleuchtung Ausrüstung Sie brauchen.

Zunächst müssen Sie Ihre Netzteil und Flash-Kit. Ein Netzteil ist eine Art von Generator, und Sie werden Ihre Beleuchtung in sie stecken, damit es die Blitzmechanismus der Lichter können steuern sind. Sie werden gehen in Verbindung mit dem Auslöser. Sie können eine asymmetrische Netzteil oder eine symmetrische Netzteil zu bekommen. Asymmetrische Netzteile aufgeteilt das Licht in der Art, die Sie angeben, was bedeutet, dass beispielsweise ein Licht mit siebzig Prozent Leistung und einer zweiten mit dreißig, wenn nötig zugeführt werden. Symmetrische Packs natürlich liefern Energie gleichmäßig. Vor die Wahl gestellt, würde ich immer wählen eine asymmetrische Netzteil, weil sie flexibler. Sie können jederzeit eingestellt man einfach auf fifty-fifty. Mit einer Tasche Assistenten ist auch nützlich, denn Sie können Ihre Einstellungen auf der Fernbedienung wechseln und schießen sie ab, ohne die Packung zu berühren. Davon abgesehen, sollten Sie immer über zu gehen und entladen Sie den Netzteil vor und nach einer Schießerei.

Als nächstes müssen Sie einige Lichter zu bekommen. Hot-Leuchten sollte gut funktionieren, und sie als Strobe mit einem Reflektor Abdeckung kommen. Sie können auch einfach nur ein paar Klar Blitze, mit verschiedenen Arten von Reflektoren. Stellen Sie sicher, dass, egal welche Art von Reflektorköpfe Sie können Netze auf sie angebracht werden. Grids sind in verschiedenen Aufstrichen und Formen, mit einem der beliebteste ist ein Waben. Diese können interessante Licht erstellen und Schatten wirkt. Auf jeden Fall ein paar, spielen, um mit ihnen und sehen, was Sie wollen.

Last auf der Ausstattungsliste ist Lichtformer. Wie oben diskutiert, sind die Reflektoren, die auf Strobes kommen sowie abenraster,

werden zwei Arten von Lichtwandler. Für bestimmte Licht-Setups, sind Sie auch gehen zu müssen: Softboxen, Schirmen, Reflektoren, Gel-Filter und Scheunentore, um einige zu nennen.

Softboxen sind einige meiner Lieblings-Tools. Sie kommen in einer Vielzahl von Größen, und werden auf den Lichtreflektor ausgestattet. Softboxen verteilt Licht gleichmäßiger und angenehm über ein Thema. Getreu ihrem Namen, sie zu erweichen auch harten Lichtstrahlen.

Regenschirme dienen auch dazu, Licht, indem sie über die Oberseite Ihres Strobe oder Warmlicht ausgestattet konzentrieren. Sie fangen das Licht und Sprungkraft sie zurück auf das Thema. Metallischen Reflektoren können auch in die Unterseite des Dach gebaut werden, mit leichtem Glanz. Alternativ, können Sie ein Assistent halten diese in einem Winkel zu das Gesicht des Modells, wie bei den Outdoor-Licht-Setups.

Schließlich hat bis auf all die kleinen Armaturstücke können Sie Ihre Licht befestigen. Hier ist ein kurzer Überblick einiger Arten, die Sie entscheiden, was Sie brauchen, zu helfen, aber ich würde vorschlagen, sich ein oder zwei von jedem von diesen und das Spiel mit den verschiedenen Beleuchtungssituationen sie schaffen. Die Welt der Studiobeleuchtung ist so groß, dass es sehr schwer zu viel, ohne dabei und Experimentieren zu lernen.

Stalltüren, Lichtformer und Netze alle dazu beitragen, Licht in unterschiedlicher Weise zu konzentrieren. Stalltüren sind genau das, was der Name bezeichnet und kann nach unten über dein Licht geschlossen, um ungewollte Verschütten verhindern oder um das Licht zu filtern und nur erlauben, ein bisschen durchkommen

werden. Es hängt alles von der Ebene der Deckkraft der Scheunentore. Snoots sind winzig, kegelförmigen Leuchten, und sie helfen, um einen schmalen, fokussierten Strahl von Licht zu schaffen. Das kann gut für die Beleuchtung sehr spezifische Details können. Grids wurden diskutiert.

Gele auch Auswirkungen auf Licht, außer dass sie das Licht nicht direkt weiß, die Farbe des Lichts verändern sie. Gel-Packs in der Regel sind mit einem Regenbogen von Farben, die Sie trimmen und zu klemmen, um Ihre Lichter können. Sie können auch mehrere Farben zu verwenden, in einem Shooting, oder verschiedene Farben übereinander gestapelt. Wenn die Farbänderung erscheint sehr blass, um Ihre Augen, keine Sorge. Vor der Kamera, wird die Farbe durch zu kommen, wie sehr konzentriert.

Das letzte Stück der Ausrüstung, die Sie betrachten wünschen können, nennt Capture One. Capture One ist ein Programm, das in Zusammenarbeit mit Lightroom funktioniert, damit Sie Ihre Kamera an den Computer anzubinden. Tethering bedeutet einfach, dass das Foto wird sich direkt von der Kamera gehen Sie zu dem Computer-Bildschirm, nachdem Sie sie zu schießen. Das ist großartig, weil man sofort im Vollbildformat, wie das Bild aussieht, ob es scharf genug ist, und einer anderen Reihe von ästhetischen Gesichtspunkten zu sehen. Wenn Sie es nicht mögen, können Sie es sofort als später tun, es zu löschen, und wenn Sie mögen es tun, aber es ist nicht genau das, was Sie gesucht haben, können Sie sie als Referenz zu verwenden, um Ihr Modell weiter zu leiten. Es gibt andere Programme, abgesehen von Capture One, auch wenn Capture One ist Industriestandard.

Licht-Setups

Die meisten Licht-Setups, die Sie benötigen, um auf eigene Faust über Experimente herausfinden, und Sie können eine erfolgreiche Licht-Setup unter Verwendung einer beliebigen Anzahl von Lichtern zu erstellen. Licht-Setups kann schwierig sein, und mit all den anderen Logistik, die in die Planung ein Fotoshooting zu gehen, wird es als sehr hilfreich, eine Beleuchtungs Notebook zu halten. In ihm, würde ich die beiden Grundbeleuchtung Setups ich bin zu diskutieren, sowie alle Versuche, die Sie tun, dass Sie aufzeichnen. Bewahren Sie eine Liste aller Artikel, die Sie, um es einzurichten verwendet wird, sowie alle Modifikatoren und eine anzahl von allem. Auch skizzieren Sie Ihre Licht-Setup, auch wenn es nur in Strichmännchen. Beschreiben Sie, wie die Beleuchtung aussieht, wenn Sie denken, dass Sie nicht in der Lage, um es aus dem Bild in Erinnerung zu rufen. Auf diese Weise haben Sie eine leicht zugängliche Führung zurück zu verweisen.

Grund Zwei-Light-Setup

Aus diesem Licht-Setup, die für Kopf-Aufnahmen und einfach, weniger dramatisch, Beauty-Shots gut funktionieren kann, müssen Sie nur zwei Lichter. Dies sind Ihre Hauptlicht oder Hauptlicht, und Ihr Haar Licht. Du wirst das Haar Licht hinter dem Modell (natürlich aus dem Rahmen) zu platzieren und die Höhe, so ist es gerade über seinen oder ihrer Kopf, Beleuchtung der Haare. Dies wird dazu beitragen, den Kopf vom Hintergrund zu trennen, besonders wenn sie ähnliche Farben sind. Möglicherweise müssen Sie das Licht zu erweichen, so dass eine glühende Halo nicht um den Kopf angezeigt. Sie können dies durch eine Senkung der Strom auf diesem Licht und / oder durch die Verwendung einer Softbox tun, nur zu sehen, welche für Ihre Bedürfnisse am besten geeignet ist. Ihre zweite Licht oder Schlüssel Licht geht nur um zu einer Seite

der Kamera und zeigt auf das Thema, mit etwa fünf Fuß Länge der Abstand zwischen Ihrem Modell und dem Licht.

Schmetterlings-Beleuchtung

Schmetterlings-Beleuchtung wird so genannt, weil die Anordnung der Leuchten erzeugt eine Form erinnert an ein Schmetterling auf das Gesicht des Modells, über einen Schatten unter der Nase. Dieser Schatten ist einer der wenigen, die tatsächlich sehr schmeichelhaft, denn es macht Wangenknochen höher angezeigt. Es wird oft in Glamour und Beauty-Shots verwendet. Es wird auch helfen, wenn Ihr Modell hat ein schwaches Kinn. Diese Licht-Setup ist sehr einfach und erfordert nur eine leichte, etwa fünf Meter von dem Modell positioniert ist, wie bei der Grundeinstellung. Zeigen Sie mit Licht, das direkt vor dem Modell und heben Sie es auf ein paar Meter, angeln Sie ihn nach unten, um den Schatten zu induzieren. Wenn Sie das Gefühl, dass die Schatten-Effekt nicht stark genug ist, erhöhen Sie die Leistung nach und nach, bis Sie zufrieden sind.

Ein Licht

Wenn Sie nur eine Licht zur Verfügung, keine Angst zu haben. Sie können immer noch leuchtet das Motiv gut genug zu glätten keine Schatten auf dem Gesicht, das nichts anderes als störend empfunden werden kann. Für diese Art haben Sie sehr vorsichtig sein, nicht zu harte Schatten zu erstellen, vor allem, wenn dieses Licht ist Ihre einzige Lichtquelle. Allerdings, einige Aufhelllicht bieten, können Sie jedes Fenster Licht für Sie zugänglich zu nutzen.

Sie werden, um das Licht zu erhöhen, so dass sie direkt über den

Kopf Ihres Modells ist, nach unten in Richtung abgewinkelt sein oder ihr Gesicht. Kippen Sie das Licht an einer fünfundvierzig Grad-Winkel auf seine Position. Schalten Sie Ihre Flash-Weg nach unten für diese Aufnahme. Wenn Sie immer noch finden, das Licht zu hart, versuchen Sie entweder die Erhöhung der Lichtstativ oder mit einem weichen Kasten zu erweichen und sogar das Licht. Vielleicht möchten Sie auch, um diese Einstellung von beiden Seiten des Modells zu versuchen, um zu sehen, welche Sie bevorzugen. Das endgültige Ergebnis sollte sehr natürlich aussehen.

Rembrandt

Sie werden überrascht sein zu finden, dass Rembrandt Beleuchtung oder Beleuchtung mit vielen Chiaroscuro (intensive Zusammenspiel von Licht und Schatten) ist sehr einfach zu tun. Wie alle Installationen ist oben, erfordert sie ein Maximum von zwei Lichtern. Eine Licht wird sich auf jeder Seite des Modells angeordnet werden. Setzen Sie das Licht, wie üblich, etwa fünf Meter entfernt von dem Modell, abgewinkelt fünfundvierzig Grad, und über den Kopf erheben bei etwa sechs Fuß oder mehr, je nach Modell. Das Licht auf der anderen Seite sollte näher zu sein, vier Meter oder so von dem Modell, etwa auf Augenhöhe. Haben Sie das Modell darstellen, so dass das Licht über sein oder ihr Gesicht fällt dramatisch. Das Gesicht sollte Art erscheinen, aus dem Schatten Schwellen werden. Verwenden Sie ein Reflektor, ein wenig Licht in es knallen, als Flash vielleicht zu hart, und erstellen Sie zu viel Kontrast.

Film Noir

Just for fun, ich dachte, ich würde in ein wenig über meine Lieblings-filmischen Stil der Beleuchtung, Film Noir zu werfen. Keine Sorge, Sie müssen nicht, um tatsächlich nutzen Film-Leuchten für das, obwohl, wenn Sie Zugang zu ihnen haben, nur zu. Film noir Beleuchtung ist nicht nur eine singuläre Setup, wie mit einem Schmetterling oder Rembrandt-Setup. Sie können den Stil mit so wenig wie zwei Lichter abziehen, wenn auch abhängig davon, wie Ihr Setup zu erarbeiten ist, können Sie viel mehr als das zu verwenden.

Im Wesentlichen noir nur aus einer Hintergrundbeleuchtung und einem Schlüssel Licht. Die Hintergrundbeleuchtung wird zu Ihrer Kulisse ausgerichtet oder eingestellt, um drastisch zu beleuchten sie werden. Wie üblich, möchten Sie werde, um Ihren Schlüssel Licht zu setzen, so dass es vorne oder an der Seite des Modells, nach unten abgewinkelt, beleuchtet sein oder ihr Gesicht. Sie können auch mehrere Hintergrundbeleuchtung, hairlights oder andere Lichter hinzufügen, zu beleuchten und erzeugen Schatten auf Teile des Satzes.

Kapitel 5:
Fokus auf dem Gesicht,
Aber vergessen Sie nicht die
Pose

Wie wir alle wissen, sind grundlegende Porträts darum, ein gutes Bild von jemandes Gesicht. Sie wollen, dass es gut belichtet werden, gut beleuchtet, glatt und makellos. Aber eine Menge unangenehme Porträts zu erhalten, weil vorgenommen, obwohl der Fotograf hat einen tollen Job bei der Erfassung des Modells Persönlichkeit und Gesicht, der Körper sieht falsch. Oft kann dies geschehen, weil der Fotograf nicht zu dem, was im Rahmen war aufmerksam. Schießen von den Schultern bis Sie nur wirklich brauchen, um über das Gesicht zu kümmern, aber von der Taille aufwärts, um die Aufmerksamkeit auf die Expression von den Schultern und Hand müssen Sie zahlen, ist zu. Egal, wie entspannt jemand Gesicht aussehen kann, wenn seine Hände sind verschränkt oder dicht geballt, es ist ein untrügliches Zeichen, dass er nicht wohl fühlen.

Dies gilt auch für die Ganzkörper-Posen. Wenn jemand die Modellierung in einem Mode-Shooting, zum Beispiel, und sie fühlt sich nicht sicher oder unsicher ist, der einer Pose, wird sie nicht für sie den ganzen Weg gehen, und die Beschwerden zeigen. Dies ist einer der Gründe, warum Kapitel 2 ist so wichtig. Wenn Sie das Vertrauen Ihres Modells haben, wird sie fühlen sich weniger gehemmt und in der Lage, den ganzen Weg mit Posen und neue Dinge ausprobieren zu gehen. Sie sollten auch sie zu ermutigen,

dies zu tun.

Doch egal Ihres Modells Komfort, es gibt ein paar Standard-Posen für jede Art der Porträtmalerei, die Ihnen helfen können.

Schultern Up

Ich versuche immer, meine Testaufnahmen mit den Modellen sitzt mit geradem Rücken, vor der Kamera zu starten. Sie können lächeln oder nicht; je nachdem, was natürlich ist wahrscheinlich die beste Wahl anfühlt. Sie können auch versuchen eine Dreiviertel-oder Profil darstellen, wo sie nicht auf der Suche direkt in die Kamera. Variationen der typischen geradeaus Porträt sind die über die Schulter schauen, und die Hände auf dem Gesicht zu sehen, die beide große innerhalb der Glamour-Genres sind. Falls Sie über die Schulter zu tun wählen, behandeln sie wie eine Art von Dreiviertel-Schuss, aber mit mehr von einem Twist. Sie wollen Ihr Modell, um an der Taille schwenken, nicht nur drehen Sie den Kopf wie eine Eule, die beide sieht und fühlt sich unwohl. Für den Händen auf Gesicht, sicherzustellen, dass Ihr Modell verfügt über schöne oder interessante Händen. Wenn es ein Beauty Shot, werden Sie wollen sicherstellen, dass ihre Hände sind gepflegt und die Nägel vorher gemalt.

Ganzkörper

Ein Weg, um Ihr Modell wirklich bequem und um zu gewährleisten, erhalten Sie eine natürliche Haltung ist, haben ihn zu setzen, wie er normalerweise würde, während ein Gespräch mit Ihnen hält. So bleibt ihm verlobt und zeige seine Persönlichkeit.

Gehen wir weiter zum Liegen und Sitzen Posen. Diese können für eine Vielzahl von Genres, wirklich gut zu funktionieren; sie verleitet werden für Boudoir und süß für so etwas wie ein High-School-Porträt; der Unterschied ist abhängig von der Ausdruck in den Augen und der Garderobe. Gegebenenfalls müssen nur Ihr Modell hinlegen, und versuchen Posen sowohl auf dem Bauch und Rücken. Sie können einen einfachen, unbeschwerten Atmosphäre, indem sie falten ihre Beine hinter ihr, während auf dem Bauch, oder indem sie ihre Hände lässig hinter ihrem Kopf beim Liegen auf dem Rücken zu erstellen. Sie können Tausende von verschiedenen Posen nur durch Differenzieren der Platzierung der Hände oder Kopf, und der Ausdruck in den Augen zu schaffen. Achten Sie darauf, Ihr Modell Stichworte, um mit zu arbeiten, Stimmungen Sie möchten, um zu erfassen, wie verschämt, kokett, glücklich oder aufgeregt.

Stehhaltungen arbeiten wirklich gut für die Art und Weise, weil sie die ganze Outfit von Kopf bis Fuß angezeigt. Versuchen Sie Ihr Modell in einer sehr natürlichen Haltung für ihn beginnen. Versuchen Sie, mit ihm um den Raum zu bewegen, teilweise mit Arme nach oben über ihm den Kopf, einige mit Händen lässig in ihm Taschen. Schießen aus den Front-, Seiten-, und drei Viertel als auch der Rückseite, um zu sehen, was er scheint, die am bequemsten mit und was sieht am besten in der Zusammensetzung.

Wenn Sie mit einer besonders kniffligen Modell arbeiten, hier ist eine Taktik, um zu versuchen: haben sie aus starten in sitzender Pose auf dem Boden. Dies wird die meisten lässig und natürlich sein. Während Sie immer noch auf dem Boden oder einer anderen Oberfläche, haben ihrem Umzug nach Verlegung Posen, wenn sie mit dem Thema Ihrer Shooting zu arbeiten. Als nächstes müssen ihrem Umzug an einen Stuhl, und schließlich, können Sie sie in eine

stehende Position zu haben. Ihr Körper wird mehr geschmeidig und sie weniger gehemmt sein sollte, vor allem, wenn Sie mehr sinnlich oder sexy oder unregelmäßigen Posen benötigen.

Alles in allem, man muss nur stark in Ihrer Regie zu erscheinen, und Sie werden, solange Sie haben eine Vorstellung von der Atmosphäre und stellt Sie wollen. Sei fest und sagen, das Modell, was Sie wollen. Sowohl das Modell und Fotograf sollte experimentieren und Spaß haben.

Kapitel 6:
Schießen Selbstportraits

Die Leute nehmen selfies die ganze Zeit, und egal, was Sie an sie denken, ist die Wahrheit der Sache, dass die Künstler haben die Malerei und Schießen selfies oder Selbstporträts, solange Künstler haben bestanden. Mit dem Aufkommen von Smartphones, die von außen schießen auf Selbstportraitmodus Flip, es ist einfach zu tun. Und mit blätterbaren Anzeigen auf einigen Kameras, ist es einfach, um sicherzustellen, dass Sie sich selbst im Fokus haben. Aber was tun Sie, wenn Sie nicht sehen können, sich selbst? Die ein Selbstportrait wird plötzlich eine ganze Menge härter, denn es ist an Ihnen, zu komponieren, Meter, Fokus, Pose, und schießen.

Ihre beiden besten Freunde in der Kunst der Selbstdarstellung werden Ihre Stativ, und Ihre Auslöser sein. Ein Zwei-Fuß-Auslöser wird nicht viel helfen, wenn auch, so würde ich entweder eine drahtlose Blendenverschlußfreigabe, die Sie in der Hand verbergen kann, oder eine Luft Glühlampe Auslöser, die eine fünfundzwanzig Fuß oder längere Schnur hat vorschlagen, dass Sie unter Dinge wie Blätter, Lappen oder Requisiten verstecken. Diese sind praktisch, weil man auf den Auslöser Schritt, so dass Sie Ihre Hände frei ausdrucks sein.

Nun, da Sie die Dinge, die Sie zu helfen, brauchen, was zu konzentrieren habe? Dies ist für mich, ist immer der schwierigste Teil, denn mit Dosieren Sie in der Regel verwenden können Spotmessung, so dass Sie richtig ausgesetzt sind. Wenn der

Hintergrund zu dunkel oder ausgeblasen wird, können Sie immer tun, eine zweite Belichtung, die richtigen für den Hintergrund ist und kombinieren sie, oder versuchen Mehrfeldmessung-Modus und sehen, ob es funktioniert besser.

Also, zurück zu konzentrieren. Es gibt nichts frustrierender als das Denken Sie Ihr Schuss hast nur um zu entdecken, dass es verschwommen. Versuchen Sie es mit etwas in der ungefähren Entfernung anderes weg, dass Sie in, und konzentrieren sich auf das. Es muss nicht unbedingt so groß wie Sie zu sein, aber wenn Sie wollen, können Sie ein Stativ oder eine Schaufensterpuppe zu verwenden, um sicher zu sein. Oder, wenn Sie sich zu setzen oder sich an einer Wand, Baum, oder eine andere Struktur werden planen, konzentrieren sich auf, daß anstelle von selbst. Sobald alles eingerichtet ist, zu gehen und posieren.

Es ist ein wenig seltsam, die Fotos von sich selbst, so kann es Ihnen ein paar Versuche, auch wenn Sie bekamen alle Ihre technischen Einstellungen richtig haben zu nehmen. Um sich selbst zu helfen, versuchen Sie die Anwendung einige der posing Tipps, die ich im vorigen Kapitel besprochen.

Möglicherweise müssen Sie auch zu spielen, um mit der Brennweite, denn es sei denn, Sie haben sie gespeichert, können Sie feststellen, dass Sie zu weit die eine oder andere Art und Weise zu erkennen. Dies kann Ihre Dosierung, Konzentration und Zusammensetzung beeinflussen. Denken Sie daran, ein Selbstporträt, so nahe bei oder verkleinert, wie Sie wollen, dass es sein.

Wenn Sie immer noch selbst zu kämpfen, können Sie einen Freund bitten, zu kommen und schauen Sie in den Sucher. Sie werden die

Bilder nicht zu nehmen für Sie, weil Sie den Auslöser, und Sie alle Ihre technischen Spezifikationen festgelegt haben, aber sie können Ihnen sagen, ob Ihre Komposition, posieren, und Fokus sind gut.

Denken Sie daran, auch, dass es Selbstporträts in der Regel sehr viel persönlicher als Porträts Sie von anderen Menschen zu machen, und geben Sie sich Zeit, um ein großes zu erstellen.

Kapitel 7:
Schießen Gruppen

Fertig werden

Schießen mit einer Person ist schwer genug, so dass das Schießen mit Gruppen erfordert ein wenig einen anderen Ansatz. Geduld und das Vertrauen in die Kontrolle über die Situation zu gehen, unerlässlich. Der Schlüssel hier ist das Timing, und je größer die Gruppe, desto weniger Zeit Sie wirklich alles, was gerade zu bekommen, weil Sie die Aufmerksamkeit schnell zu verlieren.

Lassen Sie uns mit kleineren, überschaubaren Gruppen, wie beispielsweise Kernfamilien, oder Engagement Porträts zu starten, auch wenn die meisten dieser Tipps werden auch für größere Gruppen gelten, mit einigen Variationen. Gehen Sie zu Ihrem Standort im Voraus, so dass Sie wissen, was Sie mit arbeiten, und beginnen zu planen, wo die Menschen sollten zu stehen. Denken Sie auch an die Posen Sie wollen die Menschen in sein; ob sie werden sitzen, stehen, oder sich an irgendetwas oder einander. Es könnte eine gute Idee, um eine vorläufige Skizze, um zu helfen Sie sich die Fotos sichtbar zu tun.

Stellen Sie sicher, dass Sie alle Ihre Modelle, welche Zeit sie benötigen, um dort zu sein zu sagen, ob zu stellen oder um ihre Haare und Make-up gemacht. Wenn Sie jemanden in der Gruppe, die eine ewige Nachzügler ist zu haben, ihnen sagen, eine Zeit, die älter als Sie tatsächlich, um sie dort auf Zeit zu erhalten benötigen

ist. Es sei denn, das Porträt ist in gewisser Weise begrifflich, bitte alle, eine Farbe zu tragen, auch wenn ich nie alle die gleiche Farbe vor. Wenn die Leute stehen eng zusammen, würde unifarben wie ein Block mit schwimmenden Köpfe zu suchen.

Stativ und Kamera-Einstellungen

Wenn jeder kommt, stellen Sie sicher, dass Sie bereit zu gehen, und dass Sie Ihre Kamera auf einem Stativ montiert ist, um zusätzliche Stabilität zu verleihen. Gruppenaufnahmen sind einfach nicht etwas, das Sie versuchen, mit der Hand zu schießen möchten. Sie haben die Kontrolle übernehmen und sagen Sie jeder, wo zu gehen, so dass sie Ihnen vertrauen und folgen Ihren Anweisungen. Wenn Sie schnell und effizient sind, werden Sie in der Lage, die Situation unter Kontrolle zu halten.

Bevor Sie das Foto, auch nur mit zwei bis vier Personen, sicherzustellen, dass jeder bereit ist. Wenn Sie sie haben in einer Pose und brauchen, um jede Art von Anpassung vornehmen, stellen Sie sicher, um anzugeben, zum Beispiel, ob sie einen Fuß oder einfach nur einen kleinen Shuffle verschieben müssen.

First things first, bevor Sie eine Chance, selbst zu nehmen, stellen Sie sicher, dass alle Kameraeinstellungen für das, was Sie zu tun versuchen geeignet sind. Jetzt ist nicht die Zeit, um zu versuchen und die Verwendung einer geringen Schärfentiefe, so wählen Sie einen hohen f / stop. Eine kurze Verschlusszeit kann auch tun Sie gut, aber diese Kombination wird natürlich davon abhängen, welche Belastung die Sie benötigen. Es könnte auch eine gute Idee, um die Kamera ein- AI Servo-Modus oder einem kontinuierlichen Aufnahmemodus zu setzen, weil, sobald du hast alle gestellten

genau, wie Sie sie haben wollen, ist es einfacher (und intelligenter), um nur schnell zu nehmen drei oder vier Schüsse bevor er auf die nächste Pose. Auf diese Weise haben Sie etwas zur Auswahl, und in einer Situation wie dieser, das ist sogar noch wichtiger als sonst.

Posing

Nun lassen Sie uns über die Organisation von Menschen zu sprechen. Natürlich möchten Sie Ihre Posen, einige dynamische Bewegung, sie zu haben. Um dies zu tun, können Sie die traditionelle Methode mit einige Leute stehen und einige knien und so weiter, aber eine bessere Idee zu versuchen, wenn Sie Höhenvariation könnte sein, haben die Menschen zu bringen Hocker und Stühle. Und anstatt die Wahl, die Menschen mit allen Kurz Menschen vor und hohen hinten anzuordnen, dies nur tun, für einige von ihnen. Legen auch einige große Menschen in Richtung der Mitte einer Gruppe und kürzere Leute an den Seiten zum Variieren.

Wenn Sie haben eine sehr große Gruppe von Menschen, und / oder sie sind alle in sehr dynamischen Posen, können Sie mit einem Weitwinkel-Objektiv zu schießen, oder zumindest einer Hand haben. Oft in Gruppenaufnahmen, wird es schwer sein, alle in dem Rahmen, wenn sie zu ausbreiten. Dies bedeutet, dass die Menschen gehen zu müssen, um sich gegenseitig zu berühren, und in diesem Fall, ob die Gruppe groß oder klein ist, sollten Sie Gruppe Menschen, die enge Beziehungen. Darüber hinaus haben die Menschen umarmen oder legen Hände auf die Schultern oder mit einer Schaufel einander up wird zu sehen viel natürlicher und viel weniger peinlich, als wenn sie alles nur, die in einer geraden Linie.

Vor Ort

Es gibt ein paar weitere technische Daten, die berücksichtigt werden sollten, wenn Sie vor Ort, statt in einem Studio fotografieren. Erstens, bei der Auswahl einer Stelle, stellen Sie sicher, dass es groß genug, um alle in der Gruppe unterzubringen. In einigen Fällen müssen Sie möglicherweise ein wenig kreativ zu werden, sondern machen es zu Ihrem Vorteil. Wenn es eine Treppe oder anderen erhöhten Flächen zur Verfügung stehen, haben einige Leute auf ihnen und einige unten bleiben. Dies wird auch dazu beitragen, die Dynamik Sie das Foto interessant zu halten brauchen. Es erfordert, dass Sie bis zu höheren als auch, weil Sie nie wollen, schießen, wenn man ein Porträt. Niemand will schauen Nase jemand anderes. Plus, Abschuss gibt Ihnen mehr Möglichkeiten, kreativ zu sein.

Zweitens, werden Sie den Ort wollen einige Bedeutung für die Menschen oder die Szene Sie fotografieren zu haben; andernfalls warum die Mühe der Auswahl eines Standortes im Gegensatz zu den klaren Linien eines Studios? Wenn es sich um eine konzeptionelle schießen, sollten Sie die Geschichte, die Sie versuchen zu sagen, und wählen Sie die Einstellung entsprechend sind. Wenn Sie schießen eine Familie, eine Gruppe von Freunden oder Kollegen, wählen Sie einen Ort, der Bedeutung für sie hält oder spiegelt ihre Persönlichkeit. Sie möchten vielleicht sogar über einige Vorschläge haben sie fragen.

Im Studio, die Sie nicht haben, um über Horizontlinien zu kümmern, während vor Ort Sie ganz sicher tun. Sie wollen nie den Köpfen der Menschen, um die Horizontlinie getroffen; es ist störend. Achten Sie darauf, durch das Objektiv schauen, wie Sie

komponieren Ihr Schuss bist. Was schaut nicht, wie es mit dem bloßen Auge schneiden kann sehr gut in einem Foto schneiden.

Einzelheiten

Schließlich gibt es die Details zu berücksichtigen. Sie mögen denken, dass das größere Ihre Gruppe Bild, desto weniger Details zu berücksichtigen, aber bedenken Sie: die Menschen verbringen viel mehr Zeit, sich auf Gruppenbilder, als sie bei nicht-Gruppenbilder zu tun. Dies, weil sie wollen, für ihre Freunde und / oder Verwandte in der Gruppe suchen. Also, müssen Sie werden die Aufmerksamkeit auf Dinge wie verheddert Schmuck, ungebundene Schnürsenkel, fliegendes Haar und geschlossenen Augen. Offensichtlich sind einige dieser Dinge fixierbar in der Postproduktion, aber die weitere Arbeit, die Sie in der Kamera tun können, desto besser. Sie wollen auch an alle auf dem Foto zu sagen, das Kinn nach oben nur leicht zu kippen, um Doppelkinn und Hals zu vermeiden.

Nach Produktion

Obwohl Kapitel 8 wird sich in die Details der Retusche zu gehen, hielt ich es für notwendig, manchmal erwähnen, dass, egal, wie viele Bilder von einer Gruppe, die Sie nehmen, nicht jeder auf dem Foto wird sich großartig aussehen. Diese Wahrscheinlichkeit erhöht, je größer die Gruppe bekommt. Also, wenn Sie Ihr endgültiges Bild, können Sie, um zusammengesetzte mehrere Schüsse haben zusammen, um genau das bekommen, was Sie brauchen. Wählen Sie die beste Basis-Image mit den wenigsten Probleme: gute Belichtung, gute Licht- und Schattendetails, gute Posen. Schauen Sie sich Ihre anderen Bilder, jene Flächen, die geschlossenen Augen

oder Bewegungsunschärfe haben könnte beheben.

Kapitel 8:
Die Grundlagen der Retusche

Grundretusche ist eigentlich sehr einfach zu tun und keine ernsthafte Veränderung der Eigenschaften eines Modells zu beteiligen. Vielmehr geht es um so seine natürliche Schönheit zu suchen das Beste, dass er kann. Die Dinge und Menge, die Sie zu einem Porträt zu tun mit dem Alter des Modells unterscheiden, aber das Ziel ist hier, dass Sie wollen das Endergebnis glatt und fast makellos, aber dennoch real aussehen. Die meisten meiner Instruktionen werden an Photoshop gelten jedoch die Lightroom-Workflow wird sehr ähnlich für grundlegende Korrekturen arbeiten, und ich habe ein paar Tricks, die Ich mag besser.

Allgemeiner Workflow für jedes Modell

Wenn Sie Ihre Bilder in Lightroom oder Photoshop zu importieren, müssen Sie die Grundkorrekturen zu tun, bevor eine Retusche stattfinden kann: Korrigieren Sie die Belichtung, wenn nötig, rufen Sie die Highlights, stellen Sie sicher, Schatten sind reich, und Kultur oder gerade wenn Ihre Zusammensetzung war ein wenig ab. Ich empfehle immer, um zu versuchen und tun, Fixes mit dem Ausrichtungswerkzeug, bevor sie auf Ernte, weil Sie verlieren Bildauflösung durch Zuschneiden. Auch passen Abmessungen und Dateityp je nach Bedarf, so dass Sie nicht vergessen, später.

Zerstörungsfreie Bearbeitung

Um zu Ihrer ursprünglichen Datei zu schützen und in die Gewohnheit, nicht-destruktive Bearbeitung zu erhalten, stellen Sie sicher, dass Sie entweder tun, Ihren Platz Korrektur auf einer Kopie der Originalebene oder auf einer leeren Ebene. Auf diese Weise, wenn Sie mess up und merken es nicht, bis Sie es später noch einmal heran mehrere Klicks, können Sie einfach vergrößern, finden Sie den Abschnitt, der die Korrektur braucht, und löschen Sie sie von der zweiten Schicht, anstatt beginnend komplett von oben . Dies ist nicht eine Spitze für nur das Bereichsreparatur-Pinsel oder sogar ein Vorschlag. Nicht-destruktive Bearbeitung ist etwas, das muss unbedingt um eine Menge Kummer vermeiden später durchgeführt werden. Es ist viel einfacher, Schichten löschen und arbeiten von dort aus als über vollständig starten, und was noch schlimmer ist, dass eine Menge Leute, die destruktiv bearbeiten nicht einmal Originalkopien oder JPEG-Dateien zu speichern, die sie bringt mehr als in einer Zwickmühle: sie können, nie wieder zu bearbeiten oder beheben die Fehler.

Teenager und Jüngere Adult Models

Jugendliche haben Akne, und das ist das erste, was Sie haben, um zu entfernen, bevor Sie jede Art von Hautglättung tun werde. Glücklicherweise ist dies relativ einfach zu tun. Vergrößern Sie Ihr Foto bis etwa 300 Prozent, und wählen Sie den Bereichsreparatur-Pinsel. Achten Sie darauf, Ihren Pinsel für verschiedene Abschnitte der Akne einzustellen, so dass die Bürste nur so groß, wie es sein muss, um den Fleck zu entfernen. Dadurch wird sichergestellt, dass die Bürste nicht auf der Haut eine offensichtliche Marke. Vergewissern Sie sich auch, dass Sie Ihre Bürste Probenahme alle Ebenen, ist Inhalt bekannt ist, und wird auf null Prozent Härte eingestellt. Ein weiterer Trick, ich habe in meiner Zeit mit dem

Bereichsreparatur-Werkzeug gelernt habe, ist, dass Sie den Pinsel über den Bereich, den Sie bearbeiten bist nicht ziehen. Dies wird von Unreinheiten schnell los, lässt aber auch klar, Beweise für die Bearbeitung. Klicken Sie stattdessen immer wieder an der gleichen Stelle, alles zu entfernen.

Hautglättung

Es gibt viele viele Techniken, die Falten erfolgreich zu entfernen und zu erweichen Poren. Ich werde einfach über meine Lieblings-sprechen - und meiner Meinung nach, der am einfachsten - Option in Photoshop.

Zunächst werden Sie eine Kopie Ihres Bildes zu machen, wie bisher retuschiert. Gruppieren Sie Ihre Schichten, welche Art von Retusche Sie getan haben ist eine einfache Möglichkeit, um alles leicht zu finden, zu halten. Auch sicher sein, jeden Schritt zu kennzeichnen, während Sie entlang, so dass Sie nicht bekommen, verwirrt zu gehen. Also, machen Sie eine Kopie, und beschriften Sie sie "Hautglättung." Gehen Sie bis zum Mischmodus, und ändern Sie es von normal bis übermäßig. Ja, sehr seltsam sieht es aus, ich weiß. Als nächstes gehen auf und wenden Sie den Hochpassfilter. Es ist nicht in der Filtergalerie, ist aber weiter nach unten im Menü unter "andere". Vergrößern Sie Ihre Modellfläche und stellen Sie den Radius, bis Sie sehen, dass alle ihre Funktionen sind klar definiert beginnen. Übertreiben Sie es nicht; Überschärfung kann Ihr Foto sehen wirklich fake. Seien Sie sicher, dass Sie tun dies auf der Kopie-Schicht, die gleiche, die Sie geändert, um Overlay-Modus.

Nach diesem Schritt wird Ihr Bild unglaublich überspitzt

erscheinen, und Sie können sich denken, "Wie soll das Haut mein Modell zu glätten?" Hier wird die Invert-Tool ist praktisch und wird dann die Hochpassfilter das Gegenteil von dem schleifen: erweichen. Natürlich, so wie das Bild war überscharf vor einer Minute, wird es jetzt mehr als weich sein, und die Erweichung wird auch Auswirkungen auf Teile ihres Gesichts, daß es nicht sollte. Also, Sie gehen zu Verwendung der Ebenenmaske zu machen. Wenden Sie es, um Ihre Hochpass-Schicht, und gehen Sie über das Modell die Augen, Wimpern, Lippen, Augenbrauen und Haare, um diese Textur zurück zu bringen. Sie können auch in der Hautstruktur nur ganz leicht zu bringen, wenn die Haut zu glatt für Sie erscheint .

Entfernen Rötung

Sowohl jüngere als auch ältere Modelle können rote Hautflecken, die Make-up einfach nicht decken. Während Sie versuchen, ein Ort der Heilung Werkzeug und / oder Farbanpassungswerkzeuge verwenden, können Sie einen Großteil der Hautstruktur, die Sie behalten wollen, zu verlieren. Der einfachste Weg, blotchiness zu beheben, ist das rote von der Haut zu entfernen und dann fix jede Rauheit der Haut. Um dies zu tun, erstellen Sie eine Farbton / Sättigung-Schicht. Auch hier können Sie nicht wollen, um Änderungen direkt auf Ihren ursprünglichen setzen. Wählen Sie die rote Schieberegler, und verschieben Sie es den ganzen Weg bis zur vollen Sättigung. Auf diese Weise werden Sie in der Lage, alle Rottöne sehr deutlich zu sehen auf dem Foto, wo sie in der Haut sein und damit, in dem Sie das ändern möchten. Verwenden Sie die unteren zwei Schieberegler auf Farbton / Sättigung (sie Art von aussehen wie kleine schwarze Klammern), um den Fokus verengen, so dass nur die Rotweine in und um das Gesicht betroffen sind.

Wenn Sie eine Menge von hellen Rottöne im Bild haben, an anderer Stelle, können sie auch betroffen sein, aber keine Sorge: Sie können jederzeit zurückbringen sie später mit Hilfe einer Ebenenmaske. Nachdem Sie Ihren Schwerpunkt haben, fallen die roten Sättigung wieder nach unten und sehen Sie alle blotchiness verschwinden. Wenn Sie habe immer noch eine wirklich nervtötenden Stelle, müssen Sie möglicherweise auch Gebrauch machen von dem Kopierstempel und Bereichsreparatur-Tools.

Kapitel 9:
Verflüssigen-Werkzeug

Erweiterte Manipulation ist ein sehr breites Thema, und ich kann unmöglich alles abdecken. Wie Beleuchtung Fähigkeiten, können diese verschiedenen Manipulationen Fähigkeiten eine lange Zeit und Stunden und Stunden des Übens, um zu lernen.

Eines der am meisten im Volksmund verwendet Retusche-Techniken beinhaltet die Verschlankung des Modells, ob nur ein wenig oder extrem. Die Verflüssigen-Werkzeug wird verwendet, um dies zu tun. Die Verflüssigen-Werkzeug verzerrt die Dinge, das heißt, es kann nicht nur zum Abnehmen verwendet werden, aber es könnte potenziell auch für Dinge wie konzeptionelle Porträts verwendet werden.

Verflüssigen eröffnet sein eigenes Dialogfeld von Werkzeugen, wenn Sie sie auswählen. Diese Werkzeuge können in der oberen, linken Ecke des Dialogfelds und von oben nach unten zu finden sind: die Vorwärts Warp-Werkzeug, das Rekonstruktionswerkzeug, das Zusammenziehen-Werkzeug, das aufblasen Tool, die Push-links-Tool, das Handwerkzeug und das Zoom-Werkzeug. Bei Arbeiten an einem spezifischen Abschnitt des Körpers des Modells, sollten Sie die Ansicht vergrößern und bewegen Sie mit dem Hand-Werkzeug zu diesem Abschnitt des Bildes. Seien Sie sicher, die Größe und Druck Ihrer Pinsel-Werkzeug anpassen, wie Sie gehen. Ich würde empfehlen, beginnend mit einem großen Pinsel Größe und arbeiten Sie Ihren Weg bis zu den kleineren Details, Sie müssen

wahrscheinlich einen kleineren Pinsel, als man zunächst glauben sogar, an den Start.

Wenn Sie das Kontrollkästchen Advanced Mode, haben Sie Zugriff auf ein paar mehr Werkzeuge und einigen viel spezifischer Pinseloptionen. Die zusätzlichen Instrumente sind: die glatte Tool, das im Uhrzeigersinn drehen-Werkzeug, und das Einfrieren und Auftauen Maske Maskenwerkzeuge. Sie haben auch die Möglichkeit, Ihre Bürstendichte zu steuern und eine Maske, um Teile des Bildes hinzufügen, wenn nötig. Alle Werkzeuge sind ziemlich selbsterklärend, mit Ausnahme auf den ersten Blick, die Gefriertmaskenwerkzeug und Tauwetter Maske Werkzeug. Alle diese Tools zu tun ist sicherzustellen, dass eine Maske auf dem Bild ist geschützt, während Sie andere Teile in Verflüssigen einzustellen, und dann gibt Ihnen die Möglichkeit, diesen Schutz zu entfernen, wenn Sie fertig sind oder an einem anderen Abschnitt zu arbeiten.

Bei der Verwendung des Verflüssigen-Werkzeug, werden Sie wollen, um mindestens eine Maus verwenden, wenn nicht eine Tablette oder syntiq, um Ihnen mehr Kontrolle, da der Verflüssigen-Werkzeug nimmt eine extrem leichte Hand. Das ist wirklich einer jener Werkzeuge, die Sie müssen nur zu praktizieren, so, bevor Sie eine echte schießen, die diese Art der Bearbeitung erfordert, sollten Sie nach oben ziehen ein altes Porträt und spielen, um mit ihm. Versuchen Sie, sowohl mit der Spritzpistole und surrealistischen sieht mit ihm.

Abschluss

Sie begann das Lesen dieses kleine Buch, weil Sie ein wenig über die Welt der Porträtkunst lernen wollten. Porträtmalerei ist eine der schwierigsten Genres der Fotografie zu meistern, weil es so viel mehr von dem Fotografen als dies Landschaft oder Schießen Objekten erfordert. Wenn Sie mit Menschen zu tun haben, müssen Sie auch mit ihren Komfortstufen zu arbeiten und sicherzustellen, dass sie genau verstehen, was erwartet wird. Sie müssen mindestens einmal pro person und ein Patient Führer zu werden, auch wenn Sie nicht.

Beleuchtung ist auch wirklich wichtig, denn während eine Landschaft der Lage sein, von so-so-Beleuchtung zu erholen, hat ein Gesicht so viele Ecken und Winkel, die Licht kann wenig schmeichelhaft zu machen. Porträtmalerei ist auch, dass sehr viel teurer, weil eine Menge von seinen Sub-Genres bewegen Sie in das Reich der Studiobeleuchtung, und gute Qualität Ausrüstung ist nicht billig. Nicht nur das, sondern es geht um eine Menge Übung, Geduld und Experimentierfreude zu nehmen, um alles, was man über Licht-Setups kennen zu lernen. Ich hoffe jedoch, dass die wenigen Ein- und Zwei-Licht-Setups Ich habe diskutiert sind genug, Sie fing an, eine solide Portrait zu bekommen.

Du musst auch lernen, Modelle darstellen , denn es sei denn, Ihnen den Luxus in der Zusammenarbeit mit Fachleuten haben, werden sie nicht, wie man es selbst tun , und selbst dann , Richtung und Kommunikation sind der Schlüssel. Mit etwas Übung werden Sie in der Lage, nicht nur ein Modell , aber viele handhaben sein , und

nachdem Sie einen großen Schuss bekommen haben , die Fähigkeiten zu entwickeln, zu bearbeiten und zu drucken , was auch immer ästhetischen Sie versuchen, zu erstellen sind Sie haben .

Natürlich Übung macht den Meister , so lesen Sie weiter auf der Porträtmalerei, Fotografie. Der einzige Weg, du wirst wirklich lernen und erhalten Sie Ihre Porträts zu einem professionellen Qualität, aber ist es, im Studio zu bekommen und schießen!

SCHWARZ-WEISS FOTOGRAFIE

12 Geheimnisse zu beherrschen die Kunst der Schwarzweiß-Fotografie

James Carren

2015 Sender Publishing

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Einführung

Ich habe eine Menge von Schwarz-Weiß-Film in meiner Zeit als Fotograf erschossen. In der Tat, ich glaube, es kann eine meiner Lieblings-Medien in all der Fotografie sein. Natürlich ist dieses Buch über Schwarz-Weiß-Fotografie, wie es bezieht sich auf digitale, aber wenn Sie zu machen, dass bewusste Wahl etwas, Schwarz-Weiß-Digital zu machen, muss man sich bewusst, dass, um jemanden, Sie gehen, um zurück zu hören sein, dass analogen Zeitalter.

Schwarz-Weiß-Arbeiten anders als Farbe. Von Natur aus, fühle ich mich wie jeden Fotografen wert Salz weiß dies. Aber leider, wegen zu wissen, diesen Unterschied, ich fühle mich wie eine Menge Fotografen Ausreden für schlechte schwarz-weiß Arbeiten sagen Dinge wie: "Die Zusammensetzung war besser in der Farbe", oder "Ich schob meine ISO ganz nach oben, weil schwarz und weiße Griffe Korn besser "Ich kann nur sagen, Entschuldigungen wie diese ist, dass:. 1. Wenn Ihr Foto sieht besser aus in der Farbe, versuchen Sie nicht, es schwarz und weiß aus Gründen der schwarz und weiß zu machen. 2. Wenn Ihr Foto stützt sich ausschließlich auf Farb sie stark zu machen, ist es nicht ein gutes Foto und Sie sollten wahrscheinlich trash es trotzdem. 3. Erfahren Sie, wie eine gute Schwarz-Weiß-Foto, ohne zu viel überschüssiges Korn zu nehmen. Dies zeigt, technischen Fähigkeiten. Wenn aus irgendeinem Grund, später, finden Sie, dass ein bestimmtes Foto oder Serie fordert überschüssige Getreide aufgrund konzeptionellen Gründen oder sieht besser so, dann kann man ästhetisch diese Wahl, so beachten Sie, dass Sie haben können, um sie zu verteidigen.

Bevor wir mit dem Lernen ein paar gute Regeln, wie man eine erfolgreiche schwarz-weiß Fotografie zu machen begann, möchte ich klarstellen: Wenn die Leute sagen, dass es keine falsche Weise, Kunst zu machen, werden sie zu Ausdruck sprechen. Wenn Sie Ihre Auswahl mit guten Gründen, mehr Leistung für Sie zu verteidigen. Aber Sie wollen immer, sicherzustellen, dass Ihre technischen Fähigkeiten Sound zu beginnen sind. Wenn am Ende dieses Buches, Sie sind immer noch zu kämpfen mit den Grundsätzen der schwarz-weiß oder mit dem Komponieren starke Bilder in schwarz und weiß, und ich habe wirklich schlage vor, es den ganzen Weg zurück zu analog zu lernen. Manchmal kann die völlig andere Denkweise wirklich helfen, um ein Umdenken bewirken und die Dinge einfacher.

Der Entscheidung, ob in Schwarzweiß schießen

Wie ich in meiner Einleitung gesagt, Ihr Foto sollte nie, nie, verlassen sich ausschließlich auf Farbe. Wenn Sie sich entschließen, Einsatz von Farbe in einem Foto zu machen, sollten Sie es zu Ihrem Vorteil nutzen und verfügen über Wissen, wie Farbe wird die Stimmung Ihrer Betrachter beeinflussen. Sie sollten kontrollieren, wie sie sehen können Ihr Foto und Farbe ist ein riesiges Werkzeug. Zur gleichen Zeit, zu wissen, wenn er nicht an Farbe zu verwenden ist ebenfalls ein großes Werkzeug. Sie sollten niemals die Wahl willkürlich, weil Sie denken, es sollte eine oder das andere sein. Was bedeutet das Foto oder Reihe selbst fordern?

Dies ist für mich, ist der schwierige Teil, denn als Analogfotograf bin ich sehr bewusst, wenn ich Schwarzweißfilm in meine Kamera geladen, und wenn ich nicht. Wenn Sie wissen, dass Sie in Schwarz und Weiß schießen, es tut etwas, um Ihr Gehirn, in dem Sie die Dinge um Sie herum in Bezug auf die Grauskala bewusst betrachten beginnen. Mit Ausbildung und Praxis, wissen Sie, welche Farben zu welchem Grauton zu übersetzen. Aber auf der anderen Seite, der Vorteil der Dreharbeiten in der digitalen wie die meisten von euch sein wird, ist, dass Sie alle Ihre Fotos in Farbe zu schießen und dann die Möglichkeit haben, sowohl Farbe als auch Schwarz-Weiß-Versionen haben, da einige Fotos nicht zu passieren, sehen gut aus in beiden. Allerdings, wenn Sie gehen aus, mit der Absicht der Aufnahme schwarz und weiß, sollte man, dass im Auge behalten, auch während Sie Ihr Farbvarianten in der Rückseite des Monitors an.

Also, wenn es einige Male, die Sie wählen sollten, um in Schwarzweiß zu drehen? Wirklich jeder hat seine eigenen persönlichen Gründen, aber hier sind einige meiner eigenen:

- Sie haben noch keine Ablenkungen möchten. Einige Leute mögen viel Farbe, und das ist gut so. Aber wenn Sie haben bereits ein besonders chaotische Szene los ist und Sie wollen das Chaos, um vorhanden, aber nicht überwältigend sein, können Sie wählen, in schwarz und weiß zu schießen. Schwarz-Weiß kann auch eine besondere Hilfe sein, wenn Sie feststellen, die allgemeine Szene wird die Aufmerksamkeit weg von Ihrem Thema. Durch die Reduktion auf Schwarz, Weiß und Grau, ist das Gehirn leichter in der Lage, auf die Inhalte zu konzentrieren.

- Sie einfach nicht, wie die Farben in einer Szene, die Sie geschossen, aber die Szene selbst ist genial. Ich bin wirklich groß auf Farbtheorie und damit auf die Verwendung von Farbe, die Wahrnehmung des Betrachters zu steuern. Wenn Sie alle Ihre eigenen Aufnahmen in einem Studio gesetzt, dann sollten Sie in der Lage, immer nur die Farben, die Sie wollen in einem Foto zu sein. , Die meisten von uns gehen jedoch aus und gehen rund um zumindest einige der unsere Fotos nehmen, oder wir bekommen angeheuert und in Situationen geworfen, wie Hochzeiten, wo unsere Farbpaletten sind weitgehend für uns gewählt. Also in diesem Fall, können Sie eine geschmacklos Palette unter Verwendung Schwarz und Weiß zu beseitigen.

- Das Foto hat langweiligen Farben. Sie können auch die Schwarz-Weiß, ein wenig mehr Drama in ein starkes Foto, das flach ist, wenn es um Farbe kommt zu injizieren.

- Das Foto wird sehr auf Form und Linie auf der

Grundlage. Wenn Sie Ihr Foto noch geometrische, sauber, oder einfach, um Schwarz-Weiß-Reduzierung kann sie das tun wollen. Das funktioniert besonders gut mit Dingen wie detailliert Nahaufnahmen von Architektur.

Tonal Unterschiede und Kontrast

Die kühle Sache über Schwarz und Weiß ist, dass man so viele Möglichkeiten haben, und ich bin wirklich nicht sicher, dass viele neue Fotografen erkennen, dass. Ich denke, einige Leute haben diese Wahrnehmung von Schwarz und Weiß, ein ein Blick Sache, und das ist wahrscheinlich, weil, wenn die meisten Menschen beginnen mit schwarz und weiß, sie wollen alles, was dramatische und druckvoll zu sein. Verstehen Sie mich nicht falsch, dramatische und druckvoll ist auf jeden Fall eine gültige Wahl bei einigen Gelegenheiten, aber Sie wollen nicht, es zu Verzug. Was würde ich vorschlagen, dass wenn Sie Ihre erste Schwarz-Weiß-Serie zu tun, gehen Sie und bekommen, dass aus Ihrem System. Bedeutung, schießen sie, und Kurbel dann alles auf. Schalten Sie Ihre ISO bevor Sie schießen, und machen alles superhohem Kontrast in der Post. Sie wissen, dass Sie möchten, und spricht von Erfahrungen, die ich hatte, ich weiß, du wirst. Aber nach der ersten Serie, legte es hinter dir, und erkennen, dass schwarz und weiß ist viel subtiler und vielseitiger, als man auf den ersten gab ihm Kredit für.

In Ihrem zweiten Reihe, möchten Sie vielleicht versuchen Sie gehen sehr, sehr weich. Damit meine ich, es werde nur geringe klangliche Veränderungen in den Szenen, Sie zu fotografieren und in der Art und Weise Sie mit dem Foto in der Post arbeiten. Auf diese Weise finden Sie bestimmt das Sie mehr in Richtung schlanke ästhetisch, und Sie können feststellen, dass Sie tatsächlich nicht mögen beide Extreme. Aber durch Untersuchung, können Sie leichter auf etwas in der Mitte, die Ihre eigene Ästhetik wird funktionieren.

Auch wenn Sie denken, dass Sie eine Ästhetik, die angenehm für Sie ist gefunden haben, nicht bekommen, stecken darin. Mit jeder Körper der Arbeit, die Sie vornehmen, sollten Sie sich fragen: "Was bedeutet das Foto benötigen? Soll es weich und ätherisch zu sein, oder hat sie muss meine Betrachter über den Kopf getroffen? "Wenn Sie nicht wissen, die Antwort, betrachten Sie Ihre Inhalte. Was ist das Foto zu? Was wollen Sie Ihre Zuschauer zu fühlen?

Denken Sie auch daran, dass dunkle und helle unterschiedlich hohen und niedrigen Kontrast sind. Überlegen Sie, wo Sie Ihre Schatten und Licht sind, und wo Sie wollen den Fokus zu sein, denn es glauben oder nicht, Ihre Denkweise wirklich beeinflusst, wie Sie schießen, und dann anschließend etwas zu entwickeln. Ihre Psyche ist ein wichtiger Teil des Kunstwerks, und du wirst merken, wie sie sich ändert, wie Sie durch die verschiedenen Stadien im Leben zu gehen.

Das Experimentieren mit Schießen und Druck können Sie eröffnen neue Möglichkeiten als Künstler, und kann auch Ihnen helfen, dramatisch verändern älteren Fotos, in neue und aufregende Kunstwerke.

Als technisch kompetent

Als Fotograf, versuche ich, eine Menge über das, was andere Fotografen tun zu lesen und wie sie ihre Arbeit zu tun. Jeder hat seine eigene Philosophie, und ich habe nichts als Respekt für das, ob Sie selbst beigebracht, oder, wie ich, in die Schule ging, um Ihr Handwerk zu lernen sind. Aber eines der größten Dinge, die ich in der Schule gelernt, dass ich das Gefühl, Autodidakt Fotografen werden oft fehlt, ist die technische Kompetenz.

Technische Kompetenz ist das, was trennt professionelle Fotografen aus Amateuren, und während ich verstehe, dass es schwierig sein kann, zu lernen und zu verstehen, alle Zahlen und Mathematik, was dazugehört, wenn Sie lernen, es zu tun, wird es zur zweiten Natur werden Sie.

Der Grund warum ich erwähne dies deshalb, weil vor kurzem wurde ich von schwarzen und weißen Handwerk zu lesen, und es gab einen Fotografen, der sagte, dass ISO spielt keine Rolle, wenn es um die schwarzen und weißen kommt, weil Schwarz und Weiß kann viel mehr Getreide als Farbhand kann. Das ist wahr, weil Sie auf jeden Fall bereinigen Lärm in schwarz und weiß sehr viel leichter. Klanglich sind Grautöne einander näher als Farben sind, so dass, wenn Sie es säubern Sie nicht gehen zu funky Farbverschiebungen in der gleichen Weise zu bekommen, weil die Farben sind nicht zu rund ineinander gezogen zu werden. Allerdings, wenn Lärm ist nicht etwas, was Sie wollen, sollten Sie nicht nur lassen Sie Ihre ISO kurbelte etwas lächerlich. Und in der Tat, wenn Lärm ist nicht etwas, was Sie fühlen, wie wirkt sich

direkt auf Ihre Zuschauer gehen, um Ihr Foto wahrnehmen (wie in, etwas, was Sie fühlen, ist unerlässlich fügt es), dann schießen sie auf einer ISO, die "normal" für das Foto .

ISO oder ASA, kommt direkt aus der analogen Fotografie und bezieht sich auf die Geschwindigkeit der Folie. Langsame ISOs wie 100 oder 200, gehen, um Bilder, die glatte und geringe Korn sind, wo ISO 800 wäre ziemlich viel Korn aufweisen. Mit digitalen Kameras, können Sie ihn nach oben zu drücken sogar noch höher. Ich denke, dass meine Kamera (die ziemlich veraltet ist, leider) geht bis 3200, mit neueren Modellen drängen absolut lächerlich Zahlen. Welche schnelle Filme (oder hohe ISOs als Fall sein kann) zu tun ist, können Sie mehr Licht in dem Film im wesentlichen erhalten. Also, wenn Sie in der Dunkelheit fotografieren, sind Sie wahrscheinlich, um eine wirklich hohe ISO brauchen, um zu sehen, was los ist, wenn Sie nicht über eine andere Lichtquelle. Aber dies wird unweigerlich in Korn führen und ist mir egal, was jemand sagt, auch wenn schwarz und weiß Korn weniger störend und / oder leichter zu handhaben, bedeutet das nicht, dass es gut aussieht oder dass Sie es einfach mit zum Wohle des Seins kantig.

Um auf der sicheren Seite zu sein und wirklich sicher, dass ich bin immer die Informationen Ich möchte zu bekommen, ich in der Regel wird mit ISO 400 Film zu drehen. Dies bedeutet auch, dass in der Regel, ist mein ISO auf meinem digitalen rund 400, für Ihre typischen Indoor-Szene. Es ist ein ISO, die genau in der Mitte der allgemeinen Bereich, der ist, warum es so gut funktioniert ist. Natürlich mit einer digitalen Kamera werden Sie in der Lage, sehr schnell, ob es funktioniert oder nicht, und um entsprechend anpassen zu erzählen. Wenn Sie wirklich wollen, dass intensive körniges Aussehen, würde ich vorschlagen Dreharbeiten einen

Frame auf einer normierten ISO und eine auf einem hohen eins. Auf diese Weise, wenn Sie Ihre Meinung später ändern, können Sie Entscheidungen haben. Ich würde auch vorschlagen, mit gleichwertigen Forderungen an, wie viel Bewegung, oder deren Fehlen zu variieren, dass Sie in Ihrem Bild haben. Das kann Ihre Wahrnehmung des Bildes ebenso wie unterschiedlichem Kontrast ändern.

Beachten Sie die Licht

Dies mag wie ein Kinderspiel erscheinen, aber ich fühle immer noch die Notwendigkeit, sie zu wiederholen. Die Fotografien sind, weil aus Licht, so könnte man meinen, das wäre die eine Regel, die Sie nicht vergessen würde. Die Menge der Fotos, die ich sehe in schlechten Licht aufgenommen, scheinen jedoch etwas anderes sagen.

Mit Schwarz und Weiß, wie wir besprochen haben, wird alles bis ins minimal verglichen. Es ist weniger störend; kann es strenger sein. Ohne Farbe, ist es schwieriger, Ihre Fehler zu verbergen, weshalb ich mich so viele Amateurfotografen schlanke auf Farbe als Krücke.

Wenn Sie gehen, um Ihre Fotos zu machen, achten Sie nicht nur auf das Thema Sie fotografieren, sondern auch an die Lichtverhältnisse rund um das Objekt. Seit schwarz und weiß wirklich hat die Fähigkeit, alles auf reine Form, wenn Sie es zulassen zu reduzieren, sollten Sie das Licht ein Teil von ihr. Nachdem alle, die Art und Weise Licht und Schatten fallen auf und interagieren mit Ihrem Thema können auch Form zu erstellen. Sie wollen auch das Licht, um erfreulich zu dem Thema, obwohl mit schwarzen und weißen Ich fühle mich wie Ihnen mehr Freiheit zu nutzen, einige extreme Hell-Dunkel zu machen.

Experimentieren Sie mit Bereichen der tiefen Dunkelheit und Licht, und sehen, wie die Grauskala reduziert Dinge auf reine Geometrie. Ich werde mit diesem Konzept in meinem nächsten Kapitel

fortgesetzt werden.

Textur

Einige Leute denken, dass Textur wichtiger ist in schwarz und weiß, als es in der Farbe, während ich der Meinung bin, dass ich es liebe in allem. Doch wie bei Beleuchtung, ich fühle, dass in schwarz und weiß es sehr wichtig sein kann, vor allem, wenn Sie grundlegende abstrakte Arbeit tun wollen. Ihre Wahl von Texturen, oder deren Fehlen, wenn Sie sich entscheiden, stellen einen integralen Aussage über Ihre Arbeit. Texture kann sogar die Gesamtheit ein Bild sein, wenn Sie es haben wollen.

Textur kann auch wichtig sein, wenn Sie ein Bild, das größtenteils aus leichteren Tönen ist zu haben, die nah an Weiß oder der dunkleren Schattierungen, denen näher an Schwarz. Wenn Sie ein Bild, das einen sehr begrenzten Tonumfang hat, können die Dinge beginnen, ineinander, die cool sein kann mischen, aber Sie wollen auch einige Variationen für Interesse. Dies ist, wo Textur kommt in.

Sie haben vielleicht bemerkt, dass im Stillleben Sprossen, schwarzen Stoff wird oft verwendet, um Objekte auf gesetzt. Das Gewebe wird fast immer artfully derart Textur zeigen drapiert. Dies hilft, die es aus dem Hintergrund oder Hintergrund zu unterscheiden, insbesondere, wenn es die gleiche Farbe.

Beachten Sie außerdem, bei der Aufnahme von schwarz und weiß, dass ähnliche Farben gehen zu zeigen, wie ähnliche Töne. Also, wenn Sie in einem etwas dunkleren roten Schüssel haben rote Äpfel, bedenken Sie, dass Sie haben zu Ihrer Entwicklung zu drücken, um wirklich einen Unterschied zu erhalten, auch wenn die Äpfel haben,

sagen wir, ein wenig gelb, wo es aussehen könnte ganz offensichtlich verschiedene Rottöne in der Farbe. Auch die gelbe könnte zeigen sich als einer ähnlichen Grauton, so sollte man das im Hinterkopf, wie Sie die Nachbearbeitung zu tun vorzubereiten. Sie können einen Kanal mehr als die andere, wenn Sie möchten zu schieben. Textur in dieser Situation nutzen, um zwischen Apple und Schale zu unterscheiden, können Sie prüfen, mit einem strukturiertem Schüssel, wie man mit einem kreisförmigen Muster ausgespielt oder Holzmaserung. Der Mangel an Glätte wird das Licht anders zu fangen, so dass unterschiedliche Tonarten in Orten. Sie können auch wählen, um die Apple selbst verwenden, indem Sie es auf und ermöglicht die innere Beschaffenheit der Früchte zu zeigen.

Verwenden Sie den Faltentechnik bei der Arbeit mit Modellen als auch. Schwarz auf Schwarz und Weiß auf Weiß sowohl sehen wirklich interessant, aber Sie wollen nicht alles in allem anderen zu mischen. Wenn Ihr Modell ist nur in einem schlichten schwarzen oder weißen T-Shirt, versuchen Sie rümpfte sie ein wenig, oder mit ihnen in einer Weise, die Falten entstehen im Gewebe von Natur darstellen. Oder, wenn Sie haben die Wahl der Kleidung Ihr Modell, steckte sie in etwas anders als die Glätte der Kulisse, strukturiert, wie eine Perlenkleid oder eine Lederjacke. Das ist wirklich alles was Sie brauchen, und die Textur erzeugt so viel Interesse, dass Sie es nicht brauchen, um über die Spitze zu sein.

Viel Spaß und experimentieren ... sehen, wie wenig oder wie viel Textur können Sie in eine Fotografie, die eine ähnliche Tonwertumfang im gesamten hat setzen. Und bei der Aufnahme von Porträts, vielleicht nicht nur mit einem einfachen weißen Hintergrund bleiben. Dinge wie Holz und Ziegel kann besonders

nervös in schwarz und weiß aussehen.

Zusammensetzung

Ich bin fest davon überzeugt, dass Zusammensetzung ist wichtig, egal, das Medium, Format oder Abwesenheit oder Anwesenheit von Farbe. Zu oft werden neue Fotografen Farbe als Krücke zu verwenden. Und während Farbe kann ein wichtiger Bestandteil einer Fotografie zu sein, muss sie verwendet werden oder nicht verwendet werden, mit Bedacht und zu Ihrem Vorteil. Wenn Sie sich entschieden haben, zu verwenden schwarz und weiß, wie ich gehe davon aus, wenn Sie dies lesen, dann haben Sie Ihre Gründe. Sie wissen, dass es pares alles bis ins minimal, und Sie wissen auch, dass es Farbe entfernt als Ablenkung. Es kann auch eine ästhetische Überlegung sein. Schwarz und weiß, auch wenn digital erfolgt, kann helfen, um einen Zeitraum von einem Foto zu entfernen. Dies ist Teil dessen, was ich meine, wenn ich sage, dass das Medium pares ein Foto bis auf die nackten Knochen. Es entfernt alle überschüssigen Überlegungen. Und aus diesem Grund ist es besonders notwendig, dass Sie Ihre Zusammensetzung sehr stark sein.

Verwenden Sie alle Elemente der Komposition zu Ihren Gunsten, sogar Farbe. Einige der Elemente Du zu prüfen wollen, sind: Regel von Dritteln, Führungslinien, Gewicht, Gegenüberstellung, Tiefe, Orientierung, Gleichgewicht, Spannung, Farbe, Gestaltung, Form. Ich werde nur geben Ihnen einen schnellen Durchlauf unten eines jeden Semesters, als auch, wie Sie es in einem Foto anzuwenden.

- Drittel-Regel: Die Drittel-Regel ist in der Regel die erste Regel in einer Menge von College Kunstunterricht gelernt. Grundsätzlich nehmen

Sie ein Foto und Sie es in 9 Quadrate mit zwei senkrechten Linien und zwei horizontale Linien unterteilen. Ziel ist es, sicherzustellen, dass der Hauptteil Ihrer Zusammensetzung nicht in der Mitte Platz, der ein Bild stagnierenden und langweilig in den meisten Fällen machen würde sinken. Idealerweise sind die wichtigsten Punkte des Interesses um entlang einer oder mehrerer der Leitungen "Kreuzungen fallen wollen. Es ist auch in Ordnung, wenn sie innerhalb der Kanten der Quadrate fallen. Die Drittel-Regel hilft Ihnen, die fehl Vorstellung, dass die Dinge immer perfekt zentriert werden zusammenbrechen, denn selten ist, dass der Fall.

- Führender Linie: Laufschienen und auch Blicklinien werden bestehende oder abgeleiteten Linien, die innerhalb von einem Foto auf. Nun, nur weil es passiert zu sein, eine Linie in Ihrem Foto nicht notwendigerweise bedeutet, dass es eine führende Linie. Sie möchten diese Zeilen innerhalb der Zusammensetzung zu verwenden, um das Auge des Betrachters durch und um das Foto und zum wichtigsten Teil des Fotos zu führen. So haben Sie vorsichtig mit Ihren Framing zu sein, um sicherzustellen, dass Dinge wie Wege oder Reihen der Dinge am Ende in der richtigen Position, um Wert auf dem Foto zu haben und nicht zu einfach aufhören das Auge plötzlich, was Ihr Foto töten kann. Augenlinien sind eine Art, wie führende Linien, aber sie impliziert sind, und mehr als oft nicht, sie gemacht werden, wenn die Augen der beiden Themen gerecht zu werden, oder wenn die Augen eines Probanden werden an anderer Stelle im Foto gezogen. Dies hilft auch, um das Auge des Betrachters zu führen.

- Gewicht: Gewicht geschieht, weil in dem Sie ein Thema oder Themen zu platzieren, im Rahmen. Egal was, ist Ihr Foto gehen, um Gewicht zu

haben, aber man muss es in einer Weise, dass es sinnvolle Auswirkungen hat platzieren möchten. Dies korreliert mit der Drittel-Regel sehr gut. Gewicht kann auch durch die Art und Weise Sie die Grenze zu drucken erzielt werden. Zum Beispiel unten gewichteten Frames sehen sehr gut und professionell.

- Nebeneinander: Gegenüberstellung ist, wo Sie zwei Dinge nebeneinander, die Gegensätze zueinander haben. Nun, in einem Foto, Seite an Seite kann über die Drittelregel wie du es haben wollen aufgeteilt werden. Dies kann eine Berücksichtigung der Symbolgehalt oder eine Betrachtung der optische Differenzierung ist. Es ist alles an Ihnen, was Sie betrachten, um Gegenüberstellung zu sein, so lange wie Sie können sie zu verteidigen.

- Tiefe: Überlegen Sie, ob Sie möchten, dass Ihre Zusammensetzung, um eine geringe Schärfentiefe, was bedeutet, dass nur die Dinge in den Vordergrund im Fokus an seiner flachsten oder einer tiefen Tiefe des Feldes, in dem alles, was zwischen Vordergrund und Hintergrund scharf gestellt ist und Tack scharf. Natürlich gibt es Unterschiede zwischen diesen beiden Extremen, und was Sie wählen, ist eine ästhetische Wahl, die bis zu Ihnen ist. Wie Sie Ihre Schärfentiefe wählen, prüfen, ob gestochen scharfe oder verträumt und flachen wäre am besten den Zweck Ihrer Fotografie zu dienen. Egal, die Schärfentiefe Sie sich entscheiden, sollten Sie auch prüfen, was los ist in allen Tiefen des Fotos, einschließlich der Mitte der Erde, die viele Menschen zu vergessen.

- Ausrichtung: Wie Sie komponieren ein Foto sind, darüber nachzudenken, ob Sie wollen, dass es horizontal oder vertikal sein. Viele Fotografen haben eine Vorzugsorientierung, die sie natürlich eine Menge zu schießen, ohne es zu

merken. Dies ist zwar okay, es ist auch gut, um etwas Abwechslung in Ihre Aufnahmen zu haben. Falls Sie Aufnahmen abstrakte Fotografie, könnte es interessant sein, Ihre Fotos drehen den ganzen Weg um zu sehen, welche Zusammensetzung die interessanteste ist, nachdem Sie ihn erschossen habe. Sie können dies auch mit Fotos, die nicht abstrakt sind, experimentell zu sein.

- Balance: Balance ist zum populären Glauben sehr wichtig, um ein Foto, sondern vielmehr hat Bilanz nicht unbedingt, dass die Dinge symmetrisch sein. In der Tat, oft, Gruppen von ungeraden Zahlen oder Asymmetrie kann ästhetisch ansprechender als gerade Zahlen sein, weil es mehr Interesse und Spannung erzeugt. Das ist nicht zu sagen, dass Symmetrie nicht arbeiten können, vor allem, wenn es die Gestaltung der Kanten eines Bildes, es muss nur sparsam und zielgerichtet durchgeführt werden.

- Spannung: Die Spannung kann mit Hilfe der Elemente habe ich schon in einer Weise, die es schafft Interesse an der Fotografie erwähnt erstellt werden. Spannung kann durch entsprechende Festlegung einer Szene, die inhärent Spannung, wie ein Kampf oder der Moment vor einem Kuss verursacht werden. Es kann auch durch den Schnittpunkt der Linien und Formen verursacht werden, durch das Drama der Hell-Dunkel, die durch die Kollision von Komplementärfarben oder durch Verwirrung oder Beschwerden häufig durch zwei nebeneinander liegende Elemente entstehen.

- Farbe: Trotz der Tatsache, dass dies ein Buch über Schwarz-Weiß-Fotografie, müssen Sie noch die Aufmerksamkeit auf Farben in Ihrer Komposition zu zahlen. Dies liegt daran, unterschiedliche Farben zeigen, wie

verschiedene Tonalitäten von Grau in Schwarz und Weiß. So dass Sie würde nicht wollen, um eine Szene mit sehr ähnlichen Farben unbedingt fotografieren, aber das kann noch eine künstlerische Überlegung sein auch.

- Framing: Rahmung bezieht sich, wie Sie sich entscheiden, um Ihr Motiv innerhalb des Rahmens zu platzieren. Mit Leuten, immer wollen Sie sicherstellen, dass alle Glieder innerhalb des Rahmens vorhanden sind. Auch wenn Sie visuell off Körperteile in Fotos schneiden, kann es Ihr Publikum sehr unbequem.

- Form: Achten Sie auf die bestehenden Formen innerhalb eines Rahmens, besonders wenn sie zu wiederholen. Geben Sie für Dinge wie Kreise und Dreiecke, aber auch für komplexere Formen. Sie können auch Ihre Themen verwenden, um Formen von Interesse für Ihr Publikum erstellen. Diese Art der Denkprozess wird, um Ihnen mehr kommen, wie Sie lernen, die Aufmerksamkeit auf die Regeln der Komposition zu zahlen.

Headshots

Um eine gute Schwarz-Weiß-Kopfschüsse zu nehmen, werden Sie die folgenden eine Menge der Regeln habe ich schon in diesem Buch besprochen. Allerdings werde ich versuchen, sie speziell für Headshots hier wiederholen.

Warum also, und zwar, die Menschen wählen, ob Schwarz-Weiß-Kopfschüsse gemacht? Ich würde sagen, dass es wirklich, weil sie edel und zeitlos. Zu viel oder zu leuchtenden Farben kann eine Ablenkung sein, vor allem, wenn die Kopfschüsse sind für eine professionelle Zwecke, wie ein Schauspieler zu den Agenturen zu senden. Sie sind auch billiger zu drucken, weil farbige Tinte neigt dazu, mehr kosten.

Während Sie können wählen, schwarz und weiß für diese vernünftige Gründe zu bedienen, es gibt auch die Frage der ästhetischen Wahl. Es gibt viele Gründe, warum Sie künstlerisch wählen schwarz und weiß zu bedienen. Wenn Sie ein Dokumentarfotograf sind, kann es eine gute Wahl sein, weil es entfernt Ablenkungen von einer Szene, die unscripted ist und die bereits mit Ablenkungen gefüllt sein kann. Es ermöglicht Ihnen, auf das Fleisch von dem, was vor sich geht zu konzentrieren.

Auch hier ist es auch etwas Zeitloses. Wenn du mit Kleidung vorsichtig sind, können Sie tatsächlich davon zu überzeugen, den Betrachter, dass sie nicht wissen, welche Zeitperiode ein Bild aus. Auch wenn ich nicht das Gefühl, dass es so sehr verbessert Detail, fühle ich, dass es macht den Betrachter Fokus auf Detail und Textur,

weil Sie nicht über die sensorischen Input der Farbe.

Schwarz-Weiß kann auch für eine viel dramatischer Kopfschuss machen, wenn Sie von Ihrem tiefen Dunkelheiten in den Schatten zu spielen.

Alles, was gesagt, ich glaube, dass, wenn Sie werden digital schießen, sollten Sie stets Ihr Kunde mit der Möglichkeit, ihre Bilder in Schwarz-Weiß oder Farbe, oder beide, wenn sie es wünschen. Nie Ihrer ursprünglichen Farbe RAW-Dateien zu entfernen.

Nun, was ist, und zwar, sollten Sie auf bei der Aufnahme von Schwarz-Weiß-Kopfschüsse bezahlen? Nun, wollen, dass es interessanter zu machen, so gibt es ein paar Möglichkeiten, dies zu tun. Verwenden Sie die Elemente Ihres Fotos, um Interesse zu schaffen. Sie haben Ihre Beleuchtung, Ihren Hintergrund und Ihre Textur.

Spielen Sie mit Ihrer Beleuchtung. Was auch immer Sie zur Verfügung haben, können Sie verwenden, um Kopfschüsse kreativ, ob das ist nur eine leichte oder fünf. Versuchen Sie, mit einer typischen zwei Licht Setup beginnen, wenn Sie können, ein, um den Hintergrund und eine als Haare oder Felge Licht in der Nähe den Kopf Ihres Gegenstand zu beleuchten. Sie müssen es anders für jeden Client, die Sie einrichten, wie es ist abhängig von der Höhe. Mit Flash oder nicht, ist wirklich an Ihnen.

Wie für den Hintergrund, können Sie entweder einen traditionellen nahtlose weiß verwenden oder für Schwarz, die genauso sauber, aber ein wenig kantiger ist opt. Sie können auch seamlesses finden

in einer anderen Farbe unter der Sonne, aber für die Zwecke der schwarz und weiß, die einzige andere würde ich wirklich in Betracht ziehen könnte ein weiches grau. Ich habe gehört, einige Fotografen sagen, dass ein Klar seamless ist langweilig für einen Schwarz-Weiß-headshot, und ehrlich, können Sie denken, es ist, und es kann in der Tat. Aber wenn es, was Ihr Kunde braucht oder Wünsche, dann ist es das, was Sie verwenden sollten. Wenn es ist alles bis zu ästhetischen Betrachtung, und alles, was Sie zur Verfügung haben ist Ihre nahtlose, hier ist etwas, das Sie vielleicht ausprobieren möchten, und es ist eigentlich ein bisschen schwierig zu tun. Versuchen Sie schießen weiß auf weißem nahtlose oder Schwarz auf eine schwarze nahtlose. Mit einem Porträt, müssen nur Ihr Motiv zu tragen, dass die Farbe. Vor allem, wenn Sie es in schwarz und weiß vorzubereiten, es geht um viel Geschick zu ergreifen, um sicherzustellen, dass Sie ein gewisses Maß an Trennung zu erreichen. Es ist alles in der Beleuchtung und der Beitrag, auch wenn Sie wollen, um zu versuchen, so viel in der Kamera, wie Sie können.

Um die Trennung zu bekommen, wollen Sie auch versuchen, Textur in den Stoff des Hemdes Ihr Motiv trägt zu integrieren. Dies stellt kein Problem dar, solange eine gewisse Spannung in ihrer Haltung nicht sein.

Wenn Sie die Lizenz, um eine andere als eine nahtlose Hintergrund verwenden, möchten Sie vielleicht so etwas wie Holz, Backstein, oder sogar Graffiti oder einem gemusterten nahtlose probieren, wenn es nicht zu störend sein. Wenn Sie Holz oder Backstein, die beide natürliche Abweichungen in Farbe verwenden, werden Sie einige Tonalität Veränderungen hinter dem Motiv, das Interesse fügt haben.

Alles in allem, um sicherzustellen, dass Sie eine gute, solide headshot, das gut so oder so aussehen würde, denn wenn es ein starkes Bild, Sie und Ihre Kunden werden glücklich sein wollen.

Nachbearbeitung

Nachbearbeitung in schwarz und weiß wirklich nicht so verschieden, als es für Farbe, mit der Ausnahme, dass die Sättigung nicht wirklich Faktor bei so viel. Wenn Sie Ihre Farb RAW-Datei entweder in Photoshop oder Lightroom zu nehmen, stellen Sie sicher, dass Sie eine Farbversion speichern, bevor Sie sie in schwarz und weiß zu konvertieren. Stellen Sie außerdem sicher, dass Sie wandeln es in schwarz und weiß und nicht auf Graustufen. Bei der Konvertierung in Graustufen, obwohl sie gleich aussehen kann, der Algorithmus wirft die Farbkanalinformationen, die Sie gehen, um das Foto zu bearbeiten, wie Sie wollen brauchen.

Bei der Konvertierung zu schwarz und weiß, wird Photoshop automatisch bringen Sie die Standardfarbeinstellungen. Es gibt andere Presets Sie wählen können, um Ihnen helfen, sich im Baseballstadion der von Ihnen gewünschte Aussehen, aber wieder, das sind nur Ausgangspunkte. Sie werden zu stimmen für sich fein mit den Schiebereglern möchten.

Hier ist etwas, um mit schwarzen und weißen obwohl passt: nicht nur schieben Sie Ihr Schwarzen den ganzen Weg, und schieben Sie Ihre Kontrast. Oft, wenn Fotografen Dreharbeiten beginnen in schwarz und weiß, sie wollen, alles edgy aussehen. Mein Vorschlag wäre, vorwärts zu gehen und es tun; bekommen es aus Ihrem System. Dann, wie Sie bewegen sich mit Ihrer Arbeit, Sie sollten wirklich versuchen, zu überlegen, was das Foto selbst fordert. Überlegen Sie, wie Sie wollen Ihr Publikum zu fühlen, als sie sich Ihre Arbeit und bearbeiten dazu. Wenn Sie nicht wissen, wie Sie Ihr

Publikum zu fühlen wollen, dann Editieren Sie das Foto mehrfacher Hinsicht. Wenn Sie denken, dass alles schwarz und weiß sieht ähnlich aus, dann sind Sie nicht eine Menge von verschiedenen Bearbeitungen gesehen haben.

Abgesehen von den Farbkanal Erwägungen wird Ihre Bearbeitung läuft sehr ähnlich zu sein. Sie benötigen zu bereinigen Staub, Kratzern und andere Hautunreinheiten, die auf Ihrem Objektiv zum Zeitpunkt schossen Sie gewesen sein kann. Wenn Sie mit der Bearbeitung ein Porträt werden, um alle grundlegenden Retusche, die Sie normalerweise tun, müssen Sie: bereinigen Hautunreinheiten und Rötungen, glättet die Haut, möglicherweise einen weichmachenden Filter anzuwenden. Ich würde vorschlagen, dass Sie Ihre Änderungen vornehmen, bevor Sie konvertieren, um schwarz und weiß nur, um es leichter zu sehen, was du tust. Und nicht zu knausern; Mängel werden auf jeden Fall zeigen, bis auf einem fertigen Stück. Wenn Sie möchten, um in Getreide von einer hohen ISO aus ästhetischen Gründen zu verlassen, ist es in Ordnung, dies zu tun, so lange wie Sie können sie zu verteidigen. Allerdings würde ich nie vorschlagen, dass Flecken von Staub am ganzen Bild. Ich finde, dass viele neue Fotografen glaube, das ist in Ordnung, in einem Schwarz-Weiß-Bild zu tun, weil sie denken, dass sie das Bild Look macht "vintage." Dust ist jedoch nie zu tun. Ist es nur geht, um Ihre Bilder zu schauen schlampig und unprofessionell. Wahrscheinlich der Grund, Leute denken, dass es okay ist, um Staub auf Schwarzweißbilder zu verlassen ist, weil sie sehen es oft auf alten Filmstreifen. Allerdings, wenn Sie sehen, dies zu tun, ist es eine Folge der schlechten Praktiken. Es ist aufgrund der Folie und / oder des Scanners nicht ordnungsgemäß von Staub vor dem Scannen gereinigt.

Wenn Sie kämpfen …

Wenn Sie kämpfen …

Nun, dies ist weniger als eine traditionelle Technik und ist nicht wahr, schwarz und weiß. Fühle ich mich aber wie könnte es eine Technik, die helfen könnten, neue Fotografen aufhören, so abhängig von Farbe und Sättigung können. Offensichtlich können wir nicht in Schwarz und Weiß zu sehen, aber meine Idee ist dies. Legen Sie einen Tag oder Nacht (oder beides), die Sie gehen können und schießen mit dem Ziel, uns auf Farbfotos, die schwarz und weiß aussehen zu machen. Dies bedeutet nicht, dass alles, was in der Szene unbedingt muss entweder schwarz oder weiß. Suchen Sie nach Variationen von Grau und entsättigt Farben auch.

Der Grund, warum ich sage, auch in der Nacht zu schießen ist, weil der dunkle bietet eine natürliche Art der Entsättigung, Stampfen Farben auf wie vielleicht nur ein Schatten oder Farbton ihrer ehemaligen vibrance aussehen.

Wie bei allem anderen, würde ich sagen, für Szenen, die schon etwas täuschen sie das auge in Kamera zu schauen. Es ist nicht wirklich so viel zählen, wenn Sie nehmen es einfach in Photoshop später und mit ihr Durcheinander. Ich glaube, dass diese Übung wird ein Fotograf jeder Fähigkeiten und Erfahrungen Ebene Think zu machen, und schieben ihre Grenzen.

Darüber hinaus könnte man diese als Farb als coole Art Trick für Ihr

Publikum hinterlassen, oder Sie können sie in schwarz und weiß zu konvertieren und sehen, ob sie welche stärker als Ihre ersten Fotos sind. Diese Übung kann tatsächlich helfen, zu beginnen "Denken" für schwarz und weiß, so zu sprechen. Sie können nicht in Schwarz und Weiß zu denken, aber Sie beginnen, um die Macht der Farben auf Ihrem Monitor außer Acht zu prüfen, was die Bedürfnisse eines Schwarz-Weiß-Bild sind. Und Sie haben den Vorteil, über Schwarz-Weiß-Film-Fotografen, der in der Lage, um das Bild zu sehen, wie Sie statt, nachdem Sie es entwickelt habe zu schießen.

Wenn Sie immer noch mit Schwarz-Weiß-Zusammensetzungen zu kämpfen, nachdem er versucht diese, gibt es zwei Dinge, die ich vorschlagen kann.

Die erste ist eigentlich das Gegenteil von Beratung im ersten Kapitel, die immer in Farbe zu schießen ist. Jetzt werde ich dies damit, dass für jeden Profi-Shooting zu mildern oder zu schießen für Ihr Portfolio, sollten Sie immer in der Farbe zu schießen, um die Integrität des Bildes zu erhalten. Aber als eine Übung, versuchen Sie die Schwarz-Weiß-Einstellung der Kamera. Auf diese Weise können Sie sehen, was Ihr Bild sieht aus wie schon als Schwarz-Weiß verarbeitet. Nur vorsichtig sein, nicht auf Ihre Kamera auf diese Einstellung zu verlassen.

Mein zweiter Vorschlag wäre, tatsächlich zu gehen und schießen und zu entwickeln, Schwarz-Weiß-Film. Es ist nur etwas über das Arbeiten intensiv, dass Verfahren ist, dass macht jeder in ein besserer Fotograf. Im Laufe der Zeit, die Sie lernen auch, wie zu sehen, was die Kamera sieht, ohne in der Lage, um das fertige Produkt zu sehen. Natürlich wird es immer Überraschungen geben, aber das ist Teil des Spaßes.

Abschluss

Digital-Schwarzweiss-Fotografie ist viel anders als traditionelle Schwarzweiss-analoge Fotografie, aber wie ich gezeigt habe, hat es einige Dinge gemeinsam. Hoffentlich wird dieses Buch hat Ihnen geholfen, als Sie Ihr Portfolio mit einem Schwarz-Weiß-Bereich zu erweitern wählen, und hoffentlich auch Ihre Kunden freuen uns, diese Option auch.

Denken Sie daran, dass die Einnahme eine gute Schwarz-Weiß-Foto ist nicht so verschieden von der Einnahme ein gutes Foto im Allgemeinen, aber nicht vergessen, dass Verfahren der Schwarz-Weiß-Foto selbst hat andere Bedürfnisse.

Denken Sie daran, dass Sie Ihre erste Schritt ist zu prüfen, ob und warum Sie ein Schwarzweiss-Foto in den ersten Platz zu schießen müssen. Solange Sie Ihre Gründe, zu verteidigen, du bist gut zu gehen.

Dann müssen Sie die Aufmerksamkeit auf klangliche Unterschiede und Kontrast zu zahlen. Oft, neue Fotografen denken, dass die Farbe spielt keine Rolle, in einer Szene, aber es immer noch, und so auch, wie Sie wählen, um später zu entwickeln, das Bild. Nicht alle schwarz und weiß gleich aussieht.

Stellen Sie sicher, achten Sie auf das Licht und auf alle Elemente der Komposition, so dass Sie ein Bild, das würdig ist zu haben, und kann bis zu stehen, als schwarz und weiß.

Fotografie

20 Dinge, die Sie vor der Start einer erfolgreichen Fotografie Geschäft kennen

James Carren

Inhaltsverzeichnis:

Einführung

Obwohl dieses Buch enthält wichtige Informationen, kann ich nicht sagen, dass es enthält alle Informationen, die Sie jemals brauchen werden. Ausführen einer Fotografie Geschäft ist ein kompliziertes Unterfangen und erfordert ständige Forschung relevant zu bleiben. Dennoch müssen Sie irgendwo anfangen.

Davon abgesehen, könnten Sie dies lesen aus mehreren Gründen. Es könnte sein, dass Sie durch eine allgemeine Business-Klasse oder einem Kunstprogramm, das nur gaben Sie die Grundlagen, wie man ein Unternehmen zu führen waren. Oder die Kunst könnte eine neue Sache für Sie, und Sie genauere Informationen darüber, wie ein fotografisches Geschäft ausgeführt werden soll. Oder endlich, vielleicht haben Sie bereits eine Foto-Geschäft und wollen es von nur ein Schaufenster, um ein Online-Geschäft zu bewegen. Dies sind alles Situationen, in denen der Lektüre dieses Buches wird Ihnen helfen.

Ich werde dieses Buch unter der Annahme, dass Sie wissen, next-to-nichts über die Führung eines Unternehmens beginnen. Dies ist nicht zu sein, herabzusetzen, aber nur, weil ich denke, dass ausgehend von der Unterseite und sicherzustellen, alles perfekt ist wichtig, auch wenn Sie gerade Umgestaltung Ihres Unternehmens. Manchmal wird eine komplette Überholung benötigt ein Unternehmen erfolgreich zu machen. Sie können erwarten, dass dieses ganze Buch gewidmet Business-Pläne, aber während Business-Pläne zu tun Faktor bei und haben ein eigenes Kapitel, ich will nicht zu langweilen. Aber ich will Ihnen auch, dass alles, was

vor diesem Kapitel besprochen erinnern kann erfolgreich in Ihrem Business-Pläne einbezogen werden. Ich hoffe, dass die Dinge ein wenig einfacher für Sie, wenn Sie endlich tun sich hinsetzen und einen Business-Plan.

Zunächst möchte ich die Bedeutung der das Verständnis der Business-Seite, die Fotografie zu diskutieren beginnen. Wenn Sie in das Geschäft von bebilderten gehen, sind Ihre Möglichkeiten sein werden viel anders, dass, wenn Sie wollen, um in kommerziellen Kunst zu gehen. Ich möchte die Unterschiede zwischen Ihrer Optionen und diskutieren über in jeder Branche zu brechen zu gehen. Ich werde schweigen, wie Sie Ihr Portfolio und wie man Geld macht, und einen Namen für sich vorbereiten.

Ich werde dieses Kapitel zuerst setzen, weil es definitiv zu beeinflussen, wie Sie Ihr Branding zu tun. Bevor Sie erfolgreich die Produkte und Dienstleistungen Sie anbieten zu können, müssen Sie einen klaren Blick haben. Es muss dringend darzustellen, was Sie repräsentieren als Unternehmen, und es hat auch, um unter dem Meer von anderen Wahlen Verbraucher abheben. Egal, was das alte Sprichwort sagt, die Menschen Bücher richten durch ihre Abdeckungen, und sie Unternehmen beurteilen durch ihr Logo, schauen, Karten, Verpackungen und Website. Ich werde Ihnen zeigen, wie Sie sicherstellen, dass alle diese Komponenten fließen schlüssig zusammen.

Nachdem Sie alle Ihre Produkte und Verpackungen werden erfolgreich und stoffschlüssig Marke, können Sie Marketing zu beginnen, weil Branding die Grundlage jeder Marketing-Kampagne bildet. Sie müssen den gleichen Blick auf alle Ihre sozialen Medien, die zu erweitern - heute - die meisten Ihrer Marketing-Tools

umfassen. Erweitern Sie den gleichen Blick, um alles, was Sie tun, von Facebook an Instagram, Twitter zu jedem Blog Raum. Ich werde darüber, wie mit einer Online-Präsenz ist heute absolut notwendig, wie erkennen die Bedeutung und den Charme der Papier Imbissbuden und Mailingkarten reden, wie gut. Ich werde, wie zu entwerfen und zu pflegen beide Arten von Werbung und Marketing, und wie sie sowohl helfen, das Wachstum Ihres Unternehmens zu sprechen.

Wie Sie Vermarktung selbst zu beginnen, Sie gehen zu Marktforschung zu betreiben zu wollen. Nun, natürlich, ist dieses Buch in keiner Weise chronologisch, so dass selbst als du tust Ihr Branding und Einrichten von Marketing-Kampagnen, sollten Sie immer noch dabei die Erforschung von Ihnen gewählten Bereich oder Markt. Dies bedeutet nicht, das Kopieren, was Sie finden, wie einige Leute denken fälschlicherweise, kann. Es ist nur zu sehen, was Ihre Konkurrenz tut, so dass Sie effektiv auf dem Markt konkurrieren. Dadurch erhalten Sie einen Einblick in das, was die Preise, Pakete und Dienstleistungen werden bereits in Ihrer Umgebung, als auch, was neue Ideen können Sie in der Lage, an den Tisch bringen werden angeboten.

Schließlich werde ich Ihnen helfen herauszufinden, welche Art von Unternehmen Sie sind. Es ist wichtig, all diese Daten auf Datei haben, so dass Sie Ihre Steuern effektiv zu zahlen. Verantwortlich Unternehmer a ist auch, falls etwas rechtlicher Natur geschieht überhaupt notwendig ist.

Und schließlich, würde Ich mag, um das Buch mit einem Kapitel, wie Sie weiter zu forschen und wie relevant als Unternehmen zu bleiben einpacken. Ich hoffe, dass mit all diesen Fähigkeiten im Ort,

auch Sie werden auch auf Ihrem Weg zu einem recht erfolgreich photography Unternehmer zu sein.

Kapitel 1:
Arten von Fotografie - Kunst vs. Gewerbe

Also, was Arten der Fotografie gibt es, und was von ihnen können Sie in ein Geschäft zu machen? Es gibt eine Menge von Nuance in der Welt der Fotografie, aber Ich mag, um das Geschäft Teil davon in drei verschiedene Aspekte unterteilen. Wenn Sie jedoch, dass Ihre Arbeit fällt in mehr als einer Kategorie, keine Angst. Sie können jederzeit Abschnitt off Ihr Unternehmen auf mehr als eine Art der Fotografie zu verkaufen. Dies bedeutet nur, dass Sie brauchen, um über die Möglichkeit, mit verschiedenen Materialien, Branding und Business-Seiten für die einzelnen Kategorien zu denken. Dies kann ein bisschen mehr Geld kosten, aber wenn Sie engagiert und Sie hart arbeiten, es auf jeden Fall auszahlen kann.

Nun lassen Sie uns über das, was diese Typen sind zu sprechen. Als ich sie unterteilt, sie sind: Handel, Kunst und Dokumentarfilm. Lassen Sie uns über kommerzielle reden.

Gewerbe ist das, was die meisten Leute denken, wenn sie sich vorstellen, eine Foto-Unternehmen denken. Die gängigste Version der kommerziellen Fotografie Geschäft sind Familienporträt und High-School-Porträt-Studios. Oft Studios tun diese beiden Arten von Arbeit. Porträtmalerei ist immer in der hohen Nachfrage, vor allem rund um die Feiertage und verschiedenen Zeiten im Schuljahr. Mit jedem Portraitstudio, Sie möchte auf jeden zu bieten Foto-Pakete in verschiedenen Preisklassen, so dass Ihre Zielgruppe besteht aus

einem breiteren demografischen denken. Denken Sie über andere Wege, Ihre besonderen studio einzigartig zu machen. Welche Art von Räumen bieten Sie an, um in zu drehen? Welche Art von Requisiten? Für Senioren Portraits oder Beauty-Shots, wie viele Outfit Veränderungen bieten Sie an und zu welchen Preisen? Haben Sie vor Ort Haar und Verfassung Hilfe anbieten? Wenn ja, wie wollen Sie so aufzuladen, dass diese Pakete sind noch erschwinglich, aber Sie zahlen Ihre Haare und Make-up-Künstler, die faire Löhne? Diese sind alle Bestandteile, um darüber nachzudenken, und ich werde sie in mehr Tiefe im Kapitel über die Marktforschung zu diskutieren.

Aber es gibt eine andere Facette der kaufmännischen Bereich, die Menschen oft nicht zu denken, und das ist die Welt der stock photography. Stock photography ist auch in der hohen Nachfrage. Nur eine Auffrischung, falls Sie nicht wissen, was es ist: stock photography irgendwelche Bilder, die Menschen suchen auf einer regelmäßigen Basis, die online aufgelistet sind, können für die Menschen, legal nutzen - entweder kostenlos oder gegen eine geringe Gebühr. Diese Fotos sind profitabel, weil, wenn die Verbraucher Bilder kaufen legal, entweder für den Einsatz in Fotomontage Kunst oder für den Einsatz in Unternehmensbroschüren und dergleichen, können sie nicht die Gefahr von Plagiaten ausführen und sie nicht brauchen, um eine bestimmte Prozent ändern das Bild für rechtliche Zwecke. Verwendung stock photography ermöglicht es den Menschen hochwertige, professionell aussehende Bilder mit einer Suchleiste zugreifen, so dass sie finden können, was sie leicht wollen.

Stock photography gut bezahlt, aber, um in sie zu erhalten, müssen Sie entweder eine Agentur oder eine Online-Datenbank zu finden.

Sobald Sie eine gefunden haben, werden sie oft den Nachweis verlangen, dass Ihre Fotografie ist von einer ausreichend hohen Qualität in ihrer Sammlung verwendet werden. Wenn Sie zugelassen sind, werden Sie ihr Team beizutreten. Sie erhalten dann eine Kürzung der Gewinne und so werden sie, aber seien Sie vorsichtig. Mit einigen Stellen werden Sie die Rechte, um Ihre Fotos nicht selbst nicht mehr. Und wenn Sie nicht möchten, dass Sie dies mit Ihrem Kunst-Fotografie zu tun, das kann nur die Natur des stock photography Geschäft sein. Haben Ihre Forschung bei der Auswahl eines Unternehmens, um wie bei allem anderen arbeiten. Schließlich können einige stock photography Orte, die Sie mit bestimmten Listen Fotos Leute gesucht haben liefern, während andere verlangen, dass Sie, dass die Forschung selbst zu tun.

Eine dritte Option, wenn es um die Arbeit in der kommerziellen Welt kommt, ist für eine bereits bestehende Studio zu arbeiten. Dies ist weniger ein Selfmade-Geschäfts Option, aber, wie Sie Ihre Optionen zu erkunden, kann es etwas zu prüfen sein.

Gehen wir in die Welt der Kunst Fotografie, die ganz anders als die der Werbung ist. Mit Kunst-Fotografie liegt der Fokus mehr auf euch als auf Ihre Kunden. Ich sage das, weil, wenn man eine feine Künstler sind, werden die Menschen wirklich die Zahlung für Ihre Marke und zu sehen, was Sie machen. Wenn Sie ein Kunst-Fotograf sein will, es ist immer noch sehr wichtig für Sie, die Forschung über die Konkurrenz zu tun, aber in diesem Fall ist auch die Konkurrenz, was los ist, um Sie in einen Namen zu helfen. Grundsätzlich sind diese lokalen Kunstgalerien. Sie müssen in Ihrer Nähe suchen, und sich bewusst sein, Ihre Möglichkeiten. Es ist eine schlechte Taktik zu holen Ihr Portfolio und gehen um auf jede einzelne Galerie, die in Ihrem Gebiet vorhanden ist. Stattdessen, sie alle zu finden, und

dann nehmen Sie einen Tag, um sich hinzusetzen und prüfen ihre Websites wollen. Hier sind einige Dinge zu suchen:

- Sehen Sie, wenn sie derzeit an neuen Künstlern. Wenn sie nicht sind, dann möchten Sie vielleicht eine Weile warten.

- Nehmen Sie einen Blick auf die Arten bereits in der Galerie vorhanden. Zum Beispiel, als Fotograf, Sie nicht möchten, um Ihre Arbeit zu einer Galerie, die ausschließlich für Maler zu nehmen.

- Wenn sie akzeptieren, Fotografen, ist Ihre Arbeit in zu passen, oder in irgendeiner Weise zu ergänzen, den Mix?

- Wenn Sie glauben, dass Ihre Arbeit macht fit, ist es Zeit, um ihre Daten zu lesen.

- Einige Galerien Host-Shows, in denen sie nach neuen Künstlern suchen, um zu der Mischung hinzufügen.

- Einige erfordern ein Online-Bewerbungsprozess, während andere erfordern, dass Sie Ihre Arbeit in für sie persönlich sehen zu bringen. Andere geben Ihnen eine Auswahl.

Keeping all diese Stichpunkte im Auge werden Sie in Ihrer Reise zu helfen, um eine Galerie oder Galerien, Sie zu vertreten finden.

Abgesehen von der gerade in einer Galerie gezeigt wird, gibt es andere Möglichkeiten, um sicherzustellen, dass Ihre Arbeit wird immer Exposition als Kunst. Sie wollen entweder ein Schaufenster, wenn Sie es sich leisten können, oder - die preiswerter und umweltfreundliche Option (ganz zu schweigen von den immer beliebter ein in diesen Tagen) - ist es, eine sehr starke Online-

Präsenz haben. Wenn Sie ein Leser, der sich bereits im Besitz ein Schaufenster und suchen nach Möglichkeiten, neues Leben für Ihr Unternehmen suchen, möchten Sie vielleicht zu prüfen, ob man eine Online-Präsenz.

Bevor wir in allen Details über Marketing zu bekommen, was ich mich beziehe, ist ein Online-Schaufenster der Art, mit einer Plattform wie Etsy, Storenvy oder Asos Marktplatz. Die Wahl hängt von was Sie bevorzugen. Nach einer Online-Storefront ermöglicht es Ihnen, mehr Kunden außerhalb Ihres unmittelbaren Position zu erreichen. Er öffnet Ihnen bis zu internationalen Kunden noch erhöht Ihre Fähigkeit, einen Gewinn in einen erkennbaren Namen drehen und zu wachsen Ihre Marke. Weil Sie mehr sichtbar sind, haben Sie auch die Möglichkeit, auf Kommissionen zu nehmen. Kommissionen sind da äußerst wichtig, sie sind nicht nur ein Mittel, um Einkommen, können Sie damit Ihr Portfolio zu entwickeln. Wenn jemand beauftragt Sie, ist es selbstverständlich, weil sie genießen Sie Ihren Stil der Fotografie, aber vielleicht haben sie eine Idee für etwas, das sie noch nicht in Ihrer Arbeit zu sehen. Als bildender Künstler, Sie wollen immer eine Provision. Online Schaufenster natürlich auch Ihnen erlauben, die Arbeit, die Sie bereits haben, zu verkaufen.

Schließlich kommen wir zur letzten Kategorie der Business-Fotografie, Dokumentarfilm. Dokumentarfilm, bedeutet natürlich, dass es wahr-zu-Leben und zeichnet realen Ereignissen. So, während es manchmal behandelt genauso wie Bildende Kunst, gibt es auch einige andere Wege, einen Besuch wert.

Wenn Sie möchten, um Ihre Dokumentarfotografie zu verkaufen, zunächst ermitteln, welche Art es ist. Wenn es so etwas wie

Nahrung oder Reisefotografie, möchten Sie vielleicht in Senden Ihr Portfolio, um Nahrung und Reisezeitschriften, die Sie bereits Liebe zu suchen. Auf diese Weise könnten Sie als Fotografin angeheuert. Wenn Sie Menschen, Kulturen, oder jede Art von politischen Konflikten zu dokumentieren, möchten Sie vielleicht in die verdienen einen Platz mit Magnum Photo Gruppe zu suchen. Diese Firma erfordert Empfehlungsschreiben, sondern kann ein besonders guter Weg sein, wenn Sie ein neuer Universitätsabsolvent sind. Auch sehen, ob Zeitschriften wie National Geographic schauen, um Fotografen zu reisen und fotografieren für sie zusammenzuziehen. Mit diesem Bereich vor allem, wenn Sie Anschlüsse verfügen, verwenden Sie sie. (Obwohl dies gilt auch für gewerbliche und Kunstphotographie.)

Jetzt, da wir ganz kurz die verschiedenen Möglichkeiten der Fotografie Unternehmen abgedeckt, haben Sie wahrscheinlich eine bessere Vorstellung davon, welche Route Sie nehmen wollen. Die nächsten beiden Kapitel sind das Fleisch von diesem Buch, und die erste, wir werden dazu, wie Sie Marke selbst zu sprechen.

Kapitel 2:
Branding selbst

Jedes Unternehmen braucht eine Marke. Und eine Menge Zeit, die Grund, Unternehmen zu kurz ist, weil sie entweder nicht über eine Marke, oder es ist nicht stark genug. Sie können sich denken, dass ein Unternehmen muss automatisch eine Marke zu sein, und während in einer Weise, die wahr ist, Sie als Unternehmer, müssen einige der Beinarbeit zu tun, um sicherzustellen, dass Ihre Marke ist sofort erkennbar und Zusammenhalt.

Um zu beginnen, lassen Sie uns über das, was Arten von Komponenten umfassen eine Marke zu sprechen. Natürlich, ist das zentrale Element, dass alles weg basieren Stil der Fotografie. Egal, ob Sie gewählt haben, um die Strecke von Commercial, Kunst oder Dokumentarfilm gehen, wird Ihre Fotografie gehen, um seine eigene einzigartige Flair haben. Dies sollte die Grundlage sein, und Sie sollten alle Ihre anderen Materialien um sie zu entwerfen.

Denken Sie über Ihre Arbeit. Ist es dunkel oder Licht? Edgy oder familienorientierte? Haben Sie alles offen und einladend oder mehrere mysteriöse suchen? Haben Sie keine Materialien oder Gegenstand insbesondere, dass Sie genießen, mit, oder dass in Ihrer Arbeit ziemlich regelmäßig auf? Wenn ja, können Sie dieses Thema als ein Motiv, das Zuckerrohr in ein gutes Logo geändert werden, zu verwenden? Dies sind alles sehr wichtige Bestimmungen, die über Ihre Marke vorgenommen werden müssen. Und natürlich die Art von Unternehmen Sie haben wird, diese Entscheidungen zu

beeinflussen.

Als ich im College war, lief ich in einen Stau. Ich fand, dass ich genoss Schießen sowohl feine Grafik -, die dunkler und konzeptionelle war, mit allen Arten von symbolischen Bildern gefüllt - und Porträtmalerei. Ich fand, dass die Porträtmalerei war viel mehr finanziell machbar und marktfähige, aber dass die Menschen auch noch fragen, für Kunst Provisionen. Offensichtlich wollte ich meine Porträts Geschäft zu hell, luftig, Eröffnung, begrüßen zu dürfen, so dass die Eltern würden sich wohl fühlen bringen ihre Kinder, fotografiert zu werden. Ich wollte auch die Menschen in der Regel mehr willkommen. Jetzt, da meine zwei Arten von Kunstwerk nicht kompatibel waren überhaupt, wenn es um die Ästhetik kam, ich habe gerade beschlossen, zwei Sätze von Marketing-Materialien zu erstellen. Denken Sie daran, dass, obwohl es ein bisschen teurer, es ist eine praktikable Option sollten Sie sich in einem ähnlichen Dilemma.

Also, was alle tun Marke Marketing-Materialien mit sich?

- Deine Website
- Ihre Visitenkarte
- Ihr Schaufenster, egal ob online oder physikalische
- Alle sozialen Medien, einschließlich, aber nicht auf Ihre Facebook, Twitter, Instagram beschränkt, und jedes Blog, das Sie laufen
- Jede Online-Marketing, wie zum Beispiel Facebook-Anzeigen, Google AdSense oder Anzeigen laufen für Sie durch andere kleinere Unternehmen
- Take Away (die kleinen Booklets mit Portfolio

Rezensenten oder wichtige Verbindungen während Dinge wie Konferenzen verlassen)

- Versandtaschen (diese Dinge sein wie ein Follow-up-Karte oder einen Gutschein für 1o% off nächsten Bestellung Ihres Kunden).

- Verpackung (Ja, das ist relevant, auch für Fotografen. Es ist mir egal, wenn das nur körperliche, was du je zu verkaufen ist eine CD.)

- Ihr Logo

- Aufkleber

- Stationär

All diese Dinge sollten Netz, und ich würde sagen, man sollte alles, was auf dieser Liste mindestens einmal jährlich zu aktualisieren, wenn nicht zwei Mal, bis auf das Logo, das ist ziemlich konsistent und erkennbar bleiben sollte, auch durch die bei einem Redesign. Sollten Sie einmal Ihr Logo neu zu gestalten wollen, schauen Sie sich einige der alten Klassiker, die ein Redesign für Inspiration unterzogen haben. Marken wie Apple, Doritos und Koks sind gute Inspirationen. Sie haben sich seit den 90er Jahren verändert, sind aber auf jeden Fall noch iconic.

Der Grund für die regelmäßigen Updates ist, weil Sie sich um neue Arbeit haben. Wenn Sie ein regelmäßig beschäftigte Porträtfotograf sind, dann sollten Sie die Qual der Wahl haben. Wenn Sie sich entschieden haben, in Geldstrafe oder Dokumentarfotografie zu arbeiten, sollten Sie immer noch genug, so dass neue Stücke in der Lage, alle Ihre Marketing-Materialien frisch zu halten sein. Wenn Sie aktualisieren oder zweimal im Jahr, würde ich vorschlagen, das Versenden von neuen Mailer, um Ihre Kontakte bei jedem aktualisieren.

Zwar kann ich nicht helfen, zu entscheiden, was Sie wollen Ihr Branding aussehen, kann ich Ihnen einige Hinweise, wie Sie machen jede aussehen glatt und erfolgreich zu geben.

Webseite

Beginnen wir mit der Website zu starten. Ihre Website ist Ihr Online-Portfolio. Jetzt ist es einfacher denn je, eine gute Website zu haben, weil Sie nicht haben, um eine professionelle IT-eigene erstellen. Wenn Sie sind, oder jemand, der ist, awesome bei dem Erstellen von benutzerdefinierten Websites kennen, gehen Sie vor und tun. Wenn Sie wie ich sind und nicht Fachmann auf Website-Design, es gibt viele Websites gibt, die schöne, professionell-Vorlagen, die sauber sind und Strömungs auch haben. Schauen Sie sich Websites wie 4ormat und Squarespace, um ein paar zu nennen. Ich habe beide benutzt, und beide haben Vor- und Nachteile, sowie tolle Preise und Ausstattung und verschiedenen Preispakete. Sie sollten einige der Forschung, bevor Sie sich entscheiden, und dann, wenn Sie Ihren Hosting-Site gewählt haben, werden Sie in der Lage, Live-Versionen von Vorlagen, bevor Sie entscheiden, welches Layout Sie gerne laufen. Und wenn Sie sich entscheiden, Sie nicht wie eine Vorlage am Ende, sie sind leicht auswechselbar. Beachten Sie, dass, wenn eine Vorlage nicht genau, wie Sie es haben wollen, die Farben, Schriftarten, auch die Breite der Bildlaufleiste kann geändert werden.

Wie Sie Ihre Website setzen, betrachten Trennung verschiedener Arten von Fotos von einander. Wenn Sie in Reihe oder Typen zu arbeiten, kann dies ein guter Weg, um die Trennung zu tun. Auf diese Weise können Sie Ihren Kunden leicht finden, was sie suchen. Und immer darauf achten, Ihre Navigationsleiste ist in einem leicht

zu finden und deutlich gekennzeichnet Raum.

Wenn Sie aktiv sind, mit mehreren Clients auf einmal, und sie haben die Privatsphäre für ihre Bilder angefordert, aber sie wollen immer noch in der Lage, sie online zu betrachten, viele Vorlagen haben die Möglichkeit, in dem Sie eine Galerie mit einem Passwort gesperrt. Sie geben dann das Kennwort an den Client, und sie sind die einzigen, die darauf zugreifen können.

Schließlich, stellen Sie sicher, dass Ihre E-Mail und Telefonnummer korrekt auf Ihrer Website sind, so dass Kunden effektiv erreichen können. Sobald Sie Ihre Marktforschung getan, werden Sie wollen auch eine Seite, die alle Ihre Leistungen und Preise aufgelistet hinzuzufügen. Stellen Sie außerdem sicher, dass Ihre Fotos sind hochauflösende (wie sie sollten schon sein), aber für das Web gespeichert, so dass sie nicht ewig dauern, bis sie auf Ihrer Website zu laden.

Visitenkarten

Denken Sie an eine Visitenkarte als ersten Eindruck, ein Handshake. Es wird beeinflussen, wie Ihr Kunde denkt an Sie, und es ist eine der wichtigsten Ausgaben haben Sie. Stellen Sie sicher, dass alle Ihre Kontaktinformationen korrekt sind. Sie wollen eine E-Mail und Telefonnummer, sowie Ihre Website-URL enthalten. Sie könnten auch erwägen einschließlich Ihrer Facebook-Seite (wenn Sie eine haben für Ihr Geschäft, nicht Ihre persönlichen) und Ihre Instagram und Twitter. Social Media ist ein guter Weg, um alle Ihre Kunden auf, was los ist mit Ihrem Unternehmen auf dem Laufenden halten, und es ist auch ein guter Weg, um Dinge wie exklusiven Angebote

und Gutscheine anbieten.

Ich finde, dass der beste Weg, um all diese Informationen auf einer Karte sind und immer noch halten sie optisch ansprechend ist, um eine doppelseitige Karte zu verwenden. Sie sind teurer, aber es lohnt sich, denn Sie können alle Ihre Informationen auf einer Seite gesetzt und haben eine beeindruckende Bild auf der anderen. Das Bild auf Visitenkarte sein wird, in der Skala viel kleiner als es im wirklichen Leben ist, so dass Sie etwas, das noch visuell lesbaren an diesem kleineren Maßstab abholen möchten.

Wenn Sie wirklich nur leisten, eine einseitige Karte, tun Sie bitte die allzu häufigen Fehler zu platzieren Text am Anfang Ihrer Bild nicht zu machen. Während in seltenen Fällen kann dies herauszufinden, ist es in der Regel nicht akzeptabel. Und in diesem Fall kann das Bild zu klein lesbar bleiben. So im Fall eines einseitig Karte, würde ich empfehlen, nur mit einem sehr klares Logo und platzieren Sie Ihre Informationen in einer gut lesbaren Schrift an der Seite oder an der oberen oder unteren.

Denken Sie daran, das Ziel ist hier, um alles klar und frisch zu halten. Wenn es um die Wahl des Design für Ihre Visitenkarte kommt, habe ich ein paar Empfehlungen:

- Was immer Foto auf der ersten Seite Ihrer Website ist sollte das Bild auf Ihrer Karte. Es stärkt die Marke an Ihren Kunden, wenn sie gehen zu besuchen Ihre Website später.
- Verwenden Sie die gleiche Farbschema auf Ihrer Website so auf Ihre Karten. Wieder ist es der Marke Verstärkung.

- Verwenden Sie die gleichen oder ähnliche Schriftarten sowohl auf Website und Karten.

Es gibt alle Arten von Business-Unternehmen da draußen, und ich finde, dass ich lieber beide Vistaprint und Moo. Wenn Sie Vistaprint zu wählen, möchten Sie vielleicht, um mit den mehr luxe doppelseitigen Karten gehen. Diese laufen über $ 60 pro Charge im Gegensatz zu etwa $ 20. Moo ist günstiger, und sie haben eine wirklich coole, boxier Form haben. Sie bieten auch traditionelle Visitenkarte Form und Größe und viel kleinere. Das macht Ihre Optionen für Visitenkarten was Du brauchst.

Storefront

Wenn Sie über eine physische Storefront zu tun, möchten Sie vielleicht zu mit einem Fenster Plakat gedruckt, die Ihre Visitenkarten spiegelt denken. Wenn, wie ich vermute, ein Online-Schaufenster müssen Sie Besuche, was ihre Optionen für die Anpassung Ihrer Shop. Die anhaltende Thema hier ist, dass Sie Markenkonsistenz haben, so versuchen Sie es anpassen, so viel wie Sie können, um Ihre Website beziehen möchten. Ich persönlich benutze Etsy, und die einzige, die individuell ich tun kann, um ein Banner zu haben. Aber wie bei meiner Visitenkarten, wähle ich das gleiche Bild oder einen Teil eines Bildes, das auf meiner Visitenkarte ist.

Imbissbuden und Versandtaschen

Imbissbuden und Versandtaschen sind sehr ähnlich wie Visitenkarten, aber größer. Takeaways sind oft auf Konferenzen

oder Portfolio-Reviews eingesetzt. Ein Lieferservice kann nur ein größeres Postkarte Größe Karte sein, aber es ist noch besser, wenn sie kleine Broschüren. Sie können die Höhepunkte Ihres Portfolios sowie einen Künstler Erklärung enthalten und Kontaktinformationen. Es ist ein nettes kleines Geschenk für Ihre Kontakte und Rezensenten, um Ihre Arbeit von Wochen oder Monate nach der Tat erinnern.

Wenn Sie sich entscheiden, um Postkarten zu verwenden, würde ich vorschlagen, die Auswahl einer Vielzahl von Ihrer Arbeit. Dies könnte eine Vielzahl von Porträts, oder einen Bereich aus einer Serie zu sein. Selbst wenn die Menschen nur kommen und einen Blick auf Ihre Arbeit, können sie etwas, das ihre Augen fängt an, um mehr als einen zu sehen. Persönlich Ich mag zu Imbissbuden an meiner Wand in Aufmachungen. Es ist auch eine gute Idee, um Ihre Informationen auf der Rückseite Ihres Service Karte setzen.

Ein Mailer kann genau wie ein Lieferservice freuen, natürlich der einzige Unterschied ist, dass man es den Leuten in Ihrer Kontaktliste verschicken. Nun, wenn Sie nicht über physikalische Adressen, können Sie Cyber-Mailer für E-Mail-Empfänger zu erstellen, und senden Sie diejenigen, periodisch. So dass es nicht nur lästige Spam, sollten Sie irgendeine Art von Rabatt anbieten oder sich an Ihre Kunden auf dieser Liste. Wenn Sie wiederkehrende Kunden, können Sie auch wollen, um irgendeine Art von einem Treueprogramm enthalten. Unterschätzen Sie nicht den Wert der gedruckten Materialien, vor allem danken Ihnen Karten. Nach einer Online-Präsenz ist wichtiger als je zuvor, aber hinzufügen, gedruckten Materialien einen zusätzlichen Hauch, eine Schicht der Pflege, die digitalen Materialien einfach nicht besitzen.

Verpackung

Mehr und mehr, wie ich bereits erwähnt, sind digitale Dateien immer gemeinsam. Sie können zwar nicht gerade Verpackung für digitale Dateien, müssen Sie wissen, dass irgendwann jemand geht, um einen Druckauftrag aus. Abgesehen von dem, was notwendig ist, um sie sicher zu halten ist, wollen, wie Sie Ihre Verpackung aussehen? Es könnte so einfach wie bei einer Bestellung sprudeln Werbungen oder Rohre in einem der auf Ihrer Website vorhanden Farben sein.

Wenn Sie einen gerahmten Stück wickeln, vielleicht wickeln Sie es in passenden Seidenpapier. Fügen Sie einen schönen Farbband. Werfen Sie in Dinge wie Geschäfts Aufkleber und stationär. Die Menschen genießen Empfangen kleine Leckereien wie diese, wie es fügt eine nette Geste und macht die Dinge persönlicher. Die Menschen werden schwärmen.

Logo

Schließlich können Sie ein Logo zu denken haben, und dies kann zu so viel Zeit wie die Gestaltung Ihrer Visitenkarte zu nehmen. Ein häufiger Fehler ist, zu versuchen, ein Logo, das ist zu kompliziert zu machen. Sie möchten Ihr Logo reflektierende Ihres Unternehmens zu sein, aber nicht nur machen es zu einem Kamera. Sie einige der Forschung, um zu sehen, was andere Logos bereits im Einsatz sind, dass, wie Sie nicht plagiieren. Sie können auf jeden Fall etwas, das Sie zu emulieren zu finden, aber machen Sie Ihre eigenen. Sie wollen, dass es abheben. Wie Sie Ihr Logo-Design, möchten Sie vielleicht, um es auszudrucken an mehreren verschiedenen Größen,

sowohl große als auch kleine, zu sehen, dass er seine Form auch hält. Bei kleineren Größen Sie nicht wollen, Ihr Logo in einem unlesbaren blob verformen. Stellen Sie sicher, es ist eine schöne, einfarbig, die gehen, heraus zu stehen, und sicherstellen, dass die Linien sind sauber und klar.

Logos sind notwendig, wie Wasserzeichen, auch wenn Sie sich nicht auf ein für etwas anderes verwenden möchten. Wenn Sie setzen sind Bilder aus, die im Internet für die Kunden, um zu sehen, Sie wollen immer, um sicherzustellen, dass Sie sich selbst zu schützen mit einem Wasserzeichen. Es ist wahr, dass einige sehr dumm und respektlos Menschen können versuchen, und entfernen Sie es, aber es ist besser als die Entsendung Bilder, ohne dass es für die Menschen, so wie ihre eigenen zu nehmen.

Mit all diesen Materialien an Ort und Stelle, sollten Sie auch in der Lage, eine erfolgreiche Marketing-Strategie zu starten.

Kapitel 3:
Vermarktung selbst

Nachdem Sie alle Branding-Materialien an Ort und Stelle haben, ist es Zeit, sich zu vermarkten. Nun, es ist ein bisschen von Überschneidungen zwischen den Bereichen Marketing und Branding. Einige der Tools, die Sie gehen, um unter Verwendung werden auf den Markt sind auch Ihre Marke. Der Unterschied hier ist, dass Marketing bedeutet Kauf von Dienstleistungen von jemand anderes, Ihre eigene Marke aufmerksam zu machen.

Social Media an und für sich, ohne jegliche Kosten, ist eine große Marketing-Tool. Unterschätzen Sie nicht jeder Plattform, von Facebook zu Twitter, um Wordpress oder Tumblr Instagram. Es wird eine Weile dauern, um eine gute folgenden Aufbau, aber Sie können beginnen mit Mitgliedern Ihrer Familie und Freunden. Wenn Sie früheren Kunden aus, bevor Sie hatte eine Social-Media-Seite für Ihre Website haben, bitten Sie sie, Ihnen zu folgen und sie mit ihren Freunden als auch zu teilen. Dies ist die altmodische Art und Weise, es zu tun, und es funktioniert, aber es ist langsam.

Gott sei Dank, Facebook bietet nun eine Anzeigen-Service, in dem Sie Ihre Zielgruppe und Ihre Ziel Budget auswählen. So wissen Sie genau, was Region und Alter Sie erreichen sind, und Sie haben eine wöchentliche Statistik Report von Facebook erhalten auch. Sie können daher Anpassungen vornehmen, wie gebraucht. Facebook wird Ihnen auch mit einer geplanten Bericht darüber, wie Sie Ihre Ansichten und Vorlieben wird nach oben oder unten, wenn Sie

mehr oder weniger Geld ausgeben. Sie werden auch ermöglicht es Ihnen, Ihre eigenen Ad-Design. Stellen Sie sicher, es ist zusammenhängende mit allen Marken-Materialien.

Google AdSense können auch Ihnen helfen, Ihre Zielgruppe zu bestimmen, und drücken Sie mehr Zuschauer auf Ihre Website. Sie können sich mit Google registriert, so dass bestimmte Keywords bringen mehr Aktivität. Haben Ihre Forschung, um zu sehen, welche Marketing-Pläne werden die besten für Sie arbeiten.

Ihre Marketing-Strategien gehen, um basierend auf Ihren Zielmarkt ändern. Wenn, zum Beispiel, ist Ihre Zielgruppe jüngere Paare, die Bilder von sich selbst und ihre Kinder wollen, dann werden Sie wahrscheinlich feststellen Facebook sich als sehr effektiv. Das ist, wo ich die meisten Menschen Entsendung Bilder von ihren Familien. Wenn Sie Bilder von Parteien oder Lifestyle sowie Kunst zu nehmen, kann Instagram effektiver sein, wie ich fand, dass es für mich sein.

So oder so, als Fotograf, Sie nicht wollen, um die Macht der Instagram als Image-basierte Medien zu unterschätzen. Es ist eine großartige Möglichkeit, um Ihre Kunden und Anhänger auf, was los ist aktuell zu halten, vor allem wenn man nicht ganz eine neue Serie oder auf der Website eingestellt von Porträts auf. Menschen lieben auch, um zu sehen, was hinter den Kulissen. Foto-Shootings immer kommen aus so etwas glamourös. Es ist auch toll, wenn Sie ein spezielles Druckverfahren haben. Dokumentieren jeden Teil des Prozesses kann etwas Unterhaltsames für Ihre Kunden zu sehen sein. Plus, es ist eine gute Möglichkeit, Kunden, dass Sie immer noch aktiv arbeiten, auch wenn Sie nicht aktualisiert die Website in eine Weile haben, zu erinnern.

Nutzen Sie auch Instagram, Facebook und Twitter als Plattform, um die besten Angebote, Rabatte und Pakete zu treuen Kunden bieten. Ich bin kein großer Twitter-Nutzer, aber ich denke, es wäre ein großartiges Werkzeug, um eine schnelle, präzise Aktuelles zu Kunden, deren Bilder sind fast bereit zu geben.

Blogs sind auch ideal für den gleichen Gründen wie Instagram. Sie sind nicht nur die großen Plätze für Updates, aber wenn Sie einen besonderen technischen Fähigkeiten - wie Beleuchtung oder Drucktechniken - Sie können über diese Dinge, die eine weitere Schicht von Tiefe und eine sympathische Note zu Ihrer Marke hinzufügt bloggen. Ich würde definitiv empfehlen Tumblr oder Wordpress als Blogging-Plattformen, im Gegensatz zu Blogspot, aber. Mit den ersten beiden, behalten Sie Ihre Rechte an allen Bildern und Inhalte, die Sie veröffentlichen, und das ist sehr wichtig.

Schließlich, nicht zu unterschätzen, die Vermarktung aus dem Internet passiert. Erhalten Sie in Ihrem lokalen Kunstmärkte und First Fridays beteiligt. Sehen Sie, ob es irgendwelche besonderen Anlass Märkten kommen, vor allem rund um Urlaub und sicher sein, im Voraus zu unterzeichnen auch. Es ist auch keine schlechte Idee, um einen Stapel von Visitenkarten zu nehmen und vielleicht Aufkleber auf Ihrem lokalen Coffee-Shop.

Seien Sie geduldig mit sich selbst, wie Sie versuchen, herauszufinden, was Marketing-Plan funktioniert am besten für Sie, und offen sein für Anpassungen.

Kapitel 4:
Handeln Sie Ihre
Marktforschung - Preise und
Wettbewerb

Egal wie gut Ihr Branding und Ihre Marketing-Plan, wird es nicht funktionieren sehr gut, wenn Sie nicht wissen, Ihren Markt. Nachdem Sie Ihre Website und Social Media festgelegt haben, die Sie gehen zu müssen, um herauszufinden, wie Sie in Ihrem gewählten Markt zu konkurrieren. Für dieses Beispiel werde ich ein wenig über im Wettbewerb mit der kommerziellen Porträtmarkt sprechen, weil es da ist, dass die Preise am deutlichsten ist. Ich werde Ihnen sagen, dass die Preise eines der schwierigsten Dinge auf Ihrem gewählten Feld zu entscheiden, als Fotograf, egal.

Der beste Weg, um herauszufinden, Ihre Preisgestaltung ist, um in Ihrer Nähe Suchen anderer Porträtstudios. Schauen Sie in Ihrer unmittelbaren Umgebung, aber auch bis zu einer Stunde entfernt. Auf diese Weise haben Sie eine breitere Vorstellung davon, was die Preise sind wie in den umliegenden Gebieten als auch. Werfen Sie einen Blick auf die Arten von Dienstleistungen andere Porträtstudios bieten. Bieten sie ihren Raum und Werk durch die Stunde oder durch Zeitfenster? Haben sie unterschiedliche Preise für Vor-Ort-schießt, im Gegensatz zu im Studio?

Einige Porträtstudios Ladung unterschiedlich von der Art der Porträt sie tun basiert. Zum Beispiel im familienorientierte Studios

Gebühren können bis auf der Grundlage der Menge der Kinder oder der Zugabe von Haustieren in das Bild.

Für High-School-Portraits oder Beauty-Shots, laden Studios Outfit Veränderungen basiert, und wie die Haustier Gebühren in der oben, es ist auf den ursprünglichen Preis des Zeitschlitzes der Kunde ausgewählt hat, aufgenommen. Man muss bedenken, dass dies nur der Preis für die Zeit, die Sie gehen zu verbringen schießen die Fotografien sind.

In Ihrem abgeschlossen Preis, sind Sie auch gehen, um in der Zeit, die Sie bearbeiten jedes Foto verbracht Faktor haben. Der einfachste Weg, zu wissen, wie viel Sie gehen zu bearbeiten sind ist voreingestellt Paketen spezifizieren genau, wie viele fertige Fotos ein Client erhalten. Dies wird auch dazu beitragen, Probleme mit diesen Kunden, die buchstäblich möchten jedes einzelne Foto, das Sie nehmen zu vermeiden. Sie könnten bieten fünf, zehn oder zwanzig Bilder von Paketen mit dem Preis entsprechend der Menge Bearbeitung.

Dann müssen Sie für die Art der Bearbeitung Sie gehen zu tun einzustellen. Für Familienfotos oder Schulporträts, ist die Bearbeitung minimal. Hautglättung, Fleckenentfernung, Rötung Entfernung, Aufhellung der Augen und Zähne, und die allgemeine Aufhellung, Schärfen und Farbkorrektur des gesamten photo: Es werden Dinge wie sind. Sie wollen auch dem Kunden eine normale 300 dpi Auflösung Kopie des Fotos, wie auch ein Bild für die Verwendung im Web zu geben. All diese grundlegende Bearbeitung dauert etwa eine Stunde pro Foto, und Sie nicht möchten, dass Sie sich weniger als Mindestlohn zu zahlen.

Also, sagen, dass für grundlegende Bearbeitungsfunktionen, die Sie machen etwa 8 $ ein Foto sind. Nun, wenn Sie ein größeres Paket Chargen haben, wie beispielsweise 20 Bilder, um es bezahlbar zu Ihrem Kunden zu machen, möchten Sie vielleicht, dass der Preis auf etwa $ 5 pro Foto zu reduzieren. Wiederum ist dies nur für größere Bearbeitungsvorgänge. Betrachten wir nun, dass, wenn Sie ein Fotogeschäft unter Beauty-Shots laufen, das Editieren, das wirst du auf jedem Foto zu tun sein wird viel intensiver sein, weil diese Damen gerne makellos aussehen. Unter der Annahme, dass es dauert etwa eine Stunde und eine Hälfte pro Foto,, die gehen auf etwa $ 12 pro photo0. Wenn Sie machen Ihre Paketpreise, sollten Sie überlegen, dass sie ein bisschen weniger, als es per photo gewesen.

Abgesehen von nur die Kosten für die Aufnahme und die Kosten für die Bearbeitung, müssen Sie über die Druckkosten zu denken. Obwohl es selten ist nun, dass Kunden wollen eine physikalische Druckpaket, geschieht es. Wenn Sie sich immer eine Menge von Anfragen für Drucke, dann kann es am besten sein, über die Investition in einen Drucker zu denken. Wenn es sich um eine dünn gesät Sache, dann ist es wahrscheinlich am besten, nur auslagern Ihre Druck. Allerdings ist Outsourcing Druck gehen, um Ihre Kosten mehr fahren, weil Sie unter Preise für Ihren Drucker zu betreiben, bevor Sie selbst entscheiden müssen.

Wie Sie Ihre Forschung zu tun, sollten Sie auf die Preise Ihrer Konkurrenten haben zu suchen. Nehmen wir zum Beispiel, dass ein Wettbewerber bietet eine 2-stündige Sitzung für $ 150 und ein 3-Stunden-Sitzung für 200 $ zu sagen. Nicht nur dort zu stoppen. Schau dir andere Wettbewerber. Wenn Sie feststellen, dass diese Rate wird in der Regel um Ihren Bereich akzeptiert, schießen zum

gleichen Preis selbst. Sie nicht zu viel Sorgen, wenn Ihr Preis ist ein wenig niedriger oder höher, aber Sie wollen nicht zu viel in jeder Richtung überschreiten, weil Sie nicht wollen, zu unterbieten oder over selbst.

Wenn Ihre Preise sind etwas billiger als die Konkurrenz ist, kann dieses zu Ihren Gunsten zu arbeiten. Aber wenn der Preis zu niedrig ist, werden die Menschen beginnen sich zu fragen, ob dies bedeutet, dass Ihr Produkt von geringer Qualität. Nicht nur das, aber wenn Sie später auf, dass Ihre Preise sind nicht hoch genug, um Ihre Rechnungen zu bezahlen, und Sie müssen sie zu erziehen, Ihre Kunden werden unzufrieden sein und nicht wieder kommen wollen. Und wenn Sie Ihr Produkt überladen, haben Sie eine harte Zeit zu bringen in der Wirtschaft. Beachten Sie, dass, wenn Sie der ersten Inbetriebnahme, es geht um die Sie eine Weile dauern, um sogar zu brechen. Etwas anderes, die gehen, um eine große Hilfe bei der Bestimmung Ihrer Preise sein wird, um Ihr Budget zu sein, wo Sie werden die Bestimmung sowohl Ihre Overhead und Ihre wiederkehrende Kosten. Wir werden dies im nächsten Kapitel diskutieren.

Wenn alle diese Zahlen scheinen ein wenig überwältigend, Sie, sollten Sie vielleicht hinsetzen und machen Sie eine Liste. Wenn Sie denken, dass Sie Ihre Kosten gehen, um zu viel, um Ihre Gewinne zu bedecken, aber Sie nicht zu fahren Ihre Preise wollen, die Möglichkeit der Zahlung Pläne. Dies stellt sicher, dass Sie Ihr Geschäft und Ihre Kunden können Sie bezahlen, was Sie verdienen.

Bevor wir zum nächsten Kapitel auf Budgetierung, möchte ich ein wenig über Verkaufs sprechen. Der Umsatz kann sowohl eine große Marketing-Instrument oder einen Untergang sein. Die Sache über

Vertriebs ist, dass Menschen dazu neigen, ein wenig eifrig über sie zu bekommen. Sie müssen sie bieten, sondern bieten ihnen selektiv. Zum Beispiel, ich bin ein bisschen vorsichtig sein, über die Eröffnung Umsatz. Das Problem ist, dass die Leute wissen, es ist ein Verkauf, aber sie können auch sehen, die niedrigen Preise auf Anhieb und dass Anlage bekommen. Ich neige dazu, denke, es ist am besten mit Ihrem regulären Preise beginnen und dann verkaufen nach ein paar Monaten.

Natürlich wollen Sie den Umsatz rund um die großen Feiertage haben, da die meisten Orte zu tun, und wenn Sie nicht tun, können Sie verlieren Geschäft. Aber wenn es um Coupons und Vertrieb, die nicht an wichtigen Feiertagen passieren kommt, würde ich vorschlagen, nur Hosting sie für treue Kunden und Anhängern. Auf diese Weise erhalten Sie Vollpreis-Aufträge von Neukunden, aber auch in der Lage, um diejenigen, die loyal zu Ihnen haben, zu belohnen. Aus diesem Grund habe ich mit Instagram und Facebook als lebensfähig Orte, um exklusive Rabatte geben vorgeschlagen. Auch nur hosten sie für kurze viel Zeit. Diese werden Flash-Vertrieb genannt, und sie sind in der Regel sehr gut zu funktionieren. Nur strategischen über Verkäufe zu sein, und hosten Sie sie nicht die ganze Zeit.

Kapitel 5: Budgetierung

Budgeting ist es, die gesamte Art und Weise Sie Ihr Geschäft zu führen sehr wichtig. Der schwierigste Budget, die Sie jemals zu tun haben, ist gleich zu Beginn Ihres Unternehmens, weil Sie müssen herausfinden, Ihre Gemeinkosten sowie die Einmalaufwendungen. Der Beginn der Ihr Unternehmen wird sich auch auf die Zeit, wenn Sie die kosten zu überwinden. Um Ihnen zu helfen, lassen Sie mich eine allgemeine Liste der Kosten, die Sie berücksichtigen sollten, wie Sie Ihr Unternehmen zu öffnen geben Ihnen.

Die erste ist die Overhead. Overhead sind alle Dinge, die Sie wirklich nur noch für eine Zeit zu zahlen, wenn Sie zuerst die Einrichtung. Dazu gehören Dinge wie:

- Jede Anzahlung Sie haben können zu Ihrem Büro oder Studioraum zu sichern.

- Die Möbel, die Sie in diesem Raum müssen. Ermitteln Sie, wie viele Stühle, Tische, Schreibtische, Lampen, etc., sind notwendig.

- Ein Drucker. Und nicht nur ein Bürodrucker, werden Sie wahrscheinlich brauchen einen Fotodrucker zu.

- Fotoausrüstung. Je nachdem, welche Art von Arbeit, die Sie tun, könnte dies inklusive der Lichttechnik, Beleuchtung Zubehör, Vergrößerungsgeräte, einer Dunkelkammer-Setup, eine alternative Prozesse Setup und so weiter sein.

Jetzt sieht all dieser Aufwand wie eine massive Belastung auf Papier, aber es muss nicht so sein. Ich würde vorschlagen, sitzen mit Ihrem Geschäftspartner oder jemand anderes, die werden helfen, kann sich das Fonds dieses Unterfangen, und Forschung in den Preisen der Dinge und die Unternehmen können Sie sie von zu kaufen (wenn Sie eine haben). Immer tun, eine Preis- und Qualitätsvergleich, bevor Sie Ihre endgültige Entscheidung treffen. Und natürlich, es ist nichts falsch mit dem Kauf einige Dinge, die bereits vorher besessen haben. Während ich würde nicht empfehlen dies, wenn es um die meisten der Foto-Ausrüstung kommt es gibt absolut nichts falsch mit immer Ihre Möbel aus zweiter Hand und nachdem er nachgearbeitet (es sei denn, Sie haben die Möglichkeit, zu prüfen, dass es funktioniert vorher angegeben). Selbst mit dieser aber, die Sie wirklich brauchen, um Ihre Mathematik zu tun, um sicherzustellen, dass es nicht am Ende kostet mehr als Sie denken.

Was ich habe immer gefunden, funktioniert das Beste für mich ist es eine sehr lange Liste zu machen, so spezifisch wie möglich, jedes Stück von fotografischen oder Druckausrüstung Ich glaube, ich jemals brauchen werden. Dann, bevor ich überhaupt an Zahlen schauen und nervös aus, dass, Ich mag sie in der Reihenfolge der Notwendigkeit Rang. Zum Beispiel, wenn Sie die gleiche DSLR für zehn Jahre gehabt haben, dann ist es auf jeden Fall eine bessere Investition, um ein neues zu erhalten sein, als es sein würde, um ein $ 7.000 HMI Fresnel zu bekommen. Verstehen Sie mich nicht falsch, können Sie unten auf dieser Liste zu schreiben Ihre Traum-Ausrüstung sowie, aber man muss darauf achten, Bedürfnisse gegenüber will.

Nachdem Sie die Dinge, die Sie am meisten brauchen, herausgefunden haben, können Sie beginnen zu forschen auf die

Preise. Hier ist, wo eine andere Overhead-Kosten eingeht, wenn Sie es wollen. Wenn Sie nicht das Beste am Knirschen Zahlen, dann möchten Sie vielleicht jemanden, der es für Sie tun mieten. Ja, das ist eine andere kostengünstige, aber es könnte am Ende sparen Sie eine Menge Zeit und Geld auf lange Sicht, vor allem wenn Sie mess up die Zahlen.

Alternativ oder vielleicht in Verbindung, sollten Sie eine Tabelle ausführen. Besonders, wenn man die Ausgaben für die Echt starten, wird es sehr wichtig zu sein. Halten Sie im Verstand, während Sie Ihre Kopf bist, dass die Zahlen (des projizierten Gewinn) nicht gehen, bis zu wie viel Sie gehen zu müssen, zu verbringen, um hinzuzufügen. Als sie zum ersten Mal starten, Wirtschaft dreht sich alles um den Break-even - es sei denn, man gerade mal wirklich Glück - so erinnern, geduldig mit sich selbst zu sein.

Jetzt reden wir über wiederkehrende Kosten zu sprechen. Laufende Kosten sind Kosten, die regelmäßig vorkommen. Dazu gehören Dinge wie:

- Miete
- Strom
- Wasser
- Alle anderen Nebenkosten Ihrer Immobilie können verlangen,
- Regelmäßige Wartung Kontrolle der Anlagen zu gewährleisten, die Dinge reibungslos läuft
- Drucken, wenn Sie sich entscheiden, auslagern
- Jede andere Outsourcing müssen Sie tun, wenn Sie nicht über die Ausrüstung

Es ist sehr wichtig, dass die Gewinne, die Sie zu erledigen haben diese wiederkehrende Kosten. Da es sich kontinuierlich und wird nicht locker. Und wenn Ihr projizierten Gewinne decken nicht voraussichtlichen Kosten und lassen Sie mit einem anständigen Gewinn, dann sollten Sie Ihre Preise neu zu justieren. Verwenden Sie wieder die Kosten als ein Werkzeug, um herauszufinden, wie viel Sie sollten Lade.

Wie Sie Ihr Geschäft zu führen, stellen Sie sicher, dass Sie jede Transaktion, die Sie tun einloggen. Verfolgen Sie, was kommt in und was Ausgehen, und bereit sein, Veränderungen zu machen, wie Sie sehen, passen.

Kapitel 6:
Mit einem Business Plan

Sie sollten alle Informationen aus diesem Buch bisher zu nehmen und es in Ihrem Business-Plan. Vor dem Schreiben Ihres Businessplans, obwohl, sollten Sie ermitteln, welche Art von Unternehmen Sie sind. Es gibt viele Arten, einschließlich:

- Unternehmen: Eine unabhängige juristische Person. Es ist von den Aktionären wie die Unternehmen, die Sie an der Börse zu sehen Besitz. Es ist sehr unwahrscheinlich, dass Ihr Unternehmen würden als Unternehmen zu starten.

- Genossenschaften: Auch als ein Co-op. Grundsätzlich bedeutet dies nur eine Gruppe von Menschen, die sich um sich selbst zu profitieren kooperieren. Wenn Menschen eine Genossenschaft zu bilden, oft ist es nicht eine Menge Geld, weil es ist wie ein Freiraum für die Menschen zu kommen und arbeiten und ihre Arbeiten.

- Partnerschaften: Eine Partnerschaft ist ein Geschäft von zwei oder mehr Personen ausgeführt werden. Wenn Sie einen Geschäftspartner oder jemand, der profitiert auch von Ihrer Arbeit haben, würde Ihr Unternehmen als eine Partnerschaft werden.

- Von Einzelunternehmern: Dies ist ein Geschäft nur um Sie laufen.

- beschränkter Haftung Kapitalgesellschaften: Eine Gesellschaft mit beschränkter Haftung. Es

ist wie eine Kombination von Einzelunternehmen oder Personengesellschaft mit einer Kapitalgesellschaft. Es ist für kleinere Unternehmen, aber es gibt Schutz für die Inhaber kleinerer Unternehmen. Dies ist so, dass, sollte das Unternehmen verklagt, wird der Besitzer nicht alles verlieren.

Lassen Sie uns jetzt darüber, wie man einen Businessplan aufstellen zu sprechen. Sie möchten mit Ihrem Leitbild starten.

Leitbild

Ihr Leitbild sollte widerspiegeln, was Ihr Unternehmen geht. Es könnte darüber, warum Sie begann dabei Fotografie in den ersten Platz. Aber es sollte auch erwähnen, die Ihr Unternehmen spezifischen Ziele. Haben Sie einen besonderen Fokus? Welche Art von Stimmung wollen Sie Ihren Kunden zu präsentieren? Welche Dienste bieten Sie an? Es liegt an dir. Und wenn Sie sich mit einem wirklich guten Leitbild, können Sie wählen, um es in der Umgebung Ihres Unternehmens anzuzeigen. Oder Sie könnten es private oder Leitlinien für sich zu behalten.

Lebenslauf und Bio

Wenn Sie Ihren Lebenslauf nicht bereits vorbereitet haben, sollten Sie dies tun. Denken Sie daran, dass für eine Wiederaufnahme, die fotografischen Geschäft bezieht, müssen Sie nicht die Zeit, die Sie eine Sekretärin bei einer Zahnarztpraxis waren enthalten. Fügen Sie zuerst Ihre fotografischen Leistungen. Allerdings, wenn Sie lernen, eine sehr wertvolle Fähigkeit zu dieser Bürojob, wie, wie man eine

Tabelle zu erstellen haben, dann sollten Sie schließen, dass in der Liste der Fähigkeiten.

Auch einen Biographie. Darin sollten Sie (und Ihr Partner) besprechen, wie Sie Fotografen geworden und liebe die Dinge, die Sie jetzt in Ihrem Unternehmen zu tun. Machen Sie es ansprechend und interessant. Ich würde auch vorschlagen, die Umsetzung dieser beiden Dokumente auf Ihrer Website, so dass potenzielle Kunden können Ihre Fähigkeiten und Ihre Leidenschaft gewährleistet werden. Wenn Sie denken, es nötig ist, drucken Sie ein paar Kopien Ihres Lebenslaufs, um auf Antrag jedes Kunden heraus zu geben.

Unternehmensübersicht

Dies umfasst eine Erklärung, welche Art von Unternehmen Sie laufen. Beziehen Sie sich auf die Art die ich am Anfang des Kapitels definiert. In diesem Abschnitt sollte auch eine Startsicht. Ihr Startübersicht ist im Grunde eine Liste aller Assets Sie bereits, dass kann in Richtung Ihr Unternehmen gestellt werden. Dadurch könnten möglicherweise Möbel oder fotografische Ausrüstung die Sie bereits besitzen (so, wenn Sie bereits eine Kamera und zwei Lichter, das ist Start, auch wenn Sie bereits seit Jahren im Besitz ihnen) oder einfach nur Geld, das Sie gezielt in dieses Geschäft investieren können. Beachten Sie, dass Startup ist anders als Overhead, und alles, was Sie von nun an zu kaufen sollte als Overhead-Kosten eingeloggt sein.

Unterhalb was Sie bereits haben, wie Start, sollten Sie eine laufende Liste der langfristigen Vermögenswerte, die Sie brauchen, und ihre voraussichtlichen Wert zu halten. Alles, was Sie bereits besitzen, die

in Betracht gezogen werden kann Startup sollte für ihr Wert bewertet werden. Dies sollte von einem professionellen Später im Dokument durchgeführt werden, und dann die Einzelteile sollte auf diesem Wert für den Fall eines Unfalls oder einer Unterbrechung versichert., Erhalten Sie eine volle Kostenaufstellung zu tun.

Beschreibung des Business Services

Das ist eine Art, wie Ihr Leitbild, mit der Ausnahme, dass sie nicht brauchen, um ganz so inspirierend. Sie brauchen nur zu sagen, was Ihr Unternehmen beabsichtigt, als eine vollständige Aufschlüsselung bieten. Das bedeutet, dass Sie brauchen, um einen anderen Abschnitt für jedes Produkt und Service, den Sie zu bieten, darunter projiziert Preis oder verschiedenen Preis wollen. Es ist wahrscheinlich am besten, um die Preisgestaltung in einem Diagramm so einrichten, dass Sie und potenziellen Kunden oder Investoren zurück, um es schnell zu beziehen können. Dies sollte den Preis für jeden einzelnen Service, den Sie bieten, auch wenn es inclusive in einem anderen Preisplan gehören. Dies bedeutet, Fotoreisen, den Preis der Dreharbeiten, Retusche, Druck, Verpackung und alles, was Sie tun könnten. Denken Sie daran, dass dies nur sichtlichen Kosten und der erwarteten Preisen.

Kundenstamm

Dies ist nur eine kurze Beschreibung der Kunden Sie erreichen wollen. Wenn Sie bereits eine Facebook-Marketing-Kampagne gesetzt, können Sie diese als Referenz verwenden. Wie alt sind sie? Sind sie eine bestimmte demographische? Wie viel Geld würden Sie Ihre typischen Kunden zu machen?

Externe Evaluation

All dies bedeutet, ist, dass Sie eine Beurteilung dessen, was das aktuelle Wirtschaftsklima ist wie zu machen. Ist die Wirtschaft gut ist? Wie werden ähnliche Fotostudios oder bildende Künstler in der Gegend zu tun? Dies ist, wo all die Forschung, die Sie in die wettbewerbsfähige Preisgestaltung haben kommt in. Auch speziell aufzulisten, die Ihre Konkurrenz. Wenn der Markt wirklich überschwemmt, nur gern Ihre Top fünf Konkurrenten. Sie könnten sogar ein Diagramm der Tarifvergleiche, so dass Sie darauf zurückgreifen können, um Ihnen einen mittleren Preis zu ermitteln.

In diesem Abschnitt werden auch gern Ihre Unterstützung. Support-Services umfassen alle anderen Menschen, die Sie haben, um auf Ihr Team zu bringen, um Ihr Geschäft reibungslos läuft. Wenn Sie Ihre Druck auslagern, würde, dass man sein. Wenn Sie regelmäßig mieten lokalen Make-up-Künstler oder Haar-Stylisten, listen sie auch. Es ist auch eine gute Idee, sich alle ihre Kontaktinformationen setzen, um an einem Ort zu haben. Auch einige Backup-Dienste, falls Sie sich jemals in einem Stau.

Marketingplan, Finanzplan und Strategie

Geben Sie eine kurze Beschreibung Ihrer Marketing-Plan und wie Sie erwarten, damit es funktioniert. Fügen Sie alle und jede Strategie und Programm, das Sie verwenden, um das Wort über Ihr Unternehmen zu verbreiten, sei es kostenlos oder kostenpflichtig. Es ist auch gut, um einen Finanzplan enthalten. Welche weiteren Maßnahmen wollen Sie nicht nur Ihr Geschäft über Wasser zu nehmen, aber um es zu gedeihen? Dies ist, wo Sie gehen, um eine

laufende Liste aller Tabellen, Ihre Gewinne und Verluste, Ihre Prognosen für das kommende Jahr, und alle anderen wichtigen finanziellen Erwägungen müssen Sie unter Umständen zu halten sind.

Mannschaft

Wer ist Ihr Team? Sich? Ein Geschäftspartner? Jeder, der Fremdfinanzierung zur Verfügung stellt? Jede Fotoassistenten oder ausgelagerten Redakteure? Haar und Make-up-Künstler? Achten Sie darauf, es zu aktualisieren, da Änderungen auftreten.

Tore

Sie sollten immer beenden Sie Ihre Geschäftsplan mit den Zielen. Verwenden Sie eine Zeitachse von einem Jahr, fünf Jahre, zehn Jahre. Stellen Sie sicher, Ihre Ziele sind angemessen und erreichbar. Überprüfen Sie zurück in etwa sechs Monate, um zu sehen, wenn Sie in der Nähe kommst auf die Erfüllung der jährige Ziel.

Kapitel 7:
Der Aufenthalt Relevant

Bleiben relevanten bedeutet einfach mal wieder mit Ihren Plänen und Ihre Forschung, um sicherzustellen, dass Sie auf dem richtigen Weg sind. Stellen Sie sicher, Sie sehen gerade die Konkurrenz und die Aufmerksamkeit auf, was auf Social Media geht. Einführung neuer Marketing-Taktiken, wenn Sie sehen, dass die Dinge nicht richtig oder so effektiv arbeiten, wie Sie möchten, dass sie. Optimieren Sie Ihre Branding alle sechs Monate bis ein Jahr, um die Dinge frisch zu halten. Achten Sie auf Ihre Tabellen täglich aktualisieren und sicherzustellen, dass alles gleicht wöchentlich.

Grundsätzlich bleiben relevant bedeutet, dass Sie brauchen nur auf der Oberseite der Ihr Unternehmen zu bleiben. Halten Sie Ihre Kundenbasis aktualisiert und beteiligt. Verpassen Sie nie wieder die Möglichkeit, auf neue soziale Medien und neue Techniken zu springen. Neue Dienste hinzufügen, wie Sie sie zu lernen, und nehmen Sie Umfragen und Anregungen von Ihren Kunden.

Solange Sie ständig Lernen und Experimentieren, sollte Ihr Unternehmen in der Lage aktuelle und frisch zu bleiben.

Abschluss

Auch hier würde Ich mag zu wiederholen, dass die Führung eines Unternehmens ist ein ständiges Lernen und Explorationsprozesses. Als Unternehmer ist so viel über, kreativ zu sein als ein Fotograf ist. Obwohl ich weiß, haben Sie vielleicht etwas mehr Forschung, um Ihr Fotografiegeschäft zu straffen, um Ihren speziellen Anforderungen entsprechen zu tun, ich hoffe, dass dieses Buch Ihnen genügend Informationen bieten Ihnen den Einstieg, oder Sie auf einem Umbau des aktuellen Geschäfts Einstieg .

Alles, was in den ersten Kapiteln kann in Betrieb genommen werden, wie Sie Ihren Business-Plan zu erstellen. Abschließend lassen Sie mich Ihnen sagen, über wie ich über das Einrichten mein Geschäft von Anfang an zu gehen.

Skizzieren Sie Ihren Business-Plan zuerst, und herauszufinden, alle Basiskomponenten. Bevor Sie über die Erforschung Ihre Konkurrenz zu gehen, müssen Sie wissen, was Sie über sind. Machen Sie diese Aussage und entscheiden über die Art der Dienstleistungen, die Sie anbieten möchten. Mit diesem Wissen können Sie die aktuelle Klimaforschung können. Finden Sie heraus, wer Ihre Konkurrenz ist und bieten die gleichen Dienste, die sie tun, wenn nicht mehr, zu wettbewerbsfähigen Preisen.

Wettbewerbsfähige Preise werden Sie heben sich, und so wird einzigartig Branding. Sie betreiben ein kreatives Geschäft, so ausdrücken, dass Kreativität und Einzigartigkeit und machen Sie sich bemerkbar. Die Menschen sind immer auf der Suche nach

Fotografen, und der Markt ist überschwemmt mit ihnen, so dass Ihre äußere Verpackung wird sich das erste, was die Kunden zieht in sein. Wenn Sie keine Lust haben, können Sie es auf eigene Faust tun, halten es für eine Start kosten, um eine wirklich tolle Grafik-Designer mieten.

Herauszufinden, wie viel Sie Ihre Startkosten sein werden, und starten Sie knapp genaue und detaillierte Tabellen. Wenn Sie nicht beginnen, gute Gewohnheiten, wirst du zu viel haben Nachhol später zu tun, und das ist, wenn Sie auf Probleme stoßen.

Wenn Sie kommen mit einem tollen Marketing-Plan, wird Ihr Unternehmen aufkeimenden werden in kürzester Zeit. Verwenden Sie alle Ressourcen, die Sie haben zu Ihrer Verfügung, von Social Media, um Familienbeziehungen, zu den Freunden und Kunden haben Sie bereits.

Wenn Sie sorgfältig über alles von Anfang an sind, fühle ich mich sicher, dass Sie eine große Chance, bei Betrieb eines vollständig erfolgreiches Geschäft haben. Beziehen Sie sich auf dieses Handbuch, wenn Sie sich fest, und denken Sie daran, Ihr Unternehmen Pläne und Ziele regelmäßig zu aktualisieren.

FOTOGRAFIE ZUSAMMENSETZUNG

12 Zusammensetzung Rules
Für Ihre Fotos, um Glanz

James Carren

2015 Sender Publishing

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Einführung

Komposition ist wohl das wichtigste Element eines Fotos oder jeglicher visuellen künstlerischen Ausdrucks. Zusammensetzung, nach allem, was bedeutet, das Foto wird von gebildet. Künstlerischen oder nicht, sind Fotografien visuelle Informationen. Das bedeutet, dass alles, was Sie in ein Foto gesetzt sollte bewusst und mit Absicht getan werden. Jede Regel und das Element in diesem Buch wird Ihnen helfen, um die Aufmerksamkeit Ihrer Zuschauer in der Weise, die Sie möchten, dass Ihr Foto, um wahrgenommen zu werden führen. Sie sollten sich auch bewusst sein, aber, dass jede Regel und Element kann auch gebrochen oder gebogen, wenn Sie guten Grund dafür haben werden. Allerdings ist es wirklich wichtig, zu lernen, was die Regeln sind, bevor Sie sie zu brechen, so können sie in intelligente, nützliche Weise gebrochen werden. In diesem Artikel werde ich eine Menge über verschiedene Elemente zu diskutieren.

Einer meiner Lieblings, und am wichtigsten, ist die Linie. Sie haben führende Leitungen, die auf Fotografien um zu helfen, den Blick auf das Wesentliche, und Sie haben Horizontlinien. Ich werde auch über die Gewichtung Ihre Fotos, Textur, Licht, Muster, Spannung, Balance und Gegenüberstellung zu sprechen. Dies sind alles Elemente, die in jeder Art von visueller Kunst man sich vorstellen kann gelten, und ich werde darüber diskutieren, wie sie spezifisch an photography beziehen.

Mit dieser sagte, lasst uns loslegen.

Drittel-Regel

Ich möchte mit der Drittel-Regel beginnen, weil es die erste Regel, die ich als eine neue Fotografen lernte, war. Es ist sehr nützlich für die Änderung Ihrer Zusammensetzung auf interessante Weise, und es ist sehr einfach. Grundsätzlich trotz allem, was viele Leute glauben, Sie wollen einfach nicht, um Ihr Motiv in der Mitte des Rahmens gesetzt. Jetzt könnten Sie denken: "Aber ich weiß, eines der anderen Elemente des Designs ist die Balance." Und hätten Sie recht. Aber es gibt viele andere Möglichkeiten, um ein viel dynamischer Gleichgewichtssinn, als alles, was genau in der Mitte des Rahmens haben, zu erstellen.

Zugegeben, es gibt Zeiten, in denen Zentrieren Sie das Motiv kann erarbeiten, wie zum Beispiel: wenn es eine Menge Bewegung oder Handlung in den Hintergrund, wenn sich das Motiv in der Mitte wird durch andere Begriffe im Mittelgrund, Hintergrund oder Vordergrund ausgewogen, wie der Fall sein kann, oder wenn Sie das Thema habe nur unmerklich zu einer Seite der Mitte. Wenn Sie ein geübter Fotograf sind, würde ich vorschlagen, dass Sie mit diesen Techniken zu experimentieren und zu sehen, was Sie denken. Wenn Sie ein nagelneues Fotograf sind, stehen die Chancen Sie schon Zentrierung Dinge in Ihrer Arbeit, nachdem Sie angefangen, so möchte ich diese Vorstellung für Sie komplett zu brechen.

Um die Drittel-Regel wirksam zu veranschaulichen, wäre es hilfreich, für die Sie entweder nehmen Sie einen Druck, die Sie haben oder zu einem in Photoshop zu ziehen. Mit Hilfe von zwei horizontalen Linien und zwei vertikale Linien, teilen Sie die

gesamte Foto in Drittel. Zur Veranschaulichung, sollten Sie am Ende mit neun Quadraten. Was Sie sehen werden, sobald Sie dies getan haben wollen, ist, dass das Thema des Fotos nicht genau in der Mitte drei Quadrate fallen. Es ist in Ordnung, wenn das Motiv erscheint in ihnen fallen, aber es muss auch fallen mehr nach links oder rechts. Diese Technik schafft mehr Dynamik im Foto, so dass Sie Ihre Augen auf, um es um den Rahmen zu reisen und dann. Ob Sie es glauben oder nicht, wenn Sie das Trap-Gegenstand in der Mitte des Rahmens, geht das Auge gerade, um es, wie vorgesehen, dann aber hat keinen Ort, um zu reisen. Der Betrachter bekommt stecken, und deshalb ist zentriert Fotos sind langweilig.

Führungslinien

So, unter Berücksichtigung der Tatsache, dass man das Auge des Betrachters, um ein Foto verschieben möchten, was sind einige Möglichkeiten, das zu tun? Laufschienen, für einen, und sie sind mein Favorit. Linien gehen in Ihrer Arbeit anwesend zu sein, egal was Sie tun, so ist es vor allem darum, die Kontrolle über sie, so dass sie den Zweck Ihrer Foto dienen.

Wenn Sie etwas, das Sie aufnehmen möchten haben, nehmen Sie zuerst einen Blick um dich herum. Gibt es irgendwelche Leitungen oder Pfade, die Ihr Auge nur folgt natürlich, Sie zu diesem Thema zu führen? Wenn dem so ist, sollten Sie eine Sicherungskopie von Ihrem Motiv, sie zu zählen. Und wieder, kann eine Linie alles, was Ihr Auge wird folgen. Ich möchte Sie zu der Horizontlinien als eigenständige Einheit für jetzt denken, aber alles andere ist Freiwild. Laufschienen können Straßen, Linien abgeschnitten Gras, alles, was sich wiederholenden, Gebäude hinauf, alles, was Sie daran denken können führt das Auge in den Fokus der Foto.

Nun, müssen Sie ein wenig vorsichtig. Einer der größten Fehler, die Menschen können mit Linien nicht dessen bewusst zu machen, und das kann oft dumme Sachen führen gleiche Pole von Köpfen kommen. Das ist definitiv nicht eine führende Linie. Oder, Sie können richtig zu identifizieren eine führende Linie, und dann nicht richtig gestalten Sie sie und verursacht, dass führende Leitung nicht gerade zu gehen, wo es sein soll. Um dies zu vermeiden, sollten Sie Bilder von der gleichen Szene aus verschiedenen Blickwinkeln und Winkel, die meine nächste Regel ist, zu nehmen.

Augenlinien können auch Führungslinien, wenn Sie ein Porträt oder Lifestyle-Fotograf sind sein. Wenn die Menschen sehen einander oder auf etwas, was los ist in einer Szene, dass das Interesse auf das Thema zurückgreifen können, oder zumindest helfen, das Auge, um um den Rahmen wieder auf das Thema selbst bewegen. Deshalb ist es ratsam, das Motiv schaut aus dem Rahmen nicht ist. Es führt wiederum Auge deines Betrachter weg von den Informationen auf der Hand. Die einzige Ausnahme von dieser Regel wäre, wenn Sie hatte eine Reihe, in der Sie die Augenlinie Ihres Betrachter von einem Bild zum nächsten in einer Linie wollte. Dann dient, jemanden suchen aus dem Rahmen als Leitfaden für die Durchführung an die nächste Foto.

Herumbewegen

Sie beginnen, um die Aufmerksamkeit auf die Elemente der Komposition zu zahlen und eine Wertschätzung für sie, und das ist großartig. Die Sache ist, eine Menge Zeit, wenn die Leute anfangen, Zusammensetzung zu verstehen, sie zu bequem. Aufgrund dieser starken Sinn für "Jetzt weiß ich, was ich tue," Menschen können selbstgefällig. Nur weil Sie denken, Sie haben die genaue Zusammensetzung die Sie auf den ersten Schuss möchten, bedeutet nicht, sollten Sie die Aufnahmen zu beenden. Nun, für mich, ich denke auf jeden Fall, dass ein Überschwingen ist ein weiteres Problem, dass viele Fotografen den Weg laufen, also bin ich keineswegs sagen, shoot fünfzig Fotos der gleichen Szene. Aber Sie sollten auf jeden Fall ein paar Aufnahmen aus verschiedenen Blickwinkeln, vor allem wenn Sie schießen digital.

Haben Sie keine Angst, sich zu bewegen sein, nicht; Fotografie ist eine viel mehr körperliche Beruf als eine Menge Leute es erwarten. Wenn Sie eine Szene, die Sie gefunden haben, schießen sie aus dem Kopf, von der Seite, in die Hocke, um darunter zu bekommen (außer vielleicht mit Porträts) und Sie erhalten bis über ihm.

Verwenden Sie den Zoom Objektiv, mit allen Mitteln, aber auch keine Angst zu physisch näher zu bewegen weiter weg, ohne Anpassung Ihrer Brennweite sein. Glaubt es oder nicht, wird dies auch geben Ihnen einen anderen Blick, als nur mit dem Zoom.

Es spielt keine Rolle, ob Sie denken, Sie brauchen nur einen Aussichtspunkt oder, wenn Sie wissen möchten, dass Sie nur einen

Blick. Wenn Sie nicht zu experimentieren und sich bewegen, werden Sie es bereuen, denn oft, was wir denken, wir wollen in einem Foto und was wir tatsächlich sehr unterschiedlich sein können. Auch, wenn Sie ein Student sind, oder du bist zu Kritik jeglicher Art geht, Sie werden überrascht sein, was andere Leute arbeitet effektiv im Vergleich zu was Sie arbeitet effektiv denken, denken. Und am Ende des Tages, mit mehr Möglichkeiten ist besser als keine Optionen.

Horizon Lines

Okay, zurück zu den Zeilen. Wie ich bereits erwähnt, sind Horizontlinien unterscheidet sich von führenden Leitungen. Wenn die meisten Leute von einem Horizontlinie denke, ich habe das Gefühl, dass sie es direkt in der Mitte des Rahmens zu denken. Das kann zwar sein, vor allem mit Dingen wie Seestücke, finde ich, dass die Bilder sind viel interessanter, wenn Sie die Horizontlinie nach oben oder unten zu bewegen. Dies geht zurück auf das, was ich vorher sprach, mit dem bewegen. Um Ihre Horizontlinie von deiner Sichtlinie zu bewegen, müssen Sie den oberhalb und unterhalb Ihrer Augenhöhe zu erhalten.

Durch die Veränderung der Position der Horizontlinie, die Sie verändern sich auch die Perspektive, und kann etwas Großes Blick klein oder umgekehrt. Natürlich geht jeder in ein Shooting mit einer bestimmten Vorstellung davon, was sie wollen, dass ihre Bilder aussehen. Sie wollen, dass Sie Ihr Hauptmotiv groß, wenig, oder in einem angemessenen Verhältnis zum Leben aussehen? Ist es wichtig für Ihre Betrachter nach oben oder unten sehen, wenn sie Ihre Fotos ansehen? Wie und wo wollen Sie Ihre Zuschauer zu konzentrieren?

Sie können auch die Horizontlinien, um die Sichtlinie des Betrachters zu führen, viel wie möglich mit führenden Leitungen. Wenn Sie Ihren Betrachter etwas vertikal sehen wollen, zum Beispiel, könnte man es mit einer vertikalen Horizontlinie zu schießen. Betrachten Sie es auf diese Weise: Sie können die Welt im Grunde zu biegen, wie Sie es haben wollen schauen, um den Zweck

Ihrer Fotografie zu dienen.

Form

Form ist ein weiterer großer Führer Sie zu Ihrem Vorteil nutzen können, um das Auge des Betrachters zu veranlassen, zu verschieben, wo Sie sie haben wollen. Wir natürlich wissen, dass alles eine Form hat, aber wenn Sie ein neues Fotograf sind, haben Sie überhaupt gestoppt, um dich zu sehen, und die Formen, die in einem Raum sind wirklich in Betracht ziehen?

Sich wiederholende Formen sind besonders ansprechend, und diese können überhaupt, von den Zeilen, um Dreiecke zu Kreisen. Die Wiederholung kann verwendet werden, um das Auge im Kreis zu führen, oder in irgendeiner Form, die Sie wollen, um das Foto. Beginnen wir mit dem Beispiel von Kreisen fortsetzen. Ich habe ein Foto von mir, das Publikum habe besonders erfreulich, aufgrund der Anwesenheit von drei konzentrischen Kreisen, die ich noch nicht einmal auf den ersten zu realisieren gefunden. Das Foto ist von einem Mädchen in einem Kreis Rock. Auf der Tellerrock ist ein Muster von Bäumen rund um den Saum. Und das Mädchen zufällig in einem Rasenstück, das sich in einem Kreis abgeflacht hat sitzen. Der erste Kreis von Gras zieht Ihre Augen, um das Kleid, der seinerseits die Augen zu dem Mädchen.

Wie ich, wie man ein besserer Fotograf zu werden, werden Sie lernen, sich aktiv bemerken Form, bevor Sie das Bild aufzunehmen.

Eine andere Sache, die gut ist, um mit Formen prüfen, ist Nummer. Wenn Sie in einem Foto haben eine Reihe von sich wiederholenden Formen, ist es am besten, wenn das ist eine ungerade Zahl. Es tut

einfach nur etwas mit Balance, die auf den ersten Pinsel Sie vielleicht denken, ist merkwürdig, zu helfen. Aber symmetrischen bedeutet nicht immer, Balance.

Betrachten Sie nicht nur die bestehenden Formen, die um Sie herum (vergessen Sie nicht, über diese Polygone), aber Formen, die Sie mit den vorhandenen Komponenten des Fotos machen können. Wenn beispielsweise drei Mädchen, die Sie fotografieren Sie haben, sollten Sie sie in einer Dreiecksformation um das Auge des Betrachters um das Foto zu führen. Sie können die Stelle jener formuliert Dreieck verwenden, um Aufmerksamkeit auf das zu fotografierende Objekt zu ziehen, sei es das dritte Mädchen oder etwas völlig anderes.

Tiefenschärfe

Wir werden jetzt über Schärfentiefe, wie dafür, dass die Nutzung Vordergrund, Mittelgrund und Hintergrund machen reden, wie gut. Schärfentiefe bedeutet im Grunde, der Höhe der wahrgenommene Abstand zwischen den nächsten und am weitesten Objekte oder Themen, die im Fokus sind in einem Foto. Wenn Sie eine geringe Schärfentiefe haben, Sie gehen, um Ihre Kamera auf einem niedrigen Blenden haben, wie zum Beispiel F4 oder F8. Eine geringe Schärfentiefe macht die Dinge schauen verträumt und der Schwerpunkt liegt vor allem im Vordergrund, es sei denn, Sie sind mit einem 4x5, die Tilt- und Shift können schießen. Eine tiefe Schärfentiefe bietet mehr Fokus den ganzen Weg in der gesamten Foto, vom Vordergrund, durch die Mittelgrund, den ganzen Weg in den Hintergrund. Je höher der Blenden, desto schärfer ist das Bild, bis zu dem Punkt, wo man tatsächlich alles in einem Bild im Fokus, wenn das der Blick, den Sie für zu gehen möchten.

Große Tiefenschärfe wird oft mit dokumentarischen Arbeit verbunden, aber das beginnt sich zu ändern. Es ist auch mit Landschaft verbunden sind, denn je mehr Details, die Sie in einer Landschaft, desto besser sehen können,.

Ich glaube, dass Sie immer wissen, alles, was in Ihren Rahmen vorhanden ist, aber das braucht Zeit und viel Übung, weil, wenn Sie zum ersten Mal zu schießen, ist das primäre Anliegen gehen, um Ihr Motiv zu sein. Während dies scheint sinnvoll in den Anfang zu machen, werden Sie kommen, um zu finden, wie Sie lernen, zu bearbeiten, dass Bilder, die Sie ursprünglich gedacht waren

großartig sind nicht so gut wegen der Ablenkungen in der Mitte und Hintergrund. Du wirst wahrscheinlich denken: "Wie habe ich verpasst, dass die Person, die von der Straße hinter meinem Modell?" Nun, die Antwort ist einfach: Sie gerade mehr auf das Modell zu der Zeit, die eine natürliche biologische Antwort gab. Unsere Körper sind verdrahtet, um Informationen zu filtern, so dass wir uns auf das, was ist zu uns am wichtigsten zu einem bestimmten Zeitpunkt und filtern unwichtig sensorischen Input. Das ist, warum Sie vielleicht denken, das Haus eines Freundes riecht seltsam, wenn man das Hotel betritt, aber zehn Minuten später müssen Sie nicht einmal bemerken. Andernfalls würde unser Gehirn so überwältigt von sensorischen Input könnten wir verrückt geworden. Genau aus diesem Grund ist es wichtig, zu erkennen, dass die Fotografie ist eine Fertigkeit, und Sie können nicht nur Snap ein Foto, um es gut sein. Teil des Seins ein guter Fotograf ist zu lernen, hyper Ihre Umgebung bewusst zu werden, die teilweise zu Ihrer eigenen Sicherheit und zum Wohle Ihrer Fotos. Allerdings ist es schwer, Ihr Gehirn neu verdrahten, so fühlen sich nicht schlecht, wenn man immer die Fotos, die etwas in ihnen gar nicht bemerkt zu haben. Ich weiß, dass es immer noch mit mir geschieht.

Ich möchte über Mittelgrund für ein wenig zu sprechen, weil ich das Gefühl, dass Vorder- und Hintergrund werden immer erwähnt, aber selten ist Mittelgrund. Vergessen Sie nicht, dass Sie Ihre gesamte Rahmen zu verwenden, und Sie sollten versuchen, es allen mit Sehenswürdigkeiten zu füllen, so dass das Auge des Betrachters nicht nur im Vordergrund stecken. Selbst wenn Ihr erster Instinkt sein kann, um das Hauptobjekt in den Vordergrund stellen, in Betracht ziehen ein oder zwei Schuss, wo sie einen Schritt zurück gerade genug, um als Mittelgrund werden. Oder sogar, verstecken Sie Ihre Hauptmotiv im Hintergrund und lassen Sie Ihre Zuschauer, sie zu entdecken, nicht über den Kopf von ihr betroffen sein.

Nun, wenn Sie mit einem flachen Tiefe des Feldes sind, können Sie fragen, warum Sie befinden sich im Mittelgrund und Hintergrund brauchen. Sie werden nicht im Fokus, so was ist der Sinn, oder? Nun, manchmal mit, dass wenig Schatten von etwas lauert im Hintergrund, sei es ein Schrank oder eine andere Person, kann ausreichen, um das Interesse des Betrachters wecken können. Manchmal ist eine Fotografie nicht nur um den Hauptgegenstand überhaupt.

Die nette Sache über Schärfentiefe ist auch, dass man es vor scharfen, um flache oder umgekehrt und haben immer noch die gleiche Belichtungszeit wie zuvor. Diese sind gleichwertige Belichtungen genannt. Sie haben passen Sie Ihre Blende, und dann ändern Sie die Verschlusszeit, so dass Sie Ihre Kamera immer noch so dass die gleiche Menge an Licht in das Objektiv. Und voila! Gleiche Belichtung, verschiedene Tiefenschärfe.

Du wirst wahrscheinlich feststellen, im Laufe der Zeit, dass Sie einen bestimmten Stil der Schärfentiefe mehr als die anderen gerne, und das ist okay. Das zum Teil wird zu Ihrem ganz persönlichen ästhetischen zu entwickeln.

Gewicht

Gewicht, in der Fotografie, muss sowohl mit Balance und mit dem, was ist wichtig, um die Fotografie zu tun. Visuelle Gewicht wird sich das Gleichgewicht der Fotografie, die ich über etwas später sprechen beeinflussen. Visuelle Gewicht im Wesentlichen wissen, ist, wie viel ziehen Sie ein Objekt in einem Foto hat. Wie viel wissen Sie Aufmerksamkeit auf etwas innerhalb einer Komposition bezahlen? Wenn Ihre Augen schießen gerade zu ihm, dann hat es eine Menge Gewicht. Wenn nicht, tut es nicht.

Gehen wir zurück zu der Drittel-Regel, die Sie in der Regel wollen sicherstellen, dass die Punkte auf dem Foto mit den meisten Gewicht sind die Punkte, die Sie Ihrem Publikum zu bemerken wollen, und dass sie sich nicht in der Mitte des Fotos zu schlagen. Wenn Sie in Richtung des Bodens haben eine stark gewichtete Fokuspunkt, könnten Sie jemanden sagen hören, dass Ihr Foto ist "unten gewichtet." Das gleiche Prinzip gilt für eine Top-gewichtete Bild.

Also, welche Faktoren machen kann etwas in ein Bild, eine Menge Gewicht?

- Wenn Sie ein großes Objekt in einem Foto haben natürlich die Augen gehen, um Recht, es zu, bevor etwas kleiner zu ziehen. Das gleiche gilt, wenn Sie etwas schwer mit etwas Licht nebeneinander.

- Farbe kann auch eine Rolle spielen. Augen sind auf Darks vor Lichtern angezogen, weil der

Dunkelheit wird als schwerer empfunden. Dunkle Farben können einen Betrachter schnell zu überwältigen, also seien Sie vorsichtig mit ihnen. Außerdem kommen warme Farben zu Ihrem Publikum und kühlen Farben zurücktreten. Ich werde mehr in die Tiefe auf Farbtheorie in meinem letzten Tipp zu gehen, weiß nur, dass, wenn Sie Rot auf einem Gelände von blau, rot, dass in Zukunft an Ihnen herausspringen, während die blaue schmilzt in den Hintergrund. Also, auch wenn größere Objekte mehr Gewicht, wenn du mit ein wenig rot haben eine meist blau-Szene, ein bisschen von Rot wird mehr Aufmerksamkeit auf sich ziehen, als eine große blau-Objekt wird.

- Kontrastreiche Bilder oder Objekte tragen auch eine Menge Gewicht, weshalb es wichtig ist, nicht, Ihre Zuschauer mit zu viel zu überwältigen. Daher möchten Sie vielleicht, um zu wählen, um den Kontrast nur bei wirklich integrale Teile des Bilds, wo Sie am meisten wollen den Fokus zu gehen Pop.

- Gruppen haben mehr Gewicht als singuläre Objekte. Jetzt, während du könntest, ich glaube nicht, dass Sie gehen und beginnen, Haufen von kleinen Objekten, um Bilder von zu nehmen. Eine Gruppe könnte alles, was Ihr Gehirn wäre mit etwas anderem, wie etwas, das strategisch in der Nähe etwas anderes, oder sich wiederholenden Muster angeordnet ist wie ein Kreis verknüpfen.

- Um herauszufinden, was wäre ein geringeres Gewicht haben, beziehen sich auf jede dieser Stichpunkte und das Gegenteil tun.

Was bedeutet das für Ihre Brennpunkt das? Ist es unbedingt der stärker gewichtet Objekt sein? Die Antwort ist, absolut nicht.

Obwohl das Auge wird natürlich auf die stärker gewichtet Objekt gezogen werden, müssen Sie nicht unbedingt wollen, dass es dort zu bleiben. Wenn das Foto ist gut fließt, wird das Auge der stärksten gewichtete Objekt zu finden, konzentrieren sich auf, und dann weiter um den Rahmen zu bewegen. Es kann optimal sein ein großer Teil der Zeit zu haben, die gewogenen Objekte lenken den Blick auf die geringeren gewichteten Objekt.

Es ist alles an Ihnen, und wie Sie schießen mehr und mehr, werden Sie, was funktioniert und was nicht zu lernen.

Ein weiterer Aspekt der Gewicht der Fotografie kann der sehr Grenze um das Bild zu sein. Die Wahl einer Grenze ist oft fast ebenso wichtig wie das Bild selbst in fine art photography, weshalb randModeStrecken lassen mir oft unruhig, wenn ich verstehe, dass das ist Industriestandard. Wenn Sie ein Fotokünstler und Sie gehen, um zu drucken und hängen Sie Ihre Bilder betrachten, dass es vielleicht nicht die beste Wahl, um eine noch säumen den ganzen Weg um Ihr Image zu haben. Noch erfreulicher ist die Quint gewichtete Bild. Experimentieren Sie mit Ihrem Grenzen und finden, was am besten für Ihre Bilder.

Nebeneinander

Gegenüberstellung bietet eine andere Art von visuellen Gleichgewicht, obwohl dies kann auch auf der symbolischen Seite der Dinge fallen. Da es auf unser Verständnis von symbolischen Elementen beruht, ist es in jeder Kultur anders sein kann. Sie können alle Elemente, die Inhalte zu erstellen in ein Foto, um Gegenüberstellung erstellen. Also, was ist Nebeneinander, genau?

Es ist die Seite-an-Seite Anordnung der zwei Dinge, die einander entgegengesetzt sind, oder zumindest nicht so aussehen wie sie zusammengehören. Diese Technik erzeugt ein Gefühl von Interesse, Intrigen und manchmal Humor oder Beschwerden, je nach Laune versucht, durch den Fotografen erreicht werden. Nebeneinander, in meinem Kopf, hat auch etwas mit Ironie zu tun, und kann verwendet werden, um ein Thema für ein Foto zu erstellen. Die Sache ist, Sie wollen nicht das Foto, um unbedingt schreien, worum es geht. Es sollte eine gewisse Geheimnis links, um sie zu sein, so dass der Betrachter in der Lage, ihre eigenen Schlüsse zu ziehen. Ich mag, um zu Gegenüberstellungen mit meinem Titel andeuten.

Gegenüberstellung wird verwendet, eine Menge in der Werbung, da mit der Technik, werden Sie versuchen, den Zuschauer zu bekommen, um eine Zuordnung zu machen, und das Verein hilft, dann müssen Sie ein Produkt zu verkaufen.

Also, was sind einige Beispiele für Dinge, die man nebeneinander stellen kann?

- Groß und Klein
- Hoch und Kurz
- Mensch und Tier
- Mensch und Natur
- Fett und dünn
- Männlich und weiblich
- Weiche und harte
- Bewegung und Ruhe
- Komplementärfarben
- Minimale Barock

Grundsätzlich kann jedes Seinszustand und ihr Gegenteil. Die Technik ist eine, die stark in der Überzeugungskraft, und ich würde sagen, man konnte fast alles nebeneinander, solange Sie eine solide Grund, um es wieder auf hatte. Eine Menge von Gegenüberstellungen, obwohl, sein werden subtiler als die Beispiele, die ich oben aufgeführt sind. Oft haben Gegenüberstellungen mit etwas Persönliches oder etwas politisch zu tun, so müssen Sie nur noch kennen diese Hinweise, wie Sie Ihre Arbeit machen.

Balance

Balance ist eine lustige Sache, denn wirklich, wenn man darüber nachdenkt, sagt uns der Drittel-Regel zu unausgewogen Bilder. Das ist, weil, wie ich schon erwähnt, mit Ihren Fokuspunkt in der Mitte des Rahmens oft einfach nicht mehr das Auge aus, um sich das Bild, die Schaffung eines langweiligen erschossen.

Beginnen wir mit dem Konzept der Balance, die wir alle verstehen, beginnen und dann erkunden einige andere Möglichkeiten, die ein Foto ohne zentriert oder symmetrisch ausgeglichen werden.

Wenn Sie auf "true" Balance in Ihr Foto erreichen wollen, versuchen Symmetrie. Das wird zu erstellen, was als Links-Rechts-Balance, wo die beiden Hälften des Fotos lenken die Aufmerksamkeit gleichermaßen bekannt. Es ist auch gehen, um mehr Ruhe im Foto zu erstellen. Für mich ist jedoch, Symmetrie in der Regel langweilig. Ich finde, dass die Ruhe kann durch andere Mittel erreicht werden.

Eine weitere Möglichkeit, eine Art Gleichgewicht in Ihre Fotos erreichen können, ist, indem er einen Punkt von Interesse in jeder Hälfte des Rahmens. Dies bedeutet nicht, dass sie symmetrisch sein oder sogar, dass sie benötigen, um das gleiche Gewicht haben, sie einfach beide brauchen, um Aufmerksamkeit zu zeichnen. Mit dieser Art von Gleichgewicht, denken Sie an den Sehenswürdigkeiten auf dem Foto als Objekte auf einer Skala. Eine davon ist oben, der andere nach unten. So haben Sie zum Beispiel die Sonne in der oberen rechten Ecke des Rahmens, und ein Hund in der unteren linken.

Und ein großer Teil der Zeit, ist Ungleichgewicht besser als Gleichgewicht, weil es die Spannung der Foto braucht, um interessant zu sein schafft. Ungleichgewicht schafft das Gefühl, dass etwas passieren wird, und die Menschen gehen zu wollen, um zu sehen, was es ist. Je extremer das Ungleichgewicht zum Beispiel, wenn Sie haben alles, was in einem Foto wichtig zur Seite geschoben, desto größer ist die Quelle von Spannungen.

Nun, wenn Sie ein besonders großes Objekt in einem Foto haben, wollen Sie sicherstellen, dass Sie etwas an einem gegenüberliegenden Stelle in dem Rahmen um es auszugleichen anderes wichtig, sonst wird es schwer und unbequem aussehen. Wenn Sie Zweifel haben, verwenden Sie die Drittelregel.

Wie Sie lernen, Ihre Fotos leichen, würde ich vorschlagen, dass Sie einen Blick auf einige Bilder, die Sie interessieren werden. Werden sie von links nach rechts ausgeglichen? Haben sie fühlen Sie sich ruhig, oder haben sie eine Menge Spannung haben? Denken Sie auch einige der anderen Spitzen. Sie Objekte von Interesse beliebige Formen, die das Auge, um sie zu zeichnen zu bilden? Welche Art von Gewicht haben die Objekte haben? Welche Eigenschaften geben ihnen ihr Gewicht?

Wenn ein Foto macht Sie zu unbequem, dann könnte es zu stark zu einer Seite gewichtet werden. Doch je nachdem, welche Nachricht Sie versuchen, mit Ihrem Foto zu senden sind, könnte dies genau das, was Sie wollen. Wenn Sie jemals unsicher über die Balance von Ihrem Foto sind, können Sie immer versuchen Verschieben der Rahmen nach oben oder unten oder zur Seite, um es Schalter nach oben, und entscheiden, welche Sie später besser gefallen.

Spannung

Wie Sie wahrscheinlich jetzt sehen, Spannung, Gewicht und Balance sind sehr miteinander verknüpft. Gewicht wirkt Balance und Gleichgewicht Spannung beeinflusst. Spannung in der Fotografie ist sehr ähnlich wie die literarische Definition des Wortes definiert. Es ist die Erwartung, dass etwas, aufzutreten. Es ist der Moment vor dem Moment. Henri Cartier Bresson nannte es der entscheidende Moment, das den sofortigen, dass wir wissen, was wir zu tun haben, aber wir haben es noch nicht getan. Das, an und für sich, ist die Spannung, und das ist, was, wie Fotografen, wir erfassen möchten.

Wenn Menschen betroffen sind, kann der entscheidende Moment einfach zu sehen sein, aber das bedeutet nicht unbedingt machen es einfach, zu erfassen. Sie müssen aufpassen, aufmerksam, und klicken Sie auf den Auslöser im richtigen Moment. Es ist eines der Dinge, die Dokumentarfotografie macht so hart, und warum Sie müssen zurück, so viele Male.

Spannung wird auch durch genau die richtige Schnittpunkt all dieser Elemente, die wir gesprochen haben erstellt. Aber noch einmal, auch wenn Sie gerade Fotografieren eines Gebäudes, müssen Sie werden im richtigen Winkel mit dem rechten Licht und die richtige Tiefe des Feldes stehen, um eine wirklich außergewöhnliche Foto zu bekommen.

Also, was als Spannung in einer Fotografie? Ich würde alles, das Ihnen diese Atemanhaltemoment sagen. Aber es gibt definitiv einige Elemente des Designs, die sie verursachen, von denen einige habe

ich darüber gesprochen.

Es kann verursacht werden durch:

- Konvergierende oder divergierende Linien
- Linien oder Formen, die in Sehenswürdigkeiten beenden.
- Gegenüberliegende Energie, wie zwischen den Menschen. Beobachten Sie die Körpersprache. Wenn Sie an ihm interessiert sind, gibt es Spannungen gibt.
- Augenlinien
- Radialmuster (und diese nicht notwendigerweise kreisförmig, irgendein Muster, das von einem zentralen Punkt weiter zu den Rändern des Fotos sein).

Wenn Sie darauf achten, diese Dinge, wie Sie schießen, haben Sie viel dynamischer Bilder in kürzester Zeit.

Umrahmung

Rahmung ist wahrscheinlich mein Lieblingselement der Zusammensetzung auf etwa, ich glaube, weil es sehr wichtig ist und die Menschen vergessen oft, darüber zu sprechen. Rahmung dreht sich alles um die Wahl, was in Ihr Bild geht, und oft ist es ganz unbewusst passiert. Wir sehen etwas, das wir fotografieren wollen, stellen Sie sicher, das Motiv im Rahmen aus und lassen Sie sie. Zumindest ist das, wie es ist, wenn wir beginnen, oder wenn wir nicht viel Zeit, um den Schuss zu bekommen. Aber wie oft haben Sie ein Foto, das in der Nähe ist, um perfekt und dann merken, etwas störend in es bekommen? Das ist, wenn Sie wissen, Sie brauchen, um die Gestaltung eher eine bewusste Wahl.

In diesem Bruchteil einer Sekunde, dass Sie den Auslöser Blitz, Sie verwenden alle Elemente, die wir gesprochen haben über zusammen, um ein Foto zu machen. Sie entscheiden, was Sie setzen in und was weglassen.

Nun, einer der ärgerlichsten Sachen höre ich Leute sagen, eine Menge ist, dass sie einfach zu beschneiden es später. Während Sie dies tun können, ist es nicht wirklich, Sie sollten. Zum einen verringert sich beschneiden die Informationsmenge in Ihre Fotografie; es wörtlich macht die Auflösung schlechter. Zum anderen, wenn man zu sehr beschneiden können Sie das Seitenverhältnis Ihres Fotos, die herausstellen kannst wirklich abgefahrene zu stören. Deshalb ist die Gestaltung so wichtig ist. Anstatt zu sagen, "Ich werde einfach zuschneiden sie später," sagen: "Was will ich wirklich in diesem Foto und was kann ich beseitigen

gerade jetzt?"

Beseitigen Sie etwas aus dem Rahmen, der eine Ablenkung von Ihrem Motiv. Ich verstehe, dass manchmal das erfordert einiges an Arbeit in der Post, aber wenn es eine einfache Sache, stieg über jede Richtung oder der Einstellung Ihrer Kamera mehr nach oben oder unten, nicht faul, tun Sie es einfach. Wenn nicht werden Sie später für die ganze zusätzliche Arbeit Zuschneiden kicking selbst und die Perspektive zu korrigieren Sie zu tun haben.

Seien Sie nicht faul zu Körperteilen, entweder. Selbst etwas so scheinbar klein wie das Weglassen der Spitze eines Fingers macht etwas mit der menschlichen Psychologie, die nicht so angenehm.

Experimentieren Sie mit, ob Sie die Ausrichtung Ihres Fotos vertikal oder horizontal sein. Selbst wenn Sie eine bevorzugte Format haben, ist es immer gut, etwas Abwechslung zu haben.

Wenn Sie Zweifel haben, schießen mehr Bilder einer Szene. So, wenn Sie es mögen mehr nach rechts positioniert, während Sie schießen aber später wünschen Ihnen mehr links getreten war, werden Sie etwas von eher holen als zu müssen reshoot gehen.

Farbe

Farbe ist eines der mächtigsten Werkzeuge, die Sie in Ihrem Arsenal als Fotograf haben. Leider ist es auch eines der am stärksten eingesetzt. Mit einer guten Farbe in einem Foto nicht immer gleich kurbelt die Sättigung und den Kontrast. In der Tat selten wird das der Fall sein.

Wie Sie wählen, um Farbgriff ist alles zu Ihrer persönlichen ästhetischen Zusammenhang. Einige Leute bevorzugen helle, knallen Farben, einige bevorzugen gedämpft, einige lieber aus dem Leben gegriffen, und einige Leute lieber schwarz und weiß. Wie Sie schießen, achten Sie auf die Dinge, die die meisten scheinen oft an sich zu ziehen. Beachten Sie auch, wie Sie die Dinge in der Post zu manipulieren. Warum glauben Sie, wie Sie tun, schießen? Welche Farben Sie finden, sind besonders häufig in Ihrer Arbeit? Was ist ihre Wirkung auf Sie psychologisch? Ist, dass der Effekt, den Sie möchten, dass sie auf einem potenziellen Zuschauer haben? Wenn ja, sind Sie auf dem richtigen Weg, und wenn nicht, sollten Sie neu zu bewerten, um zu sehen, wie Sie näher an, was Sie erreichen wollen, zu kommen.

Das heißt, ich möchte einen kurzen Überblick über einige der Grundregeln der Farbenlehre zu geben nach unten. Sie haben Ihre primären, sekundären und tertiären Farben. Primär sind natürlich, blau, gelb und rot. Sekundär sind lila, orange und grün, und tertiäre sind blau-grün, blau-lila, rot-orange, und alles dazwischen. Farben haben auch Ergänzungen und wenn Sie zwei Komplemente nebeneinander, Spannung, wo sie sich treffen Sie erstellen. Sie

haben wahrscheinlich schon, dass wusste instinktiv, aber das ist Teil der Grund, warum es so wichtig, die Aufmerksamkeit auf Farben, wenn Sie schießen zu zahlen, vor allem wenn man die Kontrolle über das, was in Ihr Foto geht zu haben. In einem Studio-Einstellung, Sie haben absolut keine Entschuldigung dafür, nicht was der Betrachter genau das Gefühl, wie Sie sie, um mit Farbe wünschen. Um eine Ergänzung zu ermitteln, verwenden Sie ein Farbrad. Wählen Sie den ersten Farbe, die Sie verwenden möchten, dann gehen Sie geradeaus über dem Rad zu sein Komplement zu finden. Zum Beispiel ist das Komplement von gelb violett. Gegenüberstellung dieser beiden Farben würden eine sehr dynamische Foto der Tat schaffen.

Hier werden wir in die Kategorie der Farben, von denen gibt es Millionen bekommen. Ich werde Ihnen nur einige der Grundtypen. Abgesehen von komplementären, haben Sie auch analog, die drei Farben nebeneinander auf dem Rad ist. Dies bedeutet, dass grün, blau und blau-grün wäre analog.

Dann haben Sie ein Dreiklang, der drei Farben gleichmäßig, um das Rad angeordnet ist.

Schließlich wird für die Grundlagen, die Sie ergänzen aufgeteilt haben, was, wenn Sie eine Grundfarbe auszuwählen, zu finden sein Komplement, und statt der Paarung mit der Ergänzung, Paar es mit den beiden Farben neben dem Komplement.

Während ich nicht erwarten, dass jemand, um mit Farbschemata gespeichert zu gehen, ist es wichtig, zumindest ein grundlegendes Verständnis, so dass Sie wissen, was Sie mit Farben sagst. Dazu können Sie auch sehen die Bedeutung der Farben, aber verstehen,

dass, wie mit Symbolismus, Bedeutung kann durch Kultur variieren.

Schließlich sollten Sie beachten Sie, dass visuell, kommen warme Farben zu Ihnen und kühlen Farben zurücktreten. Warme Farben sind auch aufregend und voller Energie, wo kühle Farben eher beruhigend sein. Wenn Sie all dies prüfen, wie Sie Ihre folgende Fotoaufnahme planen, werden Sie viel mehr Kontrolle darüber, wie Ihre Zuschauer anspricht, um das Bild zu sein.

Abschluss

Mit all diesen Werkzeugen, werden Sie schnell in der Lage, gute, solide Fotografien Handwerk zu sein. Auf der Grundlage von guten, soliden Fotos, werden Sie lernen, über die Zeit, um hervorragende Bilder Handwerk. Je mehr Sie können die Aufmerksamkeit auf die Regeln der Komposition zu zahlen, desto mehr angeborenen die Sensibilität, um Sie zu werden. Zusammensetzung, nach einer Weile, wird etwas, das Sie natürlich tun in Ihrem Kopf zu werden, wie Sie bei einer Szene suchen. Es mag wie du bist nichts Besonderes zu tun scheinen, aber in Wirklichkeit Sie werden schnell eine Bestandsaufnahme der Dinge wie Vorder- und Hintergrund, Gleichgewicht und Spannung. Alle Elemente gesprochen sind, um Ihre Fotografie extrem wichtig, und während es kann überwältigend auf den ersten, greifen diese Tools bedeutet, dass Sie steuern genau, wie Ihr Publikum sieht Ihr Foto.

Dass, ich fühle, ist das Ziel eines jeden Fotografen.

FOTOGRAFIE BELICHTUNG

9 Geheimnisse zu beherrschen die Kunst der Fotografie Exposure In 24 Stunden oder weniger

James Carren

2015 Sender Publishing

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Einführung

Exposure ist der Schlüssel, um Ihren gesamten Foto, weil Ihr Risiko, für alle Absichten und Zwecke, ist das Foto. Egal, ob Sie im Film oder digital arbeitet, ist die Exposition der Prozess, mit dem Sie lassen das Licht auf den Film oder in die Linse, um digital aufgezeichnet werden, wie der Fall sein kann. Wenn Sie zu wenig Licht in zu ermöglichen, dann haben Sie ein Bild, das unterbelichtet ist. Wenn Sie zu viel Licht einlassen, dann ist es überbelichtet, und im Allgemeinen, noch sind gute Voraussetzungen, um in zu sein. Die Belichtung kann oft eine der schwierigsten Dinge für einen neuen Fotografen, um einen guten Überblick zu bekommen, aber es ist sehr wichtig, dass Sie tun, vor allem, wenn Sie ein Filmfotografen, oder möchten diesen Weg schließlich zu gehen. Ich denke, eine Menge Leute finden es schwer, denn es ist der Teil, der Fotografie, die Sie benötigt, um ein wenig von Mathematik zu tun, um es richtig zu machen. Die Menschen sehen Zahlen und Brüche, und sofort eingeschüchtert zu werden. Mit einer digitalen Kamera, es ist zu einfach, gerade zu missachten das Lernen über Exposition, da kann man es sofort schauen und nach oben oder unten. Allerdings, wenn dies ist etwas, das Sie professionell zu tun, dann wissen Sie, es ist am besten zu wissen, was du tust, so dass Sie Zeit Ihres Kunden vergeuden Sie nicht das Hantieren mit Noppen. Und auch wenn man Belichtungskombinationen für bestimmte Wetterbedingungen zu merken, wenn Sie wollen, finde ich, dass es viel einfacher, nur auswendig zu lernen Ihre Standard-Blende und Belichtungszeit und gehen von dort. Im Laufe der Zeit werden Sie sich in der Lage, nach draußen gehen und eine einigermaßen fundierte Vermutung, was Ihre Exposition wäre.

Im Laufe dieses Artikels, werde ich Unterbelichtung und Über, und wie sie zu vermeiden erklären. Ich werde auch erklären, Blende und Verschlusszeit, wie sie zusammenarbeiten, und was das ISO Knopfmittel. Ich werde Schärfentiefe zu erklären, und wie es unabhängig sowohl von Verschlusszeit und Blende beeinflusst. Dann werde ich in die verschiedenen Aufnahmemodi in der Regel auf Digitalkameras angeboten bewegen, und wie und wann sie zu verwenden. Ich werde ein wenig fortgeschritten mit dem Zonensystem, das entspricht Belichtung und wie man die Dinge sowohl in Photoshop und in der Dunkelkammer zu korrigieren, wenn Sie einen Fehler machen.

Was ist Exposure?

Wenn Sie wirklich technische erhalten möchten, wird die Belichtung wie folgt definiert: die Lichtmenge pro Flächeneinheit, die Ihre fotografischen Oberfläche erreicht, sei es ein Stück von beschichtetem Papier, ein Streifen von Film oder ein elektronischer Sensor. Alles, was wirklich bedeutet, ist, dass es die Lichtmenge, die Sie in die Linse zu lassen sind. Wenn man darüber nachdenkt, sind Fotografien aus Licht, die das Bild auf die Oberfläche Sie wählen, Einträge gemacht.

Fotografen, wir steuern, wie viel Licht verwendet, um die auf der Grundlage mehrerer Faktoren Bild aufzuzeichnen. Für die Kamera sind Blende, Verschlusszeit und ISO jene Faktoren. Miteinander kombiniert, die Werte, die Sie in Ihre Kamera geben sagen, dass es, wie viel Licht Sie jedes Mal benötigen. Das Problem ist, genau wie bei Computern, die Kamera ist nur so gut wie die von Ihnen eingegebenen Informationen in sie.

Sie entscheiden, Ihre Blende, Verschlusszeit und ISO auf der Grundlage der Bedingungen, die Sie im ersten Fotografieren sind, und auf ästhetische Vorliebe Sekunde. Wenn Sie eine dunkle Szene haben, natürlich, müssen Sie in mehr Licht hereinlassen, ein Bild, das richtig belichtet wird, und umgekehrt zu bekommen.

So, wie Sie feststellen, ob ein Foto richtig belichtet wird? In der Regel wollen, dass Sie das Thema Ihrer Szene gut beleuchtet sein, Wenn es nicht ist, wird dies als eine Unterbelichtung. Natürlich bedeutet dies nicht, sind Sie nicht berechtigt, um Schatten zu

haben, aber es gibt einen Unterschied zwischen Schatten und das Bild zu dunkel. Sie können sagen, wenn Sie ein unterbelichtetes Bild in mehrfacher Hinsicht zu haben. Für digitale, wird das Bild zu dunkel und wichtige Elemente, vor allem das Motiv zu sein, wird nicht klar definiert werden. Vielleicht haben Sie auch eine Menge von digitalen Rauschen beobachten in Ihren Fotos. Dies ist besonders häufig, wenn Sie in der Nacht oder bei schlechten beleuchteten Bereichen fotografieren. Wenn Sie versuchen, zu sehen, ob Ihr Film ist unterbelichtet, dann an der Dichte zu suchen. Wenn alles schwarz sieht und es ist schwer zu machen, herauszufinden, das Bild, auch auf einem Lichtkasten, dann ist Ihr negativer ist unterbelichtet. Mit unterbelichtete Fotos, Detail verlieren Sie im Schatten der Ihr Foto.

Überbelichtung geschieht, wenn Sie erlaubt habe zu viel Licht auf den Sensor oder den Film zu erreichen. Das passiert eine Menge auf sehr sonnigen Tagen, vor allem, wenn Sie von Mittag fotografieren zu zwei. Ihre Brights und Highlights werden viel zu hell, was zu, was als ein Schlag out bezeichnet. Darüber hinaus, wenn Sie in dieser Zeit des Tages zu schießen, werden Sie auch am Ende mit wirklich harten, wenig schmeichelhafte Schatten. Sie werden sicher wissen, ob Ihre Highlights blies suchen Sie in Ihr Foto und zu sehen, ob es irgendwelche hellen Bereichen, die detailliert gehabt haben sollten, aber nicht tun. Weiße Kleider, zum Beispiel, Spitze, sind einfach zu überbelichten und Detail schnell zu verlieren. Wie für Film, kann Ihnen sagen, wenn es überbelichtet, wenn sie zu dünn ist, oder klar aussieht.

Welche Methode der Fotografie, die Sie verwenden, ist es immer besser, überbelichtet, als unterbelichtet. Wenn Sie überbelichtet ist, bedeutet dies, dass zumindest die Informationen bekommen

aufgezeichnet und können wahrscheinlich mit einigen sorgfältige Manöver in Photoshop gezogen werden. Wohingegen, wenn Sie unterbelichten, waren die Informationen nicht dort zu beginnen, so dass Sie nichts zu ziehen haben. In einer späteren Tipp, werde ich Ihnen einige Hinweise, wie man unter und überbelichteten Fotos reparieren, weil es geschieht, an alle. Aber der Schwerpunkt dieses Artikels ist es, Ihnen beizubringen, wie man ein richtig belichtetes Foto zu machen, und das zu tun, ich brauche, um zu erklären, warum die verschiedenen Elemente der Exposition so funktionieren, wie sie es tun.

Öffnung

Aperture wird sich das Rückgrat, was Sie über Exposition zu lernen, und es ist unglaublich wichtig, um zu verstehen, obwohl es kann entmutigend auf den ersten. Auch gemeinhin als ein f / stop bezeichnet, bedeutet Apertur einfach, wie groß die Öffnung in Ihr Objektiv ist. Das heißt, wie viel Licht Sie tatsächlich so in die Kamera, um die Exposition zu erstellen.

Nun, hier ist etwas, was los ist, um auf den ersten klingt beängstigend, aber es ist eigentlich los, um Ihr Leben leichter machen. F / Haltestellen in der Anzahl größer als die Größe der Öffnung in der Linse abnimmt. Scheint unlogisch oder? Wie sollte es anders herum sein? Sie würden so denken, bis Sie lernen, dass Blendenzahlen werden in den Fraktionen auf der Basis, und natürlich, 1/8 größer ist als 1/16, so f8 ist eine größere Öffnung als f16.

Mein Vorschlag, um Ihr Leben leichter machen, wäre, um Ihre f merken / stoppt. Wenn Sie mit einer Digitalkamera arbeiten, sind Sie wahrscheinlich Blick auf sie und dachte, so etwas wie: "Es gibt so viele Zahlen auf diesem Ding. Wie werde ich an alle erinnern? "Aber wenn Sie mit analogen arbeiten, (oder wenn Sie beide) Sie wissen, es gibt eine Menge von weniger Zahlen auf Ihrer Kamera. Warum? Da die meisten analogen Kameras verwenden Sie nur Standard-f / Haltestellen, in denen Digitalkameras Liste auch Halbhaltestellen. Sie können immer noch zu stoppen unten einen halben Zwischenstopp auf einer analogen Kamera zu, es ist einfach nicht angezeigt. Außerdem finde ich, dass unter Verwendung von

Halbhaltestellen wird verwirrend für die meisten Menschen, wenn sie versuchen, ihre Mathematik zu tun, um für gleiche Belichtung (die ich später diskutieren) einzustellen. Also, im Allgemeinen, ich würde zu den Standard-f / Haltestellen halten und gehen von dort aus.

Die Standard-f / Haltestellen, vom größten zum kleinsten:

- F / 1.4 (wenn viele Kameras nicht gehen bis weit)
- F / 2
- F / 2.8
- F / 4
- F / 5.6
- F / 8
- F / 11
- F / 16
- F / 22
- F / 32
- F / 64

Nun, nicht durch die Tatsache, dass ich sagte, eine Menge von Kameras nicht gehen bis weit verwirren lassen. Der Grund, warum ich sage, ist, dass sich mit f / 1.4, die Sie in mehr Licht zu lassen sind, als Sie mit f / 2, und so weiter. Wenn Sie nach unten zu stoppen, sind Sie Halbierung der Licht Sie gerade in Ihrem Objektiv erlaubt. Wenn Sie einen Halt zu öffnen, die Lichtmenge verdoppelt. So ist f / 16 genau die Hälfte der Lichtstärke von f / 11, und so weiter. Es gibt einige Gleichungen gibt, die die Mathematik-Seite der Dinge zu erklären, aber ich weiß nicht, über Sie, ich war nie der

größte in Mathematik, und ich finde, dass die Gleichung neigt dazu, mehr Leute zu erschrecken, als es hilft.

Sie sollten auch wissen, dass die Öffnung steuert Schärfentiefe, die ich in einem anderen Tipp zu erklären.

Wie Sie spielen, um mit f / Haltestellen und entdecken Sie, welche Art von Tiefe des Feldes, das Sie bevorzugen, werden Sie wahrscheinlich feststellen, dass Sie eine bevorzugte f / Stopp, um die Sie Ihre Verschlusszeit einstellen müssen. Ich finde mich in der Regel auf f / 8 oder f / 11, weil Ich mag eine ziemlich traumhafte Bild mit einiger Schärfe. Plus, f / 11 immer ein ziemlich guter Ort, um an einem sonnigen, schönen Tag zu beginnen.

Verschlusszeit

Verschlusszeit ist die andere wesentliche Hälfte der Gleichung der Exposition. Anstatt Steuern, wie viel Licht in das Objektiv lassen, steuert sie, wie lange die Lichtmenge wird eingelassen. Und während Öffnung bestimmt Schärfentiefe, Verschlusszeit steuert Bewegungsunschärfe. Eine lange Verschlusszeit ermöglicht eine Bewegung in einem Foto, während eine kurze Verschlusszeit stoppt die Bewegung für eine klarere, weniger verträumt, Foto. Wie bei Blende, gibt es auch eine Liste von Standard-Verschlusszeiten.

Sie sind:

- 30 Sekunden
- 15 Sekunden
- 8 Sekunden
- 4 Sekunden
- 2 Sekunden
- 1 Sekunde
- ½ Sekunde
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125
- 1/250

- 1/500
- 1/1000
- 1/2000
- 1/4000

Es gibt mehr, das sind nur die Standard. Wie Sie sehen können, ist jede Verschlusszeit ein Anschlag nach unten aus dem letzten, zu halbieren, das Licht, das in die Kamera kommt. Sie werden Verschlusszeit und Blende in Verbindung mit ISO, die ich über das nächste reden einzustellen. Verschiedene Verschlusszeiten sind gut für die unterschiedlichen Qualitäten von Licht, aber nicht vergessen, man muss auch die richtige Blende als auch zu wählen.

Die längsten Expositionen (diejenigen eine zweite oder mehr in der Länge) gehen gut für Situationen mit wenig Licht, wie beispielsweise Nachtaufnahmen oder einem abgedunkelten Raum zu sein. Die Langzeitbelichtung können weitere Informationen in diesen Situationen aufgezeichnet werden, aber es bedeutet auch, dass Sie für mehr Bewegungsunschärfe erlaubt sind. Wenn Sie nicht ein großer Fan von diesem Stil sind, sollten Sie erwägen, mehr Licht in die Szene, oder unter Verwendung eines Blitzgerät. Sie können auch kurbeln Ihren ISO, aber dies erzeugt mehr Getreide (oder Lärm, wenn Sie schießen digital).

Langzeitbelichtungen (ein zweites oder unter in der Länge) sind gut für die Erfassung von Wasserbewegung oder andere langsame Bewegung.

Eine halbe Sekunde auf etwa 1/30 fügt Bewegungsunschärfe auf ein sich bewegendes Motiv. Ich würde auch sagen, dass wenn Sie eine

außergewöhnlich ruhige Hand haben, können Sie versuchen, die Hand halten, wobei entweder analog oder digital, bei etwa 1/30. Experimentieren Sie mit diesem ein wenig aber. Wenn Sie unsicher wie ich sind, werden Sie feststellen, dass es immer noch am besten, ein Stativ zu verwenden oder zu beschleunigen Ihre Verschluss up noch ein paar Haltestellen.

Ein Fünfzigstel bis 1/100 ist, wo ich in der Regel für Handheld-Bilder beginnen. Es wird immer Situationen, in denen Sie zur Hand halten müssen, vor allem, wenn Sie in einem hohen Energieeinstellung, die viel Bewegung erfordert sind, wie beispielsweise ein Kindergeburtstagsparty oder eine Hochzeitszeremonie.

1/250 bis 1 / 500stel ist gut für relativ schnelle Action und alles, was höher ist als die typischerweise bei Dingen wie Sportveranstaltungen verwendet. Diese Verschlusszeiten kann auch gut für die Erfassung von Kindern und Tieren auf knusprig zu sein, da sie nicht immer noch sehr lange zu halten.

Später in dem Buch, ich werde Sie einige Beispiele für gute Belichtung Kombinationen für verschiedene Wetter- und Lichtverhältnissen zu geben. Ich werde auch gleichwertige Forderungen, die Kombinationen von Blende und Verschlusszeit, die die gleiche Menge an Licht in die Kamera zu ermöglichen (was in der gleichen Helligkeit oder Dunkelheit eines Bildes), während in dem Sie die Menge einer Bewegungsunschärfe ändern können erklären, , oder deren Fehlen oder die Schärfentiefe. Denken Sie daran, die Änderung Verschlusszeit ändert sich die Größe der Bewegung in einem Bild. Ich würde nicht empfehlen, zu versuchen, die Verschlusszeit ändern, um Tiefenschärfe beeinflussen. Obwohl

einige Fotografen denke, das funktioniert, ich war nicht auf diese Weise beigebracht, so dass es einfach keinen Sinn für mich.

Wenn Sie fotografieren, experimentieren Sie mit Ihrer Verschlusszeiten und sehen, welche Sie besser. Denken Sie jedoch daran, es sei denn, Sie schießen eine konzeptionelle Projekt bist, tun die meisten Menschen lieber Bilder klar und scharf zu sein. Wenn Sie jemals schießen und Ihre Fotos erscheinen ein wenig "weicher" (was bedeutet, flockig, nicht klar definiert ist) vergrößern Sie sie. Wenn alles nicht scharf wie ein Tack, möchten Sie vielleicht, um Ihre Verschlusszeit zu verkürzen. Das heißt, unter der Annahme, dass alles, was im Fokus ist wie es sein sollte, die Sie sollten immer prüfen.

Und denken Sie daran, Sie Fokus oder die Verschlusszeit nicht beheben können in Photoshop. Wenn Sie ein erfahrener Fotograf sind, kennen Sie ja schon, aber wenn Sie gerade erst anfangen, ist es möglich, das hast du nicht. Ich kann nicht zählen, wie oft ich habe Kunden kommen, um mich zu fragen, ob ich ein Foto schärfer zu machen. Die ehrliche Antwort ist, nicht wirklich, nein. Ja, ich weiß, es gibt eine schärfen Werkzeug in Photoshop, aber das ist wirklich so etwas wie der kleinste bisschen schütteln. Je mehr du hast, um zu versuchen, etwas mit der Bildschärfe-Werkzeug zu fixieren, um so mehr überlastet und fast Comic-Buch, wie es aussieht. Deshalb ist es wichtig, Ihre Verschlusszeit haben, wo Sie es in erster Linie wollen, und wenn Sie nicht ganz sicher, schießen Sie es erneut.

Für alle analogen Fotografen, wissen Sie, dass Sie das Bild nicht sehen können, bevor Sie sie zu schießen, aber es ist wichtig, dass Sie Ihre Negative prüfen, mit einer Lupe nach der Tat, denn es spielt keine Rolle, wie scharf Sie das Vergrößerungsgerät erhalten . Wenn

die negative ist weich, es ist einfach nicht zu funktionieren. Mit den beiden Großformat und 35mm, sollten Sie in der Lage, die einzelnen Körner des Bildes sehen, wenn du durch die Lupe betrachten. Wenn Sie sich nicht, es ist nicht ausgerichtet. Wenn Sie konzentrieren, und es sieht immer noch so, nur ist dann Ihr Bild nicht scharf.

Jetzt, während wir über das Thema Schärfe sind, denken Sie daran, dass ein gutes Foto muss nicht unbedingt überall scharf sein, wenn Sie einfach gerne im Stil der guten alten f / 64 zu arbeiten. (F / 64 ist sowohl ein sehr kleiner Altestelle und ein Fotografie-Gruppe, die glaubten, dass alles scharf in einem Foto zu sein). Damit ein Foto in scharfen Fokus und in Betracht gezogen werden, müssen Sie mindestens einen Fokuspunkt auf dem Foto, das das ist zu haben. Dies ist im Allgemeinen das Thema, oder manchmal ein Teil des Gegenstandes, des Bildes in Frage.

Also, nur eine kurze Zusammenfassung über alles, so weit, bevor wir zur ISO.

- Die Verschlusszeit ist die andere Hälfte der Gleichung, wenn es um die Exposition kommt.
- Die Verschlusszeit ist, wie lange Sie erlauben die Dauer der Exposition gegenüber treten.
- Eine lange Verschlusszeit ermöglicht Bewegungsunschärfe.
- Eine kurze Verschlusszeit stoppt Bewegung.
- Bilder werden als weich zu sein, wenn sie Bewegungsunschärfe oder unscharf sind.
- Ein- oder Prüfung Korn wird Ihnen sagen, wenn Ihr Foto ist scharf.

- Lichtstärke ist die Größe der Öffnung in der Kamera-Objektiv, und es sagt Ihnen, wie viel Licht in die Kamera zu lassen.

- Sowohl Blende und Verschlusszeit sind Fraktionen, und jeder ist doppelt so groß wie die kleinere Altestelle, oder die Hälfte der Größe des größeren.

- Die Verschlusszeit wird hier nur als Fraktionen, so dass sollte ziemlich leicht verständlich sein.

- Während f / Haltestellen kleiner, je größer die Zahl. Beispielsweise f / 22 ist ein kleiner als f / 16 zu stoppen, was bedeutet, dass weniger Licht ermöglicht.

ISO

Okay, Blende, Verschlusszeit. Ziemlich einfach, wenn ich es brechen, nicht wahr? Also denken Sie wahrscheinlich, was brauche ich für die ISO? ISO (oder ASA, für diejenigen unter Ihnen, die alte Schule sind) führt uns zurück in die analoge Fotografie. ISO ist eine Nummer zugewiesen, um zu filmen, Ihnen zu sagen, wie empfindlich auf Licht ist. Verschiedene ISOs sind gut für die unterschiedlichen Lichtsituationen, obwohl ich denke, theoretisch, Sie irgendeine ISO in jeder Situation so lange verwenden können, wie Sie entsprechend angepasst. Wieder, das ist theoretisch. Ich neige dazu, sich mit einem ISO 400 Film zu starten (oder eine Gruppe meiner ISO gibt), denn es ist genau in der Mitte des Spektrums, was bedeutet, es ist ziemlich gut für die Durchschnitts sonnigen Tag oder den durchschnittlichen gut beleuchteten Raum.

Jetzt, während ich schlage vor, Sie beginnen mit 400 ISO, das bedeutet nicht, Sie dort zu bleiben haben. Niedrige ISO-Folien (wie zB 200 oder 100) zu produzieren weniger Lärm, oder Körnerform, die Ihnen eine viel glattere Bild. Es bedeutet auch, dass es weniger empfindlich gegenüber Licht, was wiederum bedeutet, man länger freizulegen. Höheren ISO beispielsweise 800, 1600 und 3200, sind schneller, so dass mehr Licht in schneller. Sie sind in der Regel in Situationen mit wenig Licht, wo Sie sich entschieden haben, Sie wollen nicht, dass die Bewegungsunschärfe verwendet wird, aber es gibt einen Trade-off. An die Stelle der Bewegungsunschärfe, erhalten Sie Getreide oder Lärm, wenn Sie digital sind. Während Korn ist nicht unbedingt eine schlechte Sache (einige Leute wirklich mögen, wie es aussieht) zu viel davon bekommen kann

überwältigend und lenken von der allgemeinen Qualität des Bildes. Farbe Getreide ist besonders schlecht, wenn es gibt eine Menge davon, und es ist wirklich schwer zu bereinigen, so, wenn Sie es nicht mögen, würde ich einen niedrigeren ISO vorschlagen.

Also, lassen Sie uns ein wenig über die Filmkorn. Dies wird hoffentlich helfen, zu verstehen, wie Korn Ihr Bild sowie den Unterschied zwischen, wie Farbe und Schwarz-Weiß-Kornarbeit betrifft. Ich werde auch erklären die Differenz zwischen Pixeln, aus denen sich digitale Bilder und traditionelle Filmkorn.

Beginnen wir mit dem Film zu starten, da es ist, wo viele unserer fotografischen Prinzipien und Verständnis kommen. Wir verwenden die Terminologie aus der analogen Fotografie zu verstehen, digital, und ich habe festgestellt, dass die meisten Fotografen, mich eingeschlossen, werden, nachdem sie einige Erfahrung mit einer Dunkelkammer hatte viel an ihrem Handwerk besser.

Während ich bin keineswegs ein Experte oder ein Professor zu diesem Thema, hier ist meine allgemeine Verständnis dafür, wie der Prozess funktioniert. Film besteht aus Gelatine, auf dem sich eine Schicht aus Emulsion gebracht. Emulsion ist die Oberfläche, auf der das Bild erzeugt wird. In der Emulsion Silberhalogenid-Teilchen. Silber, wie Sie vielleicht wissen, ist die in der Fotografie häufigste reaktive Substanz, aber es gibt andere. Wenn Sie das Silber dem Licht aussetzen, das Licht zeichnet das Bild es auf die Gelatine sieht. Grundsätzlich erhalten die Silberhalogenid-Teilchen alle aufgeregt und um zu springen, und sie das Korn des Bildes zu schaffen. Grain ist es, was die Auflösung oder Qualität des Bildes. Je höher die Auflösung, desto besser (wenn auch in der digitalen Fotografie die typische Bildauflösung neigt dazu, etwa 300 sein). Nun, hier ist, wo

die Dinge kann ein wenig verwirrend. Normalerweise, wenn wir sagen, dass ein Bild mit hoher Korn, sagen wir, dass es geringere Auflösung hat. Dies ist, weil es viel mehr Platz zwischen den Teilchen, was bedeutet, dass die Teilchen, um diesen Raum zu füllen, größer zu sein. Und wenn Teilchen größer werden, wissen Sie was? Sie können sie leichter zu sehen. Aus diesem Grund übermäßiger Korn wird in der Regel als störend zu sein, um ein Bild, weil Sie mehr aufmerksame der Kornmuster als das Bild sind.

Was ist so anders an Farbfilm, obwohl? Nun, es funktioniert im allgemeinen auf die gleiche Weise, mit Silberhalogenid reagieren, um Licht, außer dass Sie müssen auch mit dem Farbstoff für die Farbe verwendet werden, zu kämpfen. Der Grund, Farbkorn ist viel schwieriger zu reinigen ist, weil das Getreide nicht nur aus Silberhalogenid, aber aus diesen Farbstoffen, die vermischen und schaffen Farbstiche als auch. Farbfilme sind natürlich auch geringere Auflösung als schwarz und weiß, was bedeutet, dass die Filmkörner sind größer, die in mehr Getreide als ohnehin sichtbar führen wird. Mein nehmen, ob es sich um streng wissenschaftlichen oder nicht, ist, dass, weil die Körner sind größer und haben Farbstiche, sie sind schwerer zu bereinigen.

Weiter oben haben wir Pixel. Diese würden Sie Ihre digitalen entspricht Silberhalogenid-Kristallkorn sein. Die Pixel tatsächlich macht Ihr Bild, im Gegensatz zu Silberhalogenid-Kristalle, die dies nicht tun. Sie sind der kleinste Teil eines digitalen Bildes. Im Wesentlichen sind die Pixel einen Punkt in einem Raster, in dem sie angeordnet sind, zugeordnet. Wenn Sie ein Bild im RGB-Modus, dann die Pixel gehen, um von Rot, Grün und Blau zusammengesetzt sein. Alternativ, wenn Sie ein Bild im CMYK-Modus, dann die Pixel Cyan, Magenta, Gelb und Schwarz zu sein. Dies ist optimal für den

Druck, weil diese Farben in der Regel in Druckfarben verwendet. Im Grunde ist es alle numerischen Daten. Je mehr Pixel Sie haben, desto besser. Genau wie mit Filmkorn, desto mehr "Punkte" (Pixel oder Körner) leisten Sie haben das Bild, das eine höhere Auflösung haben, weil sie kleiner sind und es gibt weniger Raum zwischen ihnen. Und so, wie mit Film, ISO wird sich unmittelbar auf Ihre Auflösung, so ist es wichtig, dass Sie den niedrigsten ISO Sie können wählen. Wie ich am Anfang sagte, ISO 400 ist in der Regel eine sichere Wette, zumindest als Ausgangspunkt, und Sie können nach oben oder unten von dort anzupassen.

Tiefenschärfe

Das Lehrbuch Definition der Tiefe des Raumes ist ein wenig verwirrend, aber sinnvoll, wenn man darüber nachdenkt. Ist: die Höhe der Abstand zwischen den nächsten und entferntesten Objekte, die in einem akzeptablen Grad der Fokus in einem Foto sind. Je weiter der Abstand können Sie sehen, desto mehr wird die Schärfentiefe. So ein Beispiel für ein Foto mit viel Tiefenschärfe würde eine Landschaft sein. Typischerweise mit Landschaften, Sie wollen dem Betrachter das Gefühl, sie für Meilen sehen können. Mit flachen Tiefe des Feldes, wird das Thema im Mittelpunkt stehen und scheinen ganz in der Nähe, aber alles dahinter wird eine Unschärfe zu sein. Wie verschwommen ist abhängig von der f / Stopp Sie verwenden.

Also lassen Sie uns ein wenig darüber, wie Schärfentiefe erreicht ist. Wie bei Belichtung, gibt es drei Elemente. Es sind dies: Blende, Brennweite und Abstand von der Linse. Mit dem, was Art von Schärfentiefe Sie wählen, flach oder tief, wird es eine Stelle, wo der Fokus auf dem Objekt die meisten optimiert werden. Als Fotograf,

ist es Ihre Aufgabe, um sie zu finden.

Wie Sie wissen, wirkt Öffnung die Schärfentiefe umgekehrt von dem, was Sie vielleicht denken. Dies bedeutet, dass, je größer die Öffnung ist, desto kleiner die Zahl ist, und je größer die Öffnung, desto geringer ist die Schärfentiefe.

Brennweite hat nicht wirklich mit der Länge des Objektivs zu tun, sondern mit dem Abstand von der Mitte der Linse an den Sensor (oder Spiegel in der analogen Fotografie). Ein 50mm Objektiv wird als Standard zu sein, während weniger als 50 mm Weitwinkel ist, und mehr als 50 mm ist Tele. So nach dieser Logik, wenn Sie die Ansicht vergrößern und Ihr Objektiv sieht mehr, du gehst zu geringeren Schärfentiefe haben. Wenn Sie verkleinern (Ihr Objektiv kürzer wird), ist Ihre Schärfentiefe viel tiefer. Objektive mit längeren Brennweiten erfassen weniger ein Bild von Seite zu Seite, aber erlauben Ihnen, näher zu kommen. Also manchmal, müssen Sie entscheiden, ob Sie in der Lage, zu vergrößern, oder in der Lage, mehr von einer Szene von der Seite zu erfassen, um die Seite sein wollen. Jeder Fotograf, denke ich, sollte eine Auswahl an Objektiven für unterschiedliche Situationen.

Schließlich können Sie auch Ihre Schärfentiefe zu verändern, indem physisch näher an oder weiter von Ihrem Motiv. Sie fragen sich vielleicht, warum Sie körperlich näher oder weiter zu bewegen, vor allem wenn Sie ein Tele haben, aber es gibt viele Gründe. Für eine Sache, wenn Sie nicht über ein Tele haben, müssen Sie möglicherweise näher zu kommen, oder wenn Sie eine extrem Weitwinkel-Objektiv haben, müssen Sie möglicherweise einen Schritt zurück, um alles, was Sie in möchten. Darüber hinaus physisches Bewegen ändert sich auch Ihren Ausgangspunkt, um Ihr

Motiv. Egal, ob Sie denken, Sie wissen das Foto, das Sie machen wollen oder nicht, ist es immer wichtig, sich zu bewegen und nehmen einige Schüsse gerade falls Sie sie später brauchen.

Egal, ob Sie eine entsprechende Einstellung Ihrer Tiefe des Feldes sind durch Verschieben oder durch eine Änderung der Brennweite des Objektivs, sollten Sie wissen, dass je näher das Motiv auf die Linse, desto geringer ist die Schärfentiefe, und umgekehrt.

Modi und wann sie zu verwenden

Neben vollautomatischen Modus, gibt es vier Modi zur auf jedem Standard-Digitalkamera zu wählen, sei es Nikon, Canon, oder jede andere Marke. Sie alle geben Sie irgendeine Art von Kontrolle über die Belichtung, die du machst, manuelle wobei das am weitesten fortgeschrittene, weil Sie selbst die Auswahl sowohl Blende und Verschlusszeit sind.

Lassen Sie uns mit Programm starten, weil es die meisten wie Full Auto, aber nicht geben Ihnen die Flexibilität, um einige Exposition Entscheidungen zu treffen, wenn Sie möchten. Was passiert, ist, dass die Kamera geht voran und wählt, was er denkt, die optimale Kombination für die Exposition würde, basieren auf den Bedingungen der Eingabe Ihrer Sensor. Also sagen wir mal die Kamera seiner Kombination gewählt, aber Sie denken, dass Sie das Foto, um einen geringeren Schärfentiefe haben wollen. Die Kamera ermöglicht es Ihnen, aus verschiedenen Kombinationen von Blende und Verschlusszeit, die Ihnen einen äquivalenten Exposition holen. Auf diese Weise haben Sie die Flexibilität zu spielen, um mit beiden Bewegungs- und Tiefenschärfe. Ich finde, dass dieser Modus ist

besonders gut für neue Fotografen, weil es nicht geben, ein gewisses Maß an Unabhängigkeit, während immer noch dafür, dass Sie eine richtige Belichtung zu erhalten. Ich fühle mich wie dieser Modus ist auch ein guter Weg, um gleichwertige Belichtungen zu lernen, wird das Wissen, mit dem Sie bequem nutzen manuellen Modus.

Aperture Priority und Blendenautomatik Ihnen noch mehr Unabhängigkeit als Programm, aber immer noch die Hälfte der Arbeit für Sie.

Aperture Priority ist selbsterklärend-es macht Apertur die Priorität des Fotos. Sagen Sie zum Beispiel, dass Sie für eine Tatsache, dass Sie bei f / 22 schießen wollen wissen, aber Sie haben keine Ahnung, was Ihre Verschlusszeit müssten in den aktuellen Stand sein müssen. Mit Aperture Priority, ist alles, was Sie tun müssen, Ihre Kamera auf f / 22 eingestellt, und die Kamera beschließt die Verschlusszeit für Sie. Es ist optimal für die, wenn Sie wissen, was Sie wollen rund um Ihre Schärfentiefe zu sein.

Blendenautomatik funktioniert in der exakt gleichen Art und Weise, mit der Ausnahme, dass Sie die Wahl der Verschlusszeit zu machen, und die Kamera wählt die gewünschte Blende. Ich finde, dass dies sehr hilfreich in Situationen, die Sie wissen, dass Sie eine sehr schnelle oder langsame Verschlusszeit benötigen.

Diese Modi sind die hilfreich für Zwischen Fotografen, die etwas Wissen von dem, was verschiedene Kombinationen von Blende und Verschlusszeit zu tun in verschiedenen Bedingungen. Sie sind auch für fortgeschrittene Fotografen, die ein wenig von einer Pause wollen groß.

Schließlich gibt es noch manuell, was ziemlich offensichtlich ist. Wenn Sie manuell fotografieren, man muss ein ziemlich gutes Verständnis für welche Kombinationen von Blende und Verschlusszeit arbeiten gut zusammen, unter welchen Bedingungen haben. Dies kann einige Zeit dauern, wirklich gut zu bekommen. Ich würde vorschlagen, versuchen, einige der grundlegenden diejenigen zu merken, aber angesichts einiger Zeit schießen, werden Sie in der Lage, eine Situation ziemlich genau beurteilen zu können.

Equivalent Exposures

Eine äquivalente Exposition ist im Grunde eine alternative Kombination aus Verschlusszeit und Blende, die die gleiche Exposition als eine andere Kombination erzeugt. Man könnte denken, wenn eine Belichtung richtig ist, was wäre der Punkt der Änderung, daß heraus für eine weitere Exposition, die gehen, um in der exakt gleichen Lichtmenge lassen? Die Antwort ist, dass Ihre ästhetischen kann davon abhängig, was Kombinationen Sie verwenden ändern. Wie wir bereits in diesem Buch besprochen haben, ist Öffnung weitgehend verantwortlich für die Schärfentiefe erhalten Sie verantwortlich und Verschlusszeit steuert, wie viel Bewegung gibt es in einem Foto, oder deren Fehlen.

Also lassen Sie uns sagen, dass Sie einen Messwert von f / 16 bei 250. einer Sekunde für Ihren normalen Belichtung zu erhalten. Das ist ganz gut, und vielleicht haben Sie ein Bild zu machen und zu entscheiden, eh ... Ich möchte, die Schärfentiefe zu mehr flach und traumhaft. So bedeutet das, dass Sie zu öffnen, Ihre Öffnung benötigen. Denken Sie daran, dass, wenn Sie Ihre Öffnung zu öffnen, wird die Zahl größer. Sagen wir einfach, Sie es jetzt zu öffnen eine Haltestelle möchten. Dann würden Sie f / 11 und 250. einer Sekunde liegen. Das Problem ist, dass Bild, jetzt gehst zu einem Anschlag überbelichtet. Um dies auszugleichen, müssen Sie die Verschlusszeit kürzer zu machen, ließ im Licht für eine kürzere Zeit. Verschlusszeiten kürzer als die Zahlen steigen, so würden Sie, indem Sie Ihre Kamera auf f / 11 bei einer 500. einer Sekunde einzustellen. Ihre Tiefe des Feldes ist flacher, aber die Belichtung bleibt gleich. Wie Sie einen stärkeren Griff auf den Begriff zu

bekommen, werden Sie in der Lage, um die Einstellungen auf diese Weise in jeder Richtung einzustellen mehr als ein Anschlag. Für mich ist das Lernen gleichwertige Belichtungen war schwierig. Anstatt zu versuchen, die Mathematik zu tun, jedes Mal, gespeichert I die häufigsten Verschlusszeiten und f / Haltestellen, und ging von dort, wenn ich brauchte, um. Es ist auch eine gute Idee, um den Programm-Modus, um gleichwertige Belichtungen lernen zu verwenden. Natürlich, wenn die Mathematik zu tun jedes Mal ist das, was für Sie arbeitet, dann gehen für sie!

Korrigieren Over und Unterbelichtung

Egal, wie gut von einem Fotografen Sie sind, kann ich Ihnen garantieren, dass es immer eine Zeit kommen, wenn Sie ein Foto haben Sie absolut lieben, dass entweder über- oder unterbelichtet. Wenn das Problem ist zu streng, dann wird das Bild möglicherweise nicht retten können. Aber in der Regel, wenn Sie über oder unter sind nur ein oder zwei Stop, dann können Sie leicht beheben in Photoshop, ob es sich um digitale oder Film.

Überbelichtung

Lassen Sie uns mit Überbelichtung zu starten. Wie bei allem in Photoshop, gibt es mehrere Möglichkeiten, um das Problem zu beheben. Dazu können Sie entweder: Verwenden Sie Ihre Highlights Schieberegler, verwenden Sie den mehrfach Mischmodus oder verwenden Camera RAW. Von all diesen ist Camera RAW die besten und die meisten Korrektur der Bild bereitzustellen. Aber Sie können nur Camera RAW, wenn Sie auf RAW schießen. Wenn Sie ein Anfänger sind, ist es sehr wahrscheinlich, dass Ihre Kamera kann

etwas anderes festgelegt werden. Es könnte JPEG, tiff sein. Wenn es ist, schalten Sie es jetzt. Immer auf RAW von nun an. Die Bilddaten werden auf diese Weise eingefangen, und die meisten Bilddaten können auch auf diese Weise zurückgewonnen, falls und wenn Sie einen Fehler machen zu tun.

Für Schatten und Lichter, gehen Sie zu Bild > Anpassen > Tiefen / Lichter. Wenn Sie habe nur zwei Schieberegler im Dialogfeld, aktivieren Sie das Kontrollkästchen Show More Options. Wenn Sie mit Überbelichtung zu tun haben, sind Sie wahrscheinlich zu funktionieren mit den Highlights Schieberegler am meisten, und vielleicht Mittelton-Kontrast, obwohl Sie auch korrekte Schatten, wenn nötig. Wenn Sie Schatten / Lichter verwenden, können Sie leider nicht in einer Einstellungsebene zu öffnen. Sie werden die Anwendung der Korrekturen Recht, das Bild selbst, und in der Regel, um zu versuchen, dies nicht zu tun möchten. Dies wird als nicht-destruktive Bearbeitung. Um nicht-destruktiv bearbeiten, müssen Sie eine Einstellungsebene zu öffnen, so dass Sie später entfernen oder zu ändern, wenn Sie ihn brauchen. Sie haben zwei Möglichkeiten, wie Sie dies tun. Wenn Sie mit Highlights / Schatten-Stick, mit einer Einstellungsebene wollen, ist nicht möglich, aber Sie können eine Kopie Schicht des Bildes zu erstellen, beschriften Sie sie Schatten / Lichter oder Überbelichtung, oder was auch immer hilft Ihnen dabei, organisiert zu halten. Dann auf dieser Kopie arbeiten Sie die ursprüngliche bewahren.

Wenn Sie wollen, um eine tatsächliche Einstellungsebene zu verwenden, klicken Sie auf den Halbkreis nach unten an der Unterseite. Sie haben die Möglichkeit aus einer Schicht genannt Exposure. Von dort können Sie zerstörungsfrei zu bearbeiten und gehen Sie zurück und die Dinge zu ändern, wenn Sie ihn brauchen.

Eine weitere Option ist die Verwendung der Ebenen Anpassungsschicht-es ist nur davon abhängig, welche Sie bevorzugen.

Eine weitere Möglichkeit ist Mischmodi, die von der Dropdown-Liste in der Palette markierten normalen zugegriffen wird, zu verwenden. Auch hierfür müssen Sie duplizieren Ihr Foto Schicht oben auf zu arbeiten, dann stell den Mischmodus zu vermehren. Wiederholen Sie nach Bedarf.

Unterbelichtung

Genau wie bei Überbelichtung, können Sie die gleichen Techniken verwenden, um eine Unterbelichtung zu kompensieren, mit der Ausnahme, dass Sie mit den Schatten und Schatten, im Gegensatz zu Highlights und Lichtern zu tun haben. Auch hier müssen Sie sicherstellen, dass Sie nicht-destruktiv gerade bearbeiten.

Es gibt auch einen Mischmodus Sie verwenden können, um eine Unterbelichtung einstellen, und das wäre Schirm sein. Probier es aus!

Jetzt gibt es noch andere Gründe, die Sie möchten vielleicht auch dunkler oder heller ein Element in einem Foto. Es könnte ästhetische Entwicklung sein, oder es könnte sein, weil nur ein bestimmter Teil des Fotos gelandet zu dunkel oder zu hell. Für Dinge wie diese, werden Sie, um das Ausweichen wählen und Werkzeuge brennen möchten. Abwedeln und Nachbelichten kommt direkt aus der Dunkelkammer Fotografie, und es ist, wo Sie wahl machen ein bestimmter Bereich heller oder dunkler, während der

Großteil der Foto an, was die relative richtige Belichtung.

Ausweichen, in der traditionellen Dunkelkammer Fotografie, würden Sie ein Stück Karton oder ein anderes Objekt über den Bereich, den Sie für einen Teil der Dauer der richtige Belichtung zu erleichtern wollte zu halten. Sie würden dies, indem man zuerst die Teststreifen für die regelmäßige Exposition, und dann machen die Teststreifen von verschiedenen Ausweichzeiten um herauszufinden, die richtige ist zu bestimmen. Ausweichen in Photoshop, wählen Sie das Werkzeug und wählen Sie den Bereich, den Sie beeinflussen möchten, entweder die Mitteltöne, Schatten oder Reflexen. Wählen Sie, wie viel Belichtung Sie es von zu reduzieren, wählen Sie eine Pinselgröße und Pinsel in dem Sie die dodge brauchen.

Um in der traditionellen Dunkelkammer Fotografie brennen, würden Sie Ihr Foto mit normaler Belichtung zu machen und dann auf allerdings viel Zeit Sie denken, Sie brauchen hinzuzufügen, über den gleichen Teststreifen-Methode. Sie würden dann mit dem Karton, um den Teil des Bildes, die Sie nicht wollen, um dunkler zu decken, und lassen Sie den Rest zu verdunkeln. Photoshop ist das Verfahren das gleiche wie für ausweichen.

Die Zonen-System

Die Zonen-System ist ein von Ansel Adams entwickelte Verfahren, das entworfen, die Sie jedes Mal zu geben, eine richtige Belichtung, wenn richtig eingesetzt. Die Sache ist, kann es ein wenig kompliziert, wenn Sie zunächst versuchen, es scheinen, aber wenn man einmal den Dreh raus zu bekommen, ist es eines der nützlichsten Werkzeuge Sie haben können.

Zuerst müssen Sie das Konzept der Mittelgrau zu verstehen. Mittelgrau ist die Farbe, die genau auf halber Strecke zwischen schwarz und weiß ist. Mit jeder Szene, die Sie fotografieren, ist deine mittelgrau sich ändern, da Sie in jeder Szene eine etwas andere Farbbereich. Nicht verwirren-mittelgrau bedeutet nicht, dass Sie eine aktuelle Grauton in Ihrem Bild zu finden. Sie müssen nur diesen Ton, was immer es ist zu finden, das ist am nächsten gelegene Mittelgrau. Die Kamera funktioniert versuchen Sie, einen ziemlich guten Job zu tun, aber es ist oft überkompensiert. Wenn eine Szene hat eine Menge von Licht, werden Sie am Ende mit einem unterbelichteten Foto aufgrund der Überkompensation, und umgekehrt. Um dies zu vermeiden, was Sie zu tun ist, konzentrieren Sie Ihre Kamera auf, was auch immer Sie Ihren Ton mittelgrau ist, und lassen Sie ihn seinen Zählerstand aus, dass zu nehmen. Dann können Sie sich ein, um Ausgleich zu stoppen, und schießen die ganze Szene an diesem Zählerstand, der in einem ziemlich genaue foto führen wird.

Also, was genau ist die Zonen-System? Nun, nahm Ansel Adams alle Töne, dass es jemals in einem Foto zu sein und teilte sie in zehn

Zonen mit Mittelgrau Befinden Zone V (5). Zone VIII ist rein weiß und Zone II ist reines Schwarz (oder Zone X und der Zone I, je nachdem, welche Tabelle können Sie verwenden. Was zählt, ist, dass, je kleiner die Zahl, desto dunkler wird. Jede Zone One-Stop-Differenz als die auf auf beiden Seiten von ihm. Was Sie im Grunde versucht, hier zu tun ist, stellen Sie sicher, dass Sie die Kamera in die Szene richtig machen zu betrügen. In der analogen Fotografie, ist es allgemeine Praxis, eine Haltestelle von, was Ihr Mittelgrau Lese sagt Ihnen, abzublenden. Die Gleiches gilt für die digitale Fotografie. Wenn Sie überhaupt nicht sicher, Ihre Exposition sind, vor allem mit Film, (oder wenn Sie unsicher sind, was Sie ästhetisch in digitalen möchten sind), würde ich vorschlagen, versuchen, so etwas wie Belichtungsreihen. Bracketing ist, wenn Sie finden, Ihre mittlere Grau Exposition und zu fotografieren, dann bewegt man stoppen und fotografieren die Szene noch einmal. Dann müssen Sie bewegen einen nach unten zu stoppen von Ihrem ursprünglichen Belichtung und es wieder tun. Wenn Sie mit der mittleren Grau beginnen und dann fünf Stationen in entweder Richtung, werden Sie Ihren eigenen Zone Systemplan zu beziehen haben. Es ist auch gut, um Belichtungsreihen verwenden, wenn Sie eine Szene, die eine Belichtung für die Highlights und eine andere Belichtung für den Schatten erfordert haben. Auf diese Weise können Sie die richtige Belichtung für beide, und dann die beiden in Photoshop kombinieren später.

Dies ist nur ein sehr, sehr kurzen Überblick über das, was die Zone-System ist und wie Sie machen es für Sie arbeiten. Ich würde vorschlagen, wenn Sie einige weitere Forschung online und üben die Techniken, die ich erwähnt habe, um ein besseres Verständnis zu gewinnen. Hoffentlich wird es auch Ihnen helfen, Ihre Kamera besser als gut verstehen. Eine visuelle Darstellung hilft auch einige Lernende, um zu sehen, welche Farben, sind Farbtöne und Töne in

das, was Zonen unterteilt.

Abschluss

In diesem Buch habe ich versucht, jeden Aspekt der Exposition, die ich denken kann, zu decken. Die Belichtung kann eine der schwierigsten Dinge, über die Fotografie zu lernen, trotz (oder gerade wegen) es absolut integraler Bestandteil des Prozesses sein. Jetzt, da Sie verstehen, was Belichtung und die Komponenten es sich aus (Blende, Verschlusszeit und ISO) gemacht, ich hoffe, du wirst besser Sie Ihre Kamera zu verstehen und haben ein besseres Verständnis darüber, wie es zu benutzen.

Ich hoffe, für diejenigen unter Ihnen, die weiter fortgeschrittenen Fotografen sind, waren die Erörterung der äquivalenten Exposition, die Zone-System, und die Art und Weise Film Werke interessant und Ihr Interesse geweckt, um noch mehr über Ihr Handwerk zu lernen.

Ich hoffe, Sie gehen und versuchen, einige der Techniken, die ich hier erwähnt, und finden sie nützlich. Denken Sie daran, egal wie gut von einem Fotografen Sie sind, ist die Praxis noch nie eine schlechte Sache.

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Vom Anfänger bis zum Experten Fotograf in weniger als einem Tag!

James Carren

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Inhaltsverzeichnis:

Einführung

Viele Bücher legen nahe, dass der beste Weg, um zu lernen, um qualitativ hochwertige Fotos mit Ihrer DSLR-Kamera ist nach dem Zufallsprinzip unter Hunderten von Fotos und beten, dass Sie ein paar gute aus der Menge zu nehmen. Die Bücher lesen sich wie Stereo-Anweisungen, und nur selten sind die Informationen in eine sinnvolle und einfach zu bedienenden Format zusammengefasst. Entweder die Autoren annehmen, dass Sie ein professioneller Fotograf sind oder dass Sie habe noch nie eine Kamera gesehen. Aber was ist mit dem Rest von uns, die sich irgendwo in der Mitte fallen?

Dieses Buch wurde mit einem Anfänger zu DSLR-Kamera-Technologie im Hinterkopf geschrieben. Ich gehe davon aus, dass Sie über einige Kenntnisse der Fotografie, aber vielleicht gerade gekauft haben eine neue DSLR-Kamera und müssen wissen, wie man es benutzt. Anstatt in die Abgründe zu Themen wie Fotoverarbeitung und Bearbeitungs-Software, habe ich gewählt, Ihnen einige Tipps und Informationen zu geben. Wenn Sie sich entscheiden, Ihre Kenntnisse weiter ausbauen, fühlen sich frei, überprüfen Sie heraus meine anderen Publikationen. Darüber hinaus ist das Internet auch eine große Ressource für Informationen über Hardware, Software, Produkt-Bewertungen, Anweisungen, und sogar die Fehlersuche.

Ich möchte Ihnen eine Vorstellung davon, wie man auf dem Feld zu bekommen und stellen Sie Ihre Kamera (in Kenntnis der Elemente in der Szene), um ein großes Foto ohne eine Menge vergeudete Zeit,

Mühe und runaround nehmen zu geben. Wenn Sie wissen, was Blendeneinstellung, die Sie für eine bestimmte Anwendung benötigen, gehen Sie zu dem Abschnitt über Öffnungen. Das gleiche gilt für die Verschlusszeit und Dateiformate. Es gilt auch für die Beleuchtung und andere "weiche Einstellungen" wie Weißabgleich und Belichtung. Ich werde die automatische und manuelle Modi zu diskutieren und, wenn es am besten ist, sie beide zu verwenden.

So ist dieses Buch eine Bedienungsanleitung eingehende, jede einzelne Frage zu beantworten, und, um jede mögliche fotografisches Szenario decken? Nein, ist es nicht. Ist dieses Buch für jemanden mit 30 Jahren fotografischen Erfahrung? Vielleicht. Wenn Erfahrung des Fotografen ist mit einem 35-mm-Filmkamera und er kaufte eine neue DSLR-Kamera, dann, ja, dieses Buch würde auf jeden Fall ein guter Ort, um zu starten. Es wird erläutert, wie die Feinabstimmung der Einstellungen wird das resultierende Foto beeinflussen.

Das Buch könnte auch von jemandem, der sehr wenig Erfahrung in der Fotografie hat verwendet werden. Es gibt eine Menge von Jargon auf dem Gebiet und viele Buchautoren dass der Leser weiß, was einige der Abkürzungen (wie DSLR) und Wortschatz bedeutet. Werde ich nicht machen diese Annahme. Ich stelle die Definition im Text gegebenenfalls so dass Sie nicht gehen müssen, blätterte in dem Buch zu finden. Ich habe versucht, dieses Buch in der Reihenfolge ihrer Bedeutung für die bei der Aufnahme zu organisieren. Die Einstellungen können von Person zu Person zu ändern, aber die grundlegenden Schritte bleiben gleich. Und wie Sie mit Ihrer Kamera vertraut gemacht haben, werden viele der Schritte zur zweiten Natur geworden, und Sie werden beginnen, um die Einstellungen automatisch an.

Das Buch beschreibt auch, was mit Ihren Fotos machen, sobald Sie sie zu nehmen. Es gibt dem Leser einige Optionen und Ideen von Möglichkeiten, um zu bearbeiten, zu drucken, zu speichern, zu teilen und zeigen Sie die Bilder. Es hat auch ein Kapitel zu diskutieren, wie selbst die banalsten Objekt kann ein wahres Kunstwerk geworden. Und ich werde erklären, wie jedermanns Meinung, was als "Kunst" unterscheidet. Alle diese verschiedenen Definitionen von "Kunst" sind ein Geschenk des Himmels für Fotografen, weil es die Tür zu Kreativität weit offen lässt.

Wie wir alle wissen, die Menschen haben sehr unterschiedliche Meinungen, was sie geschmackvoll und ästhetisch ansprechend halten. Und Kunst kommt in allen Formen, so dass ich empfehlen Ihnen, Bilder von Dingen, Szenen und Menschen, die Sie begeistern zu schießen. Es gibt mehr zur Fotografie als Kunstform, dann nur das Hinzufügen von Fotos auf dem Familienalbum, Schießen Weihnachtsmann und Osterhasen Bilder in der Mall, und zu fotografieren Blumen. Viele Male, wie Sie die Bilder präsentieren kann als Kunst angesehen werden. Also, anstatt sie in einem Karton oder teilen Sie sie auf Facebook, vielleicht könnten Sie gruppieren Sie sie in einer einzigartigen Art und Weise, um eine Collage erstellen. Die Art und Weise zu gruppieren und organisieren sie sind auch offen für Interpretation, so zu tun, was Sie bewegt. Sei tapfer! Sei mutig! Versuchen Sie, etwas wirklich ungewöhnlich - es kann die nächste große Kunstbewegung zu sein!

Kurz gesagt, dieses Buch ist ein Ausgangspunkt für alle, die ein wahres Leitfaden für Anfänger zur DSLR-Fotografie. Es ist auf keinen Fall eine Bedienungsanleitung. Ich werde Begriffe zu erklären und besprechen Sie die Einstellungen und Schaltflächen und ihre Funktionen. Und ich will erörtern, wie die gemeinsamen

Probleme zu vermeiden, bevor Sie Ihre Fotos ruinieren. Während der Praxis sicherlich macht den Meister, hat es nicht an sich ziehen verschwenden Zeit mit willkürlichen Dreharbeiten und Fotobearbeitung. Wer würde nicht eher schneller und mit weniger Pannen als nur Lernen durch Versuch und Irrtum zu lernen?

Kapitel 1:
Die Geburt der Digitalfotografie

Eine Geschichte der Aufnahme von Bildern

Menschen wurden mit verschiedenen Geräten, um Bilder für Jahrhunderte zu erfassen. Die alten Chinesen und Griechen verwendeten eine einfache Gerät namens Camera obscura, die nichts anderes als eine lichtdichte Box mit einem kleinen Loch in der einen Seite war, ihnen zu helfen, Bilder zu zeichnen. Jedoch waren die durch die Vorrichtung erzeugten Bilder nur vorübergehend, und sie waren auch auf dem Kopf nach unten!

Erst im Mittelalter, um 1000 AD, wenn ein Wissenschaftler namens Alhazen, der ursprünglich aus dem heutigen Irak, erstellt einen funktionierenden Prototyp einer Kamera. Er genau beschrieben wie es funktioniert, und erklärt, warum das resultierende Bild war auf den Kopf. Alhazen ebenfalls beschrieben Linsen, Refraktion (wie Licht durch unterschiedliche Materialien, also "Biegen" Strahlen in unterschiedlichen Winkeln), wie Licht kann in Farben (das Lichtspektrum) gebrochen werden, Eigenschaften der gekrümmte Spiegel und verschiedenen Naturphänomene wie Schatten , Finsternisse, Regenbogen, und die sphärische Aberration (wie ein einzelnes Gerät kann Licht in unterschiedlichen Winkeln in Richtung seiner Außenkante biegen, unscharfe Bilder). Alhazen ebenfalls untersucht, wie das Auge funktioniert und direkt widersprachen die Überzeugung von Wissenschaftlern wie Euklid und Ptolemäus (die glaubten, dass das Auge emittiert seine eigene

Lichtstrahlen) mit der Erklärung, dass das Auge Licht empfängt nur und dass das Bild, das wir sehen, wird durch das Licht erzeugt Fokussierung an der Rückseite des Auges.

Aber, wie alle Dinge wissenschaftlich, nahmen andere Alhazen Arbeit und erweitert es. Siehe unten stehende Zeitleiste, um zu sehen, wie die einfachen Camera obscura mutiert in eine DSLR.

1826: A Französisch Wissenschaftler entwickelten einen Weg, um mit der Sonne zeitweise zu brennen ein Bild.

1837: Ein weiterer Franzose entwickelte die Daguerreotypie, eine Kamera, die ein Bild auf einem behandelten Metallplatte dauerhaft eingefangen.

1841: Ein Patent wurde für den Prozess der Verwendung von Negativ-Positiv-Technologie erteilt, so dass die Leute können mehrere Kopien desselben Bildes zu machen.

1844: Ein deutscher Erfinder erstellt eine Kamera, die Panorama-Szenen auf eine Zelluloid Film zu bannen konnte.

1861: Die erste Stereoskop Viewer erfunden wurde; das erste Foto in permanente Farbe aufgenommen wurde.

1871: Der Prozess der Verwendung von Gelatine-Trockenplatte, Silberbromid erfunden wurde, wodurch die Notwendigkeit, um

Bilder sofort bearbeiten.

Dinge wirklich im Jahr 1880 geändert, wenn der Eastman Dry Plate Company erstellt wurde. Im Jahr 1884 George Eastman entwickelte eine papierbasierte Film. Dann, im Jahr 1889 patentierte er die Kodak Rollfilmkamera. Im Jahr 1900 vermarktet Kodak die erste in Serie gefertigte Kamera als "Brownie", die in der Produktion bis 1960 blieb.

Während Kodak war sicherlich einer der frühesten Einflüsse auf moderne Kameratechnik, sah das 20. Jahrhundert Entwicklungs Verbesserungen in schwindelerregender Geschwindigkeit. Im Jahr 1900 kam der Raisecamera in Produktion und wurde sofort von Landschaftsfotografen wegen des geringen Gewichts der Kamera und der geringen Größe verwendet, wenn gefaltet. In 1913-1914, produziert Leica die erste 35-mm-Kamera. Dies wurde zum Standard, an dem alle Filmkameras würden beurteilt werden.

Hier ist eine andere Zeitleiste, um die wichtigsten Entwicklungen seit 1914 zu markieren:

1948: Die Polaroid-Kamera war geboren. Instant-Fotolabors erlaubt diese Kamera, um ein Foto zu machen, entwickeln sie, und drucken Sie es in etwa eine Minute.

1960: Die erste Unterwasser-Kamera wurde für die US Navy

entwickelt.

1975: Kodak erfand die erste Digitalkamera.

1980: Sony vermarktet die erste Consumer-Camcorder.

1981: Sony entwickelte die erste digitale elektronische Standbildkamera.

1985 Pixar schuf die erste Digital-Imaging-Prozessor.

1986: Fuji veröffentlicht die erste Einwegkamera.

1991: Kodak entwickelte das erste professionelle digitale Kamera.

1994-1996: Viele Hersteller entwickelten Digitalkameras für die Verbraucher, die über ein Kabel mit ihrem Computer zu Hause gearbeitet.

1995: Die ersten Webseiten erschien für den Austausch von digitalen Fotos.

2000: Sharp erfand ein Handy mit einer Digitalkamera.

2005: Canon veröffentlicht die erste Vollrand, DSLR-Kamera mit einem 24x36 mm-CMOS-Sensor.

Was ist das Besondere an SLR?

Jetzt, wo Sie die Geschichte der modernen digitalen Kameras wissen, lassen Sie uns einen Blick auf einige Unterschiede zwischen ihnen. Um zu verstehen, was macht eine SLR-Kamera wünschenswert, müssen Sie wissen, was sie von anderen Digitalkameras macht.

Für den Anfang, was bedeutet "SLR" stehen? Es bedeutet einäugigen oder dass Licht reflektiert woanders: in diesem Fall an den Sucher, anstatt direkt an den Sensor. Es gibt verschiedene mögliche Aufbauten innerhalb der Kamera, um diese Methode zu erreichen, sei es durch ein Pentaprisma oder festen Spiegel. Aber unabhängig von der Set-up, das Bild genau im Sucher angezeigt. Die Spiegel vor dem Sensor (wie in einer Minute erklärt) schwenkt schnell aus dem Weg, wenn Sie das Bild aufzunehmen.

Ohne Verwendung von viel Jargon ist dies, wie das Licht durch digitale und DSLR-Kameras. In den meisten Digitalkameras, ist die Hauptlinse festgelegt und es konzentriert sich das Bild direkt auf den Sensor nach dem Passieren gerade durch andere Elemente, die letztlich zu identifizieren die Farben des Bildes. SLR jedoch ist das Verfahren ein wenig anders.

In SLR-Kameras, fährt das Licht durch die Linse und den anderen Elementen, jedoch wird durch einen Spiegel vor dem Sensor in eine Pentaprisma oder eine Reihe von Spiegeln und zurück zum Sucher reflektiert. Dies zeigt genauer, wie das Bild aussieht. Wenn das Foto aufgenommen wird, bewegt sich der Spiegel aus dem Weg, so daß das Bild von dem Sensor empfangen werden. Es ist ein what-you-

see-is-what-you-get set-up. Auch bieten DSLRs entfernbaren und austauschbaren Linsen, so dass Sie, um die Linsen zu ändern, um Ihre Zwecke anpassen. DSLRs haben auch eine sehr geringe Verzögerungszeit, wodurch sie ideal für die Drehwirkung sowie Standbilder und Landschaften. Anstelle der Änderung der Kamera, DSLRs können Sie einfach anpassen, um das Objektiv, was Sie schießen.

Bis vor kurzem wurden DSLRs nur von Fachleuten oder durch fotografischen Enthusiasten, die die steilen Kosten sich leisten konnten verwendet. Aber wie bei den meisten Technologie-Trends, die Kosten stetig immer vernünftig. Jetzt sind DSLRs im Preis, viele High-End-Digitalkameras vergleichbar. Dadurch konnten mehr Menschen, sie zu erwerben. Aber, da die DSLRs Neues für die meisten Menschen sind, sind sie nicht mit den Funktionen, die eine DSLR-Kamera bietet Ihnen vertraut.

Kapitel 2:
Die Mechanik der DSLR -

Feinabstimmung der Kameraeinstellungen

Bevor wir mit, wie die Einstellungen Ihrer Kamera zu optimieren, müssen wir ein paar Dinge zu besprechen. Ihre spezifischen Bedürfnisse Fotografie sind die besonderen Merkmale Sie kaufen diktieren. Ob Sie mit dieser Anleitung, um festzustellen, welche DSLR-Kamera die richtige für Sie, oder wenn Sie schon ein ist, wird dieses Buch Ihnen helfen, die Kamera und / oder Einstellungen, die es für Sie die besten Bilder möglich ist, nehmen Sie zu wählen.

DSLRs bieten eine breite Palette von Funktionen und Ausstattung. Ich werde brechen jede Funktion und erklären, was die Feinabstimmung, um sie Ihren Bildern zu tun. Es gibt Einstellungen für die Empfindlichkeit, Belichtung, Fokus, Farbmodi, Weißabgleich, Dateitypen, Zeitgeber, LCD und sogar Vergrößerung! Und weil viele verschiedene Funktionen in jedes Qualitätsaspekt spielen, ich will sie durch spezifische Teilliste. Die Reihenfolge ist hier die gleiche, die Sie verwenden würden, wenn Sie sich einen Schuss gesetzt. Auf diese Weise müssen Sie nicht das ganze Buch zu scannen, um herauszufinden, wie Sie ein bestimmtes Feature-Set.

ISO

ISO ist ein Maß für die Lichtempfindlichkeit des digitalen Sensors.

Digitalkameras bieten manuelle Einstellungen für die ISO mit einem Automatik-Modus. Die beste Vorgehensweise ist es, die niedrigsten ISO-Einstellung möglich zu verwenden, um das Risiko von "Rauschen" in Ihrem Foto zu reduzieren. Empfindlichkeit ist ein relativer Begriff, die sich mit der Größe der Pixel gegenüber der Gesamtqualität des Sensors. Eine gute Faustregel ist es, eine Kamera mit Pixel nicht kleiner als 5 Mikrometer zu wählen. Wenn Sie schießen schnellen Action kann die ISO höher eingestellt werden. Im Fall des Fotografierens Aktion wird eine höhere ISO helfen, um die Verschlusszeit (die werde ich weiter in die Tiefe später diskutieren) zu erhöhen.

Öffnung

Blende ist die Öffnung, die Licht in die Kamera eingeben können. Die Größe der Öffnung wird durch eine f / Stopp-Nummer bezeichnet. Die f / Stopp-Nummer wird durch ein Verhältnis der Brennweite (f) der Linse, die der Breite der Membran (Öffnung) bestimmt. Grundsätzlich ist es umgekehrt proportional: eine kleine Öffnung wird durch eine höhere f / Stopp-Nummer bezeichnet, und eine große Öffnung mit einem kleineren f / Stopp-Nummer bezeichnet. Die Belichtung kann mit einer größeren Öffnung erhöht werden. Aperture Einstellungen können auch helfen, die Schärfentiefe (DOF).

Aperture Anpassungen kann auch automatisch eingestellt werden. In Aperture Priority-Modus können Sie manuell Ihre Blende ein und die Kamera automatisch die Verschlusszeit einzustellen.

Aber hat Öffnung eine deutliche Auswirkung auf die Bildqualität.

Sie im Grunde wollen die schärfsten Details ohne störende optische Verzerrungen. Eine falsche Einstellung kann Öffnung farbigen Halos um Objekte im Bild (chromatische Aberration) verursachen, Dunkelheit an den Rändern eines Fotos (Vignette), oder gerade Linien gebogen (kissenförmige Verzeichnung) zu erscheinen. Eine Möglichkeit, solche Verzerrungen zu vermeiden, ist eine Mid-Range-Blende wählen. Aber, verschiedene Objektive erfordern verschiedene Blenden. Ein Teleobjektiv würde eine Blende von f / 11 bis f / 16 (small) benötigen, sondern ein Weitwinkel-Objektiv würde eine Blende von f / 5,6 bis f / 8 brauchen. Ein normales Objektiv verwenden meist eine Apertur von f / 8 auf f / 11.

Verschlusszeit

Die Verschlusszeit ist die Zeitdauer Licht ist erlaubt, um den Sensor treffen. Es wird mit dem Kehrwert der Brennweite des Objektivs berechnet. Zum Beispiel würde ein 250mm Objektiv eine Verschlusszeit von 1/250 Sekunde haben, wäre ein 50mm-Objektiv eine Verschlusszeit von 1/60 Sekunde haben und eine 1200mm Objektiv wäre am besten zu 1/1000 Sekunde Belichtungszeit sein. Es gibt eine automatische Modus (Blendenautomatik) für die Verschlusszeit als auch. Wenn Sie die Verschlusszeit manuell einstellen, stellt die Kamera die passende Blende automatisch eingestellt.

Verschlusszeiten variieren mit dem Thema. Schießen ein Bild von einer Schale Obst erfordert eine längere Verschlusszeit als das Schießen einen Kolibri schwebt auf einer Blume. Für die Kolibris, würden längere Verschlusszeiten führen die Flügel zu verschwommen in dem Bild zu suchen.

Eine weitere Überlegung zum Fotografieren alles draußen ist Bewegung durch den Wind verursacht. Eine kürzere Verschlusszeit erforderlich sein, um eine Blume im Wind wiegenden schießen werden. Der "Lärm" weiter oben beschrieben kann auch durch lange Verschlusszeiten verursacht werden.

Eine Sache bewusst zu sein ist eine leichte innere Erschütterung vom Spiegel bewegen aus dem Weg in DSLR-Kameras. Es ist bei langen Verschlusszeiten am deutlichsten, von 1/4 bis 1/15 Sekunde. Eine kürzere Verschlusszeit können diese leichte Vibration versetzt.

Ein weiteres Merkmal in DSLRs ist ein Spiegelverzögerungsfunktion. Es ist ratsam, die Verzögerungsfunktion bei Verschlusszeiten von ¼ bis 1/30 Sekunde zu verwenden. Bitte denken Sie daran, um diese Funktion auszuschalten, bevor Sie andere Fotos unter verschiedenen Einstellungen !!!

Sobald Sie mit Ihrer DSLR-Kamera aufnehmen, werden diese Einstellungen leichter zu für Ihre Dreharbeiten Bedürfnisse anpassen. Dies sind die wichtigsten Funktionen, die direkten Einfluss auf die Qualität Ihrer Fotos, damit sie zu verstehen ist genug, um Ihnen den Einstieg. Ihr DSLR ist mit mehr Features ausgestattet, die Ihnen die Qualität, Schärfe, Farbe und Kontrast zu verbessern. Diese Merkmale können auch zur Verringerung oder Beseitigung von störenden visuellen Verzerrung und Rauschen.

Kapitel 3:
Geräte und Ausrüstung

Während viele integrierte Funktionen von DSLRs kann Ihnen helfen, nehmen Sie tolle Bilder, gibt es andere Geräte, die Sie Ihre Fotos noch besser machen können. Diese Arten von Kameras, wie bereits erwähnt, haben den zusätzlichen Bonus von Wechselobjektiven. Aber es gibt auch Filter, Blitzgeräte, Stative, Computer und Drucker zu prüfen. Alle diese Elemente zu kombinieren, um Ihnen qualitativ hochwertige Fotos zu machen, sondern auch, um Ihnen zu helfen zu verarbeiten, zu bearbeiten, zu teilen und auszudrucken. (Die aktuelle Software wird in Kapitel 6 diskutiert werden)

Es gibt einige grundlegende Kamera-Zubehör, das mir jemand helfen würde. Zwar gibt es viele Möglichkeiten, ich will einfach nur ein paar zu nennen. Um Ihre Linsen sauber zu halten, müssen Sie ein optisches Linsenreinigungslösung, ein fusselfreies Tuch und eine kleine Luftgebläse. Ein Wort der Vorsicht, aber: keine Tücher verwenden vorbehandelt zu reinigen Brillen! Sie können die Beschichtung auf Ihre Kontaktlinsen beschädigen! Es gibt auch den Weißabgleich-Tools (in der Regel in Form von Karten kommen), mit dem Sie Ihre Kamera auf Weiß, Grau oder Schwarz setzen wird. Diese werden verwendet, um die Farbgenauigkeit zu verbessern.

Linsen

Eine der wichtigsten Entscheidungen, die Sie für Ihre Kamera Bedenken Linsen machen können. Ein Objektiv ist ein Stück aus

hochwertigem optischem Glas, die einen Fokus durch genaue Kalibrierung erzielt. Während DSLRs sind nur von wenigen Herstellern, kommen Linsen von vielen Herstellern in einer Vielzahl von Preis und Qualität. Es gibt Objektive für alle Arten von Anwendungen. Also, wie Sie ein Objektiv zu wählen? Sie müssen sich fragen, ein paar Fragen: Was ist mein Budget? Und was sind meine fotografischen Bedürfnisse?

Der Trick ist, das Objektiv auf Ihr Budget und Ihre Zwecke anzupassen. Sie wollen die beste Qualität Linse, die Ihren Wünschen und Ihren Geldbeutel passt.

Der größte Voraussetzung für jede Linse, unabhängig vom Zweck, ist die Schärfe. Schärfe ist gleich Qualität. Nicht alle Objektive sind durchweg scharf in allen Öffnungen und Felder. Sie haben auch die Möglichkeit von Verzerrungen und Rauschen berücksichtigen, wie bereits beschrieben. Sind diese Verzerrungen übertrieben?

Lassen Sie mich beschreiben die verschiedenen Arten von Linsen, so dass Sie eine Vorstellung davon, was jede Art einzigartig macht. Ein normaler bzw. Standard-Linse, ist normalerweise eine Linse mit einer festen Brennweite von 35 mm, und es die realistischen Proportionen einer Szene erfasst. Ein Weitwinkel-Objektiv zeigt eigentlich mehr Breite in einer Szene, als durch die Augen gesehen, so kann das Bild gedehnt werden - das schafft eine größeres Sichtfeld. Ein Zoom-Objektiv kann über schießen eine Vielzahl von Brennweiten. Ein Teleobjektiv wirkt fast wie ein Fernrohr: eine lange Brennweite, die das Thema vergrößert, die Schaffung einer engeren Sichtfeld als auf natürliche Weise mit den Augen gesehen hat. (: 1-Verhältnis in der Regel ein 1) und ganz in der Nähe konzentriert, um unübertroffene Schärfe und Detailqualitäten Ein

Makro-Objektiv für hohe Vergrößerung gestaltet.

Einige grundlegende Richtlinien über den Kauf von Linsen wird Ihnen helfen, zu erhalten, ohne dass Sie ein paar unnötige Geräte zu kaufen begann. Der erste Tipp ist es, eine qualitativ hochwertige Primärlinse, eine, die eine feste Brennweite hat bekommen. Wenn Sie ein Zoomobjektiv erfordern, beschränken sie auf 3x oder 4x 6x und höhere zoomt scheinen mehr Verzerrung und eine kleinere Sweet Spot für Fotos in hoher Qualität zu haben. Sie sind auch größer und oft nicht die Qualität der einfacheren Zoomobjektive entsprechen.

Es gibt Bildstabilisator Linsen (IS), um zu verhindern, dass die Notwendigkeit für ein Stativ. Während sie einige der Unschärfe zu verhindern, ist es kein Ersatz für die Stille eines Stativs. Bei längeren Verschlusszeiten wird die Schärfe mit IS-Objektive in Ordnung, am besten. Die besten Ergebnisse treten auf, wenn sie als eine normale Linse mit einer Verschlusszeit, die der Kehrwert der Brennweite oder schneller ist, verwendet wird. Dies kann beeindruckende Schärfe ohne Stativ zu erreichen. Aber, Sie brauchen, um die Anweisungen zu lesen. IS-Objektive nicht bei allen Brennweiten arbeiten, und in der Regel muss mit den Schaltern eingestellt werden.

Aber was, wenn Sie wollen etwas, das eine spezielle Linse erfordert schießen? Es gibt viele Arten für alle Situationen, so dass wiederum gehen für die beste Qualität zu Ihrem Budget passt. Jeder spezielle Linsengruppe (das sind nur einige Vorschläge, es ist keineswegs eine erschöpfende Liste) die beste Leistung in Nischen Umgebungen, die kurz beschrieben werden:

Wenn Sie die Natur fotografieren, wie Blumen oder sehr klein und detaillierte Themen möchten, werden Sie wahrscheinlich erfordern eine Makro-Objektiv, die sehr nahe Fokussierung ermöglicht. Die Schärfe und Detail für diese Art der Fotografie benötigt weit über das Gebiet der Allzweck primären oder Zoom-Objektiv. Viele Male, ist ein Stativ zu umständlich oder sogar überhaupt nicht möglich ist, so würde ein IS-Objektiv eine gute Wahl zur Beseitigung Unschärfe sein.

Wenn Sie Fotos von Ihrem Kind die Fußball-Spiel aufnehmen möchten, müssen Sie ein Objektiv, das bei unterschiedlichen Licht und über unterschiedliche Öffnungsfeldern durchführen. Sie erhalten eine schnelle Scharfteleobjektiv, das scharfes Foto eines brillanten Flugfinden wird Foul an einem sonnigen Tag, oder eines Quarterbacks in dim Abendlicht erfordern.

Was ist das Fotografieren großen Gebäuden wie Kathedralen oder Denkmälern? Eine normale Linse oder ein Weitwinkel-Objektiv kann drastisch verzerren und unnatürlich biegen Sie die Zeilen in der Architektur. Für diese Art der Fotografie, wird ein Shift-Objektiv eine genaue Perspektive (mit geraden Linien) eines Gebäudes.

Viele Amateurfotografen fragen über die beste Art der Linse während der Dreharbeiten wichtige Veranstaltungen, wie Hochzeiten oder Taufen zu bedienen. Oft sind diese Szenen breit und die Themen können sich schnell ändern. In Kirchen, das Licht ist ziemlich schwach, so dass die Schärfe ist entscheidend bei der Erfassung der Braut schillernden Kleid und die zarten Farben und Texturen der Blumensträuße. Für die meisten Anwendungen wird eine schnelle mittelschwerer bis Weitwinkel-Teleobjektiv recht gut

unter den Zwängen der Job durchzuführen. Allerdings ist Linsen können ebenfalls nützlich sein hier, um eine unerwünschte Unschärfe zu verhindern.

Wenn Sie Fotos von einem einsamen Baum in der Mitte von einem Maisfeld oder der Grand Canyon zu nehmen möchten, Landschaftsfotografie erfordert ein Weitwinkel-Objektiv, die messerscharfe Klarheit bietet von Rand zu Rand. Es sollte die Schärfe auch bei kleinen Öffnungen zu halten. Sie wollen Details zu scharfen über das Bild zu sein, mit der geringsten Menge an Licht Abfallen (auch als Vignettierung, oder die ungewöhnliche Muster bekannt, die sich in den dunklen Bereichen eines Fotos zeigt) oder Abfackeln (die als helle Formen erscheinen können im Sucher und / oder das Bild).

Wenn Sie ein Zoom-Objektiv zu tun, für die früher genannten Gründen, achten Sie darauf, dass es weniger als ein 6-fach Zoom ist. Ein Problem bewusst zu sein ist zoom Kriechen. Das passiert manchmal bei der Verwendung von langen Belichtungszeiten. Der Zoomring kann durch den gesamten Brennweitenbereich während der Aufnahme rutschen! Das Ergebnis ist ein unscharfes Bild. Einige Zoomobjektive haben tatsächlich eine Zoom-Lock, die dieses Problem behebt.

Vier Drittel (4/3) Linsen sind in der Regel spezifisch für den Kamerahersteller und werden für die Anforderungen des Sensors ausgebildet ist, nicht von Film, so dass sie kleiner und einer besseren Leistung als Linsen für Film aufgebaut. Sie senden Licht tatsächlich senkrecht zu den Pixel-Eimer, die Verringerung der Wahrscheinlichkeit, dass ein Teil des Lichts wird die Pixel Eimer verpassen.

Filter

In den Tagen des 35-mm-Film-Kameras, benötigt Fotografen ein Arsenal von Filtern für verschiedene Effekte: einige waren zu blockieren, die unerwünschtes Licht und einige waren, um die Linse von ultraviolettem (UV) Licht zu schützen. Aber mit dem Aufkommen der Bildbearbeitungs-Software wie Adobe® Photoshop® und der Bedarf an Filtern hat sich drastisch verringert. Allerdings, hier sind ein paar Vorschläge für Filter, die sich als nützlich oder überflüssig Editierarbeit später kann:

- Ein UV-Filter wird Ihr Objektiv zu schützen.
- Eine Neutraldichtefilter wird Licht zu verringern und ermöglichen die Verwendung von kürzeren Verschlusszeiten oder größere Öffnungen.
- Eine abgestufte Neutraldichtefilter wird ein brillanter Schärfe Himmel mit einem dunkleren Vordergrund auszugleichen.
- Ein Polarisationsfilter werden Reflexionen von glänzenden Oberflächen verringern und machen weißen Wolken wirklich stehen in den Himmel.

Blitzt

Es gibt alle verschiedenen Arten von Blitzen: einige sind eingebaut und während andere noch nicht einmal Ihre Kamera zu berühren. Sie sind alle bei besonderen Gefahren durch Anlegen eines Lichtblitz in irgendeiner Art und Weise zu der Szene verwendet. Blinkt, erlauben es dem Fotografen, um hervorragende Bilder in fast jedem Licht zu nehmen.

Die meisten DSLRs haben eine On-Board-Pop-up-Blitz als Standardfunktion. Das Licht wird direkt auf das Thema geschickt, was häufig zu allzu helle Motive vor einem allzu dunklen Hintergrund. Aber DSLRs haben auch einen Weg, um Meter das Umgebungslicht und das Gleichgewicht des Flash entsprechend, diese grellen Kontraste zu vermeiden.

Ein engagiertes Flash ist ein externer Blitz, der in Ihre DSLRs Blitzschuh (ein Schlitz an der Oberseite der Kamera) einrastet. Es nutzt eigentlich die Kamera-Einstellungen von Blende, ISO, f / stop Nummer, Verschlusszeit, und die Objektivlänge, um den Lichtblitz anpassen. Viele engagierte Blitze haben einen Vorblitz, die Probanden die Augen richtig zu verengen können, wirkungsvoll eliminiert rote Augen. Einige engagierte blinkt sogar mit einem Kabel, das der Blitz weg von der Kamera in einem beliebigen Winkel gehalten werden kann kommen.

Für extreme Nahaufnahmen Makro-Objektive erfordern, gibt es eine Ringlichtblitz, die Schrauben an den Linsenbefestigungsgewinde. Es bietet ein weiches, diffuses Licht, das aus bringt Details und eliminiert harte Kontraste und Schatten.

Befestigung an den Stativbuchsen ist ein weiterer Blitz: der Hammerkopf-Blitz. Dieses bleibt unabhängig von der Kamera. Es bietet einen hellen Ausgang bei einem außeraxialen Winkel, der Rote-Augen-einschränkt. Es ist für Hochzeiten und bei den Medien.

Stativ

Während integrierte Bildstabilisierung, IS-Objektive, und ruhen Sie

Ihre Arme auf einem stationären Objekt wird Ihnen helfen, um die Schärfe Ihrer Fotos zu verbessern, können sie nicht oben kann die Stabilisierung eines Stativs.

Das Stativ für mich am besten ist: Wie üblich ins Spiel kommen, die gleichen Überlegungen? Und was ist mein Budget?

Es gibt noch andere Überlegungen als auch. Sie müssen nicht nur lesen Sie die Spezifikationen, sondern versuchen, das Stativ selbst heraus. Sie müssen über das Gewicht des Stativs, Stabilität denke, (es ist austauschbar?) Die maximale Kameragewicht unterstützen können, die Stativkopf, der Kameraausrichtung, Beinstrecken, Gesamthöhe, mit all seinen möglichen Konfigurationen. Das Stativ muss Ihre Bedürfnisse anzupassen. Sie wollen nicht, um ein Ungetüm, das Stativ zu 6 ft hoch, wenn Sie es benutzen, um Fotos von Ihrer Mutter Chrysantheme Betten nehmen erstrecken kaufen kann.

Auch im Auge behalten, dass der Stativkopf benötigt, um Ihre Kamera zu halten sehr stabil, auch beim Umgang mit dem größten und schwersten Linse. Wie schnell wollen Sie, um es einzurichten? Einige haben Adapter, um die Geschwindigkeit zu adressieren und einfache Einrichtung. Haben die Beine glatt zu verlängern, Schloss, Schnalle oder? Ist es leicht genug, um angemessen zu tragen?

All diese Fragen wird das Stativ, das Richtige für Sie zu bestimmen. Abhängig von Ihrem speziellen Bedürfnisse Fotografie, kann es andere Fragen zu prüfen, wie gut. Es ist am besten, sie ehrlich zu beantworten, so dass Sie den größten Nutzen aus Ihrem Stativ.

Computer und Drucker

Obwohl Computertechnologie ändert fast wöchentlich, die Wahl der Computer-System, egal ob Desktop oder Laptop, werden von Ihren Bedürfnissen und Ihren Geldbeutel bestimmt werden. Bei vergleichbaren Systemen wird ein Laptop etwa 1/3 mehr als ein Desktop kosten. Auch sind Laptops nicht so vielseitig über das Hinzufügen von Speicher, Grafikkarten, etc. Aber immer Sie sich entscheiden, es braucht Schnelligkeit und Kraft, wenn Sie es für die Fotobearbeitung und Bearbeitung verwenden möchten.

Sie wollen auch ein hochwertiger Monitor genau zu Ihren Bildern zu sehen. Größen größer als 19-in sind am besten. Während CRT-Monitoren geliefert hervorragende Farbgenauigkeit und wurden leicht kalibriert, sind sie nun schnell weicht zugunsten der leichter, dünner LCD (Liquid Crystal Display) überwacht. Aber so oder so, Ihren Monitor müssen wahrscheinlich kalibriert werden, wenn Sie auf true-to-life Farbgenauigkeit sehen wollen. Warum? Haben Sie schon einmal einem Händler Fernseher gegangen? Nicht ein einziger Bildschirm zeigt die gleichen Farben! Das gleiche passiert mit Monitoren. Jedoch kann die Kalibrierung leicht mit Software, die speziell für diesen Zweck konzipiert erfolgen.

Wenn Sie auf den Druck Ihrer Bilder planen, kann man wirklich nichts falsch machen beim Kauf eines High-End-Tintenstrahl-Fotodrucker. Epson behauptet sie unübertroffen in Qualität sind. Bei Druckern, gibt es nicht nur die üblichen Überlegungen der Bedürfnisse und das Budget, sondern auch die der Tinte und Papier. Als Faustregel gilt, Pigmenttinten länger als Farbstofftinten. Stellen Sie sicher, Ihr Drucker kann den Tintentyp Sie verwenden möchten, zu behandeln. Es ist ratsam, um Tinte vom gleichen Hersteller, die

Ihren Drucker macht erwerben.

Sehen Sie sich auch die Größe. Drucke kann von Brieftaschenformat gemacht werden wandgroße: wie groß von einem Blatt Papier Sie Ihren Drucker zu handhaben wollen? Es gibt auch eine unglaubliche Vielfalt an Qualitätsfotopapier zur Verfügung - vom Druckerhersteller wie Epson und HP, um unabhängige Papierunternehmen.

Drucker verwenden auch verschiedene Technologien, um die Tinte auf das Papier auftragen (Epson nutzt piezo, während HP und Canon verwenden thermisch). Piezo-Technologie verwendet einen elektrischen Strom an die Form eines Kristalls in der Tintenkopf untergebracht ändern, dass ein Tropfen der Tinte zu entkommen. Somit ist die Tinte nicht erwärmt wird und die Größe der Tintentröpfchen können sehr klein sein. Thermal (oder Bubble-Jet, wie sie allgemein genannt wird) verwendet die Technologie auch einen elektrischen Strom. Aber im Thermodrucker, der Strom auf einen kleinen Widerstand in der Tintenkopf untergebracht aufgetragen. Der Widerstand heizt und kocht ein klein wenig Tinte, die dann quetschen kann. Die Tinte in diesen Druckern muss Temperaturen von bis zu 1000F zu widerstehen! Dieser Temperaturanforderung beseitigt viele Chemikalien und Druckfarben. Aber, werden alle Unterschiede in der Qualität zwischen den Fotos mit diesen Technologien hergestellt vernachlässigbar für die meisten Zwecke ist.

Kapitel 4:
Unter die bestmögliche Bildqualität - Beleuchtung, Rahmen, Bildschärfe

Nun, da Sie wissen, einige der Einstellungen auf der Kamera sind, gibt es andere Aspekte zu berücksichtigen. Viele andere Eigenschaften werden ebenso wichtig, die Qualität und die ästhetische Schönheit Ihrer Fotos sein. In diesem Kapitel werden diese Elemente zusammenbrechen. Sie sind nicht die Festeinstellungen, per se, aber nicht für die Flexibilität zu ermöglichen, wo nötig.

Datei Format

Wenn Sie sich entscheiden, um ein Foto zu machen, haben Sie nicht nur die physische Einstellungen Ihrer Kamera zu optimieren, haben Sie eine Vielzahl von anderen Einstellungen, auch. Eine Einstellung ist das Dateiformat Sie wollen Ihr Foto in aufgezeichnet werden. Die gängigsten Formate sind JPEG, TIFF und RAW. Um das Format, das richtige für Sie ist zu wählen, müssen Sie wissen, was jedes Format bietet und was ihre Grenzen sind.

JPEGs (Joint Photographic Experts Group) ziemlich Arbeit mit jedem Computer und jedem Fotobearbeitungssoftware. Sie sind ein

8-Bit-Format, das jedes Bild Redundanz abtastet und beseitigt sie automatisch. Und dieser komprimiert die Dateien. Wenn Sie eine JPEG-Datei zu bearbeiten, sind Sie eigentlich die Bearbeitung der Pixel und einer Verschlechterung der Qualität des Bildes. Allerdings, wenn Sie die Kamera so einstellen, in der höchstmöglichen Auflösung mit der geringsten Kompression aufzeichnen, das resultierende Bild JPEG sehr hoher Qualität sein. JPEGs bieten auch eine andere Datei mit Informationen über die Kameraeinstellungen wie Weißabgleich, Klangeinstellung, Schärfen und Sättigung. Aber, wenn Sie mit Ihren Fotos in Editing-Software arbeiten möchten, speichern Sie sie in einem nicht-Komprimierungsformat wie TIFF.

Apropos TIFF (Tagged Image File Format), wenn Sie Ihre Bilder bearbeiten möchten, TIFF nicht komprimiert die Datei, noch Daten zu zerstören. Es ist ein beliebtes Format, das wird wiederum arbeiten mit den meisten Computern und Bildbearbeitungssoftware. Es ist auch ein 8-Bit-Dateiformat.

Dann gibt es RAW. RAW ist ein Dateiformat, das spezifisch für ein Kamerahersteller ist. Es ist ein 12-Bit-Format und führt keine Verarbeitung zu dem Bild: die gesamte Verarbeitung mit Software. Aber, die RAW-Datei Datensätze mehr als nur das Bild: es zeichnet auch "Soft-Einstellungen" Ihrer Kamera wie Weißabgleich, Auflösung, Farbmodus, Sättigung und Kontrast. Wenn Sie eine RAW-Datei zu bearbeiten, können Sie nur verschiedene Versionen des Originals - die Pixeldaten nicht verändert, beschädigt oder zerstört. RAW Bearbeitungssoftware eines Kameraherstellers nicht öffnen können RAW-Datei eines Konkurrenten. Allerdings können Drittanbieter-Bearbeitungs-Software wie Photoshop Camera RAW öffnen und RAW-Dateien bearbeiten, von den meisten

Kamerahersteller.

Es gibt auch eine Einstellung für RAW + JPEG. Dies erhält alle Informationen, die für beide Formate.

Beleuchtung

Einer der wichtigsten Aspekte der Fotografie Beleuchtung. Die richtige Beleuchtung kann ein spektakuläres Foto zu produzieren, während die falsche Beleuchtung macht eine, die zu hell mit zu wenigen Details oder zu dunkel mit viel Lärm. So, wie Sie wissen, was zu tun?

Es gibt zwei Zwecke, mit Beleuchtung beachten: Erstellen der Menge an Detailschärfe, die Sie wünschen und machen eine praktikable Tonwertumfang. Farbtonbereich wird in dem Belichtungsteil wieder erwähnt werden.

Natürlich ist es viel leichter zu kontrollieren und zu manipulieren im Innenbeleuchtung. Sie können Fülllichter verwenden, um Schattenbereiche (Verringerung des Risikos von Lärm) und Lichtblocker oder Filter, um Highlights zu verdunkeln, um scharf zu bringen, die Details zu erleichtern.

Outdoor-Fotografie, auf der anderen Seite, bietet eine Vielzahl von Hindernissen für Beleuchtung. Manchmal wird die Sonne dich blind, werfen eine Menge von Blendung. Manchmal ist es so bedeckt, dass es scheint, Dämmerung sein. Und was, wenn Sie etwas, das Sonne und Schatten hat geschossen? Wie können Sie für alle Variationen von Licht ausmachen? In Wirklichkeit gibt es nur

so viel Sie tun können.

Wenn Sie irgendwo schießen mit viel reflektiertes Licht kann Filter helfen, zu dämpfen und sogar aus dem Bild. Wenn es einfach zu viel Licht, kann Fotos in einem breiten Spektrum von Belichtungen genommen werden. Manchmal müssen Sie das Thema aus einem anderen Blickwinkel zu schießen, um mehr Details zu erfassen. Und was ist mit der Sonne und Schatten Szenario? Ein Fotograf kann Fülllichter verwenden, um diese harten Kontrast in der Beleuchtung unter diesen Bedingungen zu reduzieren. Wenn keine dieser Optionen geben Ihnen die Details und Schärfe Sie wollen, kann es notwendig sein, um einfach warten, bis die Beleuchtung ist günstiger!

Farbmodi und Weißabgleich

Es gibt manuelle und automatische Einstellung Ihrer Kamera, die die Art und Weise Farbe wird aufgezeichnet und, wie wahr diese Farben werden bestimmen können. Der erste ist der Farbmodus. Die meisten Digitalkameras bieten eine Auswahl in Farbmodi.

Die Modi sind Adobe RBG, sRBG oder ProPhoto RBG. sRBG wurde entwickelt, um auf Farbmonitoren angezeigt werden und im Internet verwendet werden. Es hat den kleinsten Farbpalette der drei Arten. Aber viele Druckereien und Drucker sind bis zu sRBG Dateien verwenden gesetzt, so dass es einfach ist, Druckgeräte, die die Dateien verarbeiten kann zu finden. Adobe RBG hat einen größeren Farbbereich für diskrete Farben. Weil Kameraausrüstung entwickelt sich weiter, wird Druckmaschinen auch weiterentwickelt, um die anspruchsvolleren Adobe RBG-Dateien

verarbeiten. ProPhoto RBG hat einen noch größeren Farbbereich und kann weitere Manipulationen in der Bildverarbeitungssoftware zu behandeln.

Unabhängig von der Farbmodus Sie wählen, wird eine JPEG-Datei die Einstellungen auf das Bild anzuwenden. Aber, wenn Sie ein RAW-Bild zu schießen, der Farbmodus spielt keine Rolle, denn Sie können den Modus später, wenn Sie ihn mit dem RAW-Software verarbeiten auszuwählen.

Also, was ist Weißabgleich, dann? Der Weißabgleich ist im Grunde eine Einstellung, die einen Temperaturwert zuordnet (in Kelvin, K) mit einer Lichtquelle. Mittäglichen Sonne ist etwa 5500 K, und es zeigt alle rot, blau und grün (RBG) Farben in gleichen Mengen, geben Sie vor, was wir als "weißes Licht." Aber, werden Sie nicht immer Fotos zu machen in der Sonne auf Mittag, so müssen Sie den Weißabgleich auf präzise Farben auf den Fotos zu behalten einzustellen.

Ihre Kamera verfügt über eine automatische Einstellmodus für den Weißabgleich und die Ergebnisse sind in der Regel in Ordnung. Allerdings, wenn Sie sehr konsistente Ergebnisse wollen, es wäre klug, zu prüfen, die manuelle Einstellung des Weißabgleichs auf die aktuelle Lichtsituation. Ein Weg dies zu tun ist, um eine weiße Karte in dem Bildbereich zu platzieren, die von der Verarbeitungssoftware höher verwendet werden. Oder Sie können einen individuellen Weißabgleich Prozedur, die zu jeder Zeit benutzt werden können machen, unabhängig von der Beleuchtung.

Um eine benutzerdefinierte Prozedur zu erstellen, werden Sie wollen, um eine Karte der weiß, grau, oder eine Expodisc

verwenden. Passen Sie die Karte so, dass es erhält die gleiche Beleuchtung wie das Motiv. Konzentrieren Sie sich auf das Weißabgleich-Werkzeug auf der Kamera und drücken Sie den Auslöser. Aber, überprüfen Sie im Benutzerhandbuch Ihrer Kamera, um sicherzustellen, dass dieses Verfahren genau den Weißabgleich einstellen.

Wenn Sie das RAW-Format sind, passt die Software den Weißabgleich, wenn Sie die Datei zu verarbeiten. Also, sollten Sie einmal die Mühe, das Hantieren mit dem Weißabgleich, wenn Sie versuchen, um ein Foto zu schießen? Betrachten Sie Ihre Format: sind Sie mit der Einnahme von RAW-Dateien oder RAW + JPEG? In der Regel ist eine gute Praxis, unabhängig davon, zu gehen und den Weißabgleich, bevor Sie sogar das Foto. Es spart Ihnen Zeit, wenn Sie es zu verarbeiten.

Einstellung, Kameraposition, Kompositorische Bracketing

Die kompositorische Thema Ihrer Bilder ist ganz Ihnen überlassen. Auf einer Wanderung, können Sie Bilder von verschiedenen Dingen im selben Ort stattfinden. Zum Beispiel, in den Great Smoky Mountains, möchten Sie vielleicht, um eine Panorama-Aufnahme von der Strecke zu nehmen, um die trübe, Baumreich Berge in der Ferne zeigen. Aber, am selben Ort, es gibt riesige Rhododendronbüschen Sie möchte auch zu fotografieren. Sie wollen offensichtlich eine andere Kameraposition und Linsen für jeden Schuss. Während wir gerne glauben, dass das Thema muss immer Totpunkt auf dem Foto zu sein, diese Bilder nicht genau künstlerischen oder interessant sein. Hinzufügen kippt, um Ihre

Aufnahmen können den ästhetischen Wert in einigen Fällen zu erhöhen.

Also, was sind einige grundlegende Tipps, Kameraposition und Belichtungsreihen, um die ultimative Fotos erstellen? Es gibt ein paar Dinge zu beachten, wenn es um die Kamera Platzierung.

Die einzigen, die größte Auswirkung der Kamera Platzierung ist die Beleuchtung in der Szene. In Abhängigkeit von der Kameraposition, können Sie markieren, zu unterstreichen, aufhellen, abdunkeln, ausblenden oder einzelne Elemente in einer Szene zu minimieren. Es ist eine Frage der Wahl für die, wie Sie mit der Perspektive der Kamera und die daraus resultierende Licht und Schatten verwenden möchten.

Wenn Sie nicht mit einer Schärfentiefe betroffenen und Sie wollen nur sehr scharfe Details, dann werden Sie wollen, das Thema direkt zu schießen, so dass der Winkel von deiner Sichtlinie zu einem 90° Winkel zum Motiv (senkrecht). Das Bild wird wahrscheinlich nicht viel von Licht oder Schatten Kontraste, aber die Details wird brillant hervorgehoben!

Allerdings, wenn Sie sich außerhalb der Aufnahme gibt es eine gute Chance, dass Licht und Schatten ins Spiel kommen. Der Kamerawinkel und die Linsen Entscheidungen können Szenen mit hohem Kontrast zu schaffen. Manchmal kann es notwendig, einige Fülllichter hinzufügen zu erhellen die dunklen Bereiche, um die Details heraus zu bringen, aber manchmal möchten Sie vielleicht, um die Dunkelheit zu verlassen, wie sie ist für einen krassen, dramatische Wirkung.

Auch, wenn Sie Porträts oder keine Fotos von Menschen zu schießen wollen, darauf achten, dass die Kombination von Kamerawinkel und Beleuchtung kann dramatische Auswirkungen auf das resultierende Foto haben. Seien Sie sich bewusst, dass die Schwerpunkte auf ein Gesicht, wie die Augen, Nase, Stirn und Kinn kann groteske werden, wenn in die falsche Beleuchtung oder bei bestimmten Kamerawinkeln fotografiert. Während Sie den visuellen Effekt zu genießen, können Sie das Motiv denke, der Effekt ist bei weitem nicht schmeichelhaft!

Was auch immer Sie wählen, zu fotografieren und von welcher Seite, um den Bildausschnitt, so dass Sie nicht haben, um viel später beschneiden wollen. Wenn Sie in der Kamera zu beschneiden, können Sie einen Schuss, der die meisten von Ihrer Kamera Pixel verwendet werden. Allerdings, wenn Sie einen Schuss, der während der Verarbeitung Zuschneiden erfordert nehmen, ja, wird das Bild vergrößert werden, aber so werden alle Fehler und Rauschen in das Originalbild. Cropping verringert sich auch die Anzahl der Pixel, die Sie letztendlich nutzen, wodurch die Qualität Ihrer Bilder. So ist es am besten, um ein Foto, die wenig bis gar keinem Abschneiden bei der Verarbeitung muss die Qualität des Bildes zu erhalten nehmen.

Fokussierung und Depth of Field

Kein Betrag der Bildverarbeitungssoftware können Sie ein Foto, das aus dem Fokus ist zu helfen. Fokus ist entscheidend für jedes Bild. Der Trick ist, zu bestimmen, was zu konzentrieren. Dies wird drastisch von Person zu Person zu ändern, und sogar von Foto zu Foto.

Fokus bringt auch die Tiefenschärfe eines Fotos. Eine Schärfentiefe (DOF) ist der Bereich vor und hinter der Fokusebene, in der alle Details sind scharf. DOF so groß wie Meilen oder so klein wie Millimeter betragen.

Die Kamera kommt mit vielen Einstellungen für Autofokus. Einige der Autofokus-Modi sind für die Action-Fotografie und sind entworfen, um zu konzentrieren viel schneller, als Sie können, wenn das Timing ist kritisch. Es gibt auch ein Einzelbereich-Autofokus, der einen Fokusspeicher haben können. Oder gibt es den manuellen Fokus-Modi für die Auswahl der richtigen Fokus für Nahaufnahmen. Dies wird allgemein in der Natur Fotografie eingesetzt. Oft in der Natur-Fotografie, ein Teleobjektiv mit einer großen Öffnung verwendet wird. Dies kann scharf auf die kleinste Detail zu konzentrieren, und, nebenbei bemerkt, haben oft kleine DOFs auch.

Es ist erwähnenswert, dass hier manchmal mit Dingen aus der Fokus im Hintergrund kann eine gute Sache sein wert. Erstens kann es zu markieren und zu betonen, was auch immer in den Vordergrund, während der Hintergrund einen angenehmen Unschärfe, mehr für künstlerische oder ästhetische Wirkung. Zweitens, in der japanischen Kunst des Bokeh, eine scharf-fokussierte Motiv wird durch eine sehr out-of-Focus Hintergrund betont. Bokeh hat die Natur und Sportfotografie im Sturm erobert. In der Tat, ich persönlich sehe es in Verwendung durch Fotografen, Stierkämpfe in Portugal: der Stier und Torero sind scharf (zeigt gekickt-up Schmutz und Haare auf dem Stier die Nase), während die Wand und Zuschauer im Hintergrund sind eine Unschärfe Weich Formen und schönen Farben. Sogar einige Glashersteller schaffen Objektive mit Bokeh Beurteilung im Auge.

So, wie wir tatsächlich bestimmen die DOF? Es ist keine einfache Frage zu beantworten, weil nicht alle DSLRs und Objektive sind mit den gleichen Informationen. Viele DSLRs haben eine DOF-Taste, die zeigt, was das Bild wird wie im Sucher. Während es ein praktisches Tool, kann es nicht einfach sein, um die Kante zu sagen, um die Schärfe in der Bildrand, da der Sucher ist so klein. Auch bei kleinen Öffnungen, wie f / 11 und F / 16, werden die Bilder im Sucher zu dunkel, um genau anzuzeigen. Also, wie können Sie bestimmen, DOF Hand?

Viele Zoom-Objektive haben irgendeine Form von DOF Tabellen für die Überweisung. Alles, was Sie tun müssen, ist zu finden und stellen Sie die Brennweite. Einige Linsen haben Waagen, aber abhängig von der Größe des DSLR Sensors kann die Abstände ausgeschaltet. Es gibt Möglichkeiten, mit Ihrer Kamera-Objektiv Multiplikator DOF und den gewünschten Blendeneinstellung zu bestimmen. Man näher in und ein weiter entfernt (beide im Fokus) mit Ihrer Bildbearbeitungssoftware: Wenn aus irgendeinem Grund, die Kamera nicht genügend DOF ermöglichen für Ihre Bedürfnisse, können Sie in der Lage, zwei Bilder überlagern können.

Belichtung

Exposition kann Pause machen oder Ihre Fotos. Es kann den Unterschied zwischen einem mittelmäßigen Schuss und eine erstaunliche erschossen werden. Exposition bestimmt, die Töne, Farben, Lichter, Schatten und Details im Bild. Grundsätzlich, wenn Ihr Foto nicht richtig belichtet wird die Qualität reduziert werden.

Die Belichtung wird unterschiedlich mit DSLRs, als es war mit

älteren Technologie erreicht. Vor Meter, vermutete Fotografen bei der korrekten Belichtung. Meter geholfen, aber es gab immer noch keinen Weg, um sicher zu sein, bis Sie nahm das Foto und verarbeitet es. Eine digitale Kamera eingebaute Messgerät wird Ihr Schuss überblicken und stellen für eine Belichtung. Aber, DSLRs auch ein Histogramm, das die Klang RBG-Werte des Bildes anzeigt. Es sagt, wenn Sie Ihre Exposition ist On-Target, unterbelichtet oder überbelichtet. Die Kombination von Messgerät und Histogramm möglicherweise nicht gewährleisten perfekte Belichtung jedes Mal, aber das kann eine gute Sache sein. Manchmal kann kreative oder dramatische Wirkung Über- oder Unterbelichtung zu diktieren, sondern eine Frage der Ästhetik und Geschmack ist.

Während das Histogramm weist die Tonwerte der Rot-, Blau- und Grüntöne, sieht das Messgerät das Bild als eine Reihe von Mitteltönen oder Graustufen. M bestimmen, die Belichtung durch die Analyse des Bildes mittlere Töne im Vergleich zu der Blende und die Verschlusszeit.

Während weder Methode ist perfekt, sie sind wertvolle Werkzeuge bei der Bestimmung der richtigen Belichtung. Viele Bücher werden Ihnen sagen, viele Bilder zuerst zu nehmen, sich mit, wie das Messgerät und das Histogramm der Arbeit zu werden. Leider sind viele dieser random "ersten Schüsse" wird herausgeschleudert werden. Ich denke, das ist eine Verschwendung von Zeit und Energie. Der beste Ansatz ist, um so viel wie möglich über Einstellungen Ihrer Kamera kennen zu lernen, sich Notizen machen, und wenden Sie dann die Hinweise, um ein paar Aufnahmen. Wenn Sie Ihre Hausaufgaben richtig gemacht haben, wird es wenig verschwendete Zeit und einige Papierkorb Fotos!

Kapitel 5:
Was Sie mit Ihren Fotos tun?

Wie bereits beschrieben, ist das erste, was Sie tun müssen, bekommen Sie die Bilder aus der Kamera. Je nach dem Dateiformat benutzt haben und Ihre Spielstärke, die Sie haben können, um die Fotos zu bearbeiten. Es gibt viele Arten von Bildbearbeitungssoftware für JPEG, TIFF zur Verfügung, und RAW-Dateien. Jede Software hat ihre Stärken und Schwächen, so dass Ihre beste Wette wäre, um Bewertungen zu lesen, und wählen Sie die Software, die am besten Ihren Bedürfnissen.

Wir haben bereits diskutiert, wie man die besten Bilder möglich mit Ihrer DSLR zu nehmen. Wir erörterten auch die Kameraeinstellungen und Kamera Praktika, Winkeln, Beleuchtung, und wie integrierte Funktionen können Ihnen helfen, die Qualität Ihrer Fotos zu verbessern. Es ist eine Software zur Verfügung, die auch helfen können, diese Fotos noch besser zu machen.

Einige der Bildverarbeitungssoftware können Farbe, Weißabgleich und die Belichtung zu korrigieren. Wir erwähnen die Hardware die Sie benötigen (wie Computern und Druckern) zu verarbeiten und drucken Sie Ihre Fotos.

Aber was passiert, wenn einige dieser Fotos sind weniger als perfekt? Kann Software zu reparieren die meisten Probleme? Welche Arten von Bildern gerettet werden können? Was muss in den Papierkorb geworfen werden? Einige Fotos sind zum Scheitern

verurteilt, unabhängig von Ihrer Photoshop-Kenntnisse. Wenn Sie Bilder mit diesen fatalen Fehler haben, wird kein Betrag der Bearbeitung helfen, wenn Sie qualitativ hochwertige Fotos möchten:

- Verwischen. Es spielt keine Rolle, wie oder warum das Bild unscharf, ist das Foto, Untergang geweiht. Keine Software kann es zu korrigieren.

- Schlechte Zusammensetzung schweren Zuschneiden benötigen. Jeder Prozentsatz der Ernte verringert die Qualität des Bildes. Schwere Zuschneiden ernsthaft das Thema verschlechtern, wenn Sie nichts dagegen haben, dass das Motiv in einen sehr kleinen Druck ohne Vergrößerung es.

- JPEG-Dateien mit mittelmäßiger Qualität oder starke Farb Fragen sollten weggeworfen werden, weil die JPEG-Komprimierung löscht Daten, und es können ernsthafte Qualitätsprobleme, die Photoshop kann nicht verbergen oder zu reparieren.

- Bilder, die stark über- oder unterbelichtet sind, werden ebenfalls zum Scheitern verurteilt. Photoshop kann in der Lage, einige helfen, aber die Qualität wird weniger-als-stellaren und das Bild immer noch nicht wieder gutzumachen.

Also, Sie haben Ihre Fotos sortiert und haben die besten Bilder gespeichert. Was jetzt? Sie haben all diese fabelhaften Fotos und Sie viele Möglichkeiten, was mit ihnen zu tun haben. Sie können sie speichern, ausdrucken, teilen Sie sie, oder alle der oben genannten!

Speichern von Bilddateien ist immer eine gute Praxis als Back-up- und Storage-Plan. Egal, was Sie sonst noch mit ihnen zu tun,

werden Sie wollen, um sie zu retten. In der technischen Welt wir heute leben, können Sie sie auf Ihrer Cloud in Gewölben auf Memory-Sticks oder sogar auf Ihrem Computer zu Hause zu speichern, online, auf externen Festplatten. So, nach all der Arbeit nötig war, um die Bilder zu bekommen, stellen Sie sicher, um sie über die Methode (n), die am besten Ihre Bedürfnisse zu speichern.

Printing bietet Optionen, wie gut. Es gibt Foto Druckereien, die bei der Herstellung qualitativ hochwertige Ausdrucke von Bilddateien zu spezialisieren. Sie können sogar vorsprechen Druckereien, ihre Qualität zu überprüfen. Viele Druckereien ermöglicht es Ihnen, den Papiertyp auswählen: Tintenstrahl- oder Silberhalogenid. Silberhalogenid traditionellen Fotopapier neu gestaltet, um für digitale Fotografien zu arbeiten. Die Qualität ist vergleichbar mit Inkjet-Papier, aber die Auswahl für Oberflächen und Texturen sind begrenzter. Und wenn Sie nicht möchten, um Ihre wertvollen Erinnerungen mit einem Fotogeschäft vertrauen? Drucken Sie sie selbst.

Die Hersteller sind nun die Gestaltung Drucker Tinte und Papier zusammenarbeiten, um so lange wie möglich dauern. Eine traditionelle Art von Papier für Dokumente und Fotos in der Vergangenheit Archivpapier. Archivpapier ist immer noch für diesen Zweck verwendet werden, wenn Sie bereits mit ihr vertraut sind. Nun aber es gibt viele andere Arten von Papier, die den Test der Zeit als auch zu widerstehen.

Aber, es gibt mehr Probleme für Fotos als nur Zeit. Papier und Druckfarbe reagieren auch mit der Umgebung. Also, sachgemäße Lagerung unerlässlich, wenn Sie die Integrität Ihrer Fotos erhalten wollen.

Die Tipps für die richtige Lagerung von bedruckten Papier Fotos sind ziemlich einfach:

- Bewahren Sie Ihre Fotos in säurefreien Kartons oder andere Behälter entwickelt, um Fotos zu speichern.
- Legen Sie Fotos in der Dunkelheit, um die Tinte vor dem Ausbleichen in der Sonne zu vermeiden.
- Speichern von Fotos in einer relativ trockenen Umgebung, zwischen 30 und 50% Luftfeuchtigkeit.
- Speichern Sie Fotos von Gasen wie Ozon, die Bilder verblassen und abbauen Tinte.

Sobald Sie Ihre Bilder zu drucken, können Sie sie an unter Vollspektrum-Lampen, die sich in den letzten Jahren populär aussehen. Dies wird zeigen, wie genau die Farben sind unter natürlichen weißes Licht. Während Mittagssonne ist etwa 5500 K, was viele der Tageslicht-Lampen sind über 6500K. Sie können alle Anpassungen in Ihrem Editing-Software zu machen, wenn das gedruckte Bild ist nicht das, was Sie wollten.

Nachdem Sie Ihre Drucke, entweder von Ihrem eigenen Drucker oder von einem Fotolabor, ist es Zeit, sie zu speichern oder um sie anzuzeigen. Lagerung obigen Vorschläge werden Ihre Drucke zu halten lebendig und hell für viele Jahre. Aber was, wenn Sie sie sehen?

Die Praxis der Platzierung Diplome und wichtige Dokumente unter Glas dienen dem gleichen Zweck hier:, um die Tinte und Papier aus der Umgebung zu schützen, während sie auf dem Display stehen.

Egal, ob Ihre Fotos richtig gespeichert oder angezeigt werden, sollten sie für viele Jahre dauern.

Aber was ist mit den digitalen Bildern noch auf Ihrem Computer oder im Speicher irgendwo gespeichert? Was, wenn Sie sie teilen möchten? Es ist viel einfacher, eigentlich, um ein digitales Foto zu teilen, als es um eine, die bereits gedruckt hat zu teilen. Mit dem Aufkommen des Internets, in ein paar Klicks können Sie Ihr Bild von Tausenden von Menschen zu sehen, fast sofort. Es gibt buchstäblich Millionen von Websites für den Austausch von Fotos aller Art zur Verfügung. Einige davon werden nach Typ im folgenden Kapitel aufgelistet. So können Sie Bilder mit Ihrer Familie zu teilen, oder mit der Welt; Das Internet ermöglicht es Ihnen, alles zu tun!

Kapitel 6:
Die Welt von hinter einer Linse

Wenn Sie lernen, wie Sie Ihre DSLR-Kamera zu verwenden, müssen Sie jetzt gehen und nehmen Sie erstaunliche Fotos. Aber zu welchem Zweck? Nehmen Sie Fotos für Ihre Familienalben? Sind Sie ein begeisterter scrapbooker und brauchen viel Spaß Fotos? Sind Sie Fotograf für eine Zeitung oder Zeitschrift, oder haben Sie für andere Arten von Medien zu arbeiten? Sind Sie ein Blogger oder Web-Designer, Content Fotos für Ihre Website braucht? Sind Sie ein Unternehmer benötigen, um Fotos Ihrer Produkte? Sind Sie ein begeisterter Sportfan oder FKK? Stimmen Sie der Aufnahme von Porträts Liebe? Sind Sie eine Hochzeit oder ein besonderes Ereignis Fotograf? Haben Sie Ihre Reisen (oder tägliche Spaziergänge) dokumentiert mit Fotos, die auf der Fliege?

Was gefällt Ihnen zu fotografieren? Ihre Kinder? Deine Familie? Ihre Haustiere? Tiere im Allgemeinen? Blumen? Birds? Bäume? Gardens? Strände? Landschaften? Buildings? Zufällige Dinge, die Sie sehen, wie eine alte Scheune sitzt in einem verwilderten Feld (weil es eine Dose Coke Zeichen und ein rostiger Traktor in der Tür)? Kurz gesagt, schießen Sie, was Ihnen gefällt und was fängt Ihre Aufmerksamkeit.

Was auch immer Ihre Gründe für das Fotografieren, müssen Sie, was Gegenstand Fotografie kennen. Das mag nicht immer klar sein. Und was ist mit den Fotos von sich selbst? Was wollen Sie mit ihnen machen? Viele Male haben wir einen bestimmten Zweck, wenn wir

kaufen eine schöne Kamera, um Fotos zu machen. Aber, wenn Sie wie ich sind, dass ursprüngliche Zweck kann jederzeit ändern!

All dies wirft die Frage nach dem "Warum?" Wenn ich die Bäume blühen in meiner Großmutter Hof sah, würde ich zücken meine Kamera, um verschiedene Arten von Aufnahmen zu bekommen: weiter weg, in einer Zusammensetzung, gruppiert oder Nahaufnahmen von der Blüten. Diese Fotos haben sentimentalen Wert für mich, aber einige würden sie prüfen, "Kunst". In jeder Bibliothek oder Buchhandlung gehen, lesen ein Buch über Kunst. Was sind die Themen? Glauben Sie, alles, was Sie in die Bücher als Kunst sehen? Ich sicher nicht.

Wir alle sehen die Welt durch einen anderen Satz von Augen. Was ich sehe, wie eine Hummel träge schwebt über den Stechpalmen kann einige schreien entsetzt zu machen: unsere Perspektiven sind völlig verschieden. Es geht zurück auf das alte Sprichwort, dass Schönheit im Auge des Betrachters ... oder in diesem Fall, die Kamera Halter. Auch ist die Qualität als auch manchmal ziemlich subjektiv. Jemand mag fett Spritzer denke, der Farbe ist hochwertige Technik, während andere denken, es ist total Müll. Kunst ist sogar bekannt, um einige Leute zu beleidigen, während wieder andere lieben es. Jeder hat eine andere Meinung, was als "Kunst".

Also, was machst du? Genau das, was Sie wollen. Wenn Sie gnome Sammlung deines Nächsten zu fotografieren, um eine Collage für den lokalen Garten-Center zu machen, wollen, dann gehen für sie! Wird jeder gehen gaga über sie? Wahrscheinlich nicht. Aber die meisten werden wahrscheinlich denken, es hat Interesse Verdienst, wenn sonst nichts. Das zeigt, dass fast jedes Thema kann eine

schöne Fotografie zu schaffen. Und wer weiß, was ein Haufen von Fotos können geworden. Es gibt keine Begrenzung für die Möglichkeiten, wenn Sie Ihrer Fantasie freien Lauf.

Die Möglichkeiten sind endlos. Die Themen sind vielfältig. Wenn Sie Ihre Objekte der Schönheit (Fotos) mit der Welt teilen möchten, ist das Internet Ihr Spielplatz. Buchverlage und Zeitschriftenverlage erkennen zunehmend, dass die Macht der Nischen-Fotografie, wie Handwerk, Texturen, Hintergründe, Natur, Landschaft, Sportveranstaltungen, etc. Die Liste geht weiter und weiter.

Das Beste, was zu tun ist, um Ihre Kamera griffbereit zu halten. Man kann nie wissen, wenn etwas los ist anruft, um sie zu fotografieren. Und nicht in Sie Ihre Bilder schüchtern. Es gibt die üblichen Social Media Websites, natürlich, aber es gibt viele andere Websites auch. Flickr und Shutterbug sind zwei, die sofort in den Sinn zu springen. Viele proprietäre und Fan-Websites Mitglieder einladen, um relevante Fotos zu teilen. Crafting Websites wie Etsy und Pinterest geworden Oasen für Fotografen - auf weitere Themen, als ich es anfangen, aufzulisten.

Die Welt ist voll von möglichen Themen, und es gibt viele Verkaufsstellen für den Druck, Sharing und den Verkauf Ihrer Bilder. Alles, was Sie tun müssen, ist, um loszulegen. Dieses Buch wird Ihnen helfen, genau das zu tun.

Abschluss

Nun, da Sie über Grundkenntnisse und jede Menge Tipps, um Werkzeuggürtel Ihres Fotografen fügen haben, sind Sie bereit Schießen fabelhafte Bilder zu beginnen! Sobald Sie erfassen Ihre Bilder, haben Sie viele weitere Optionen für das, was mit ihnen zu tun.

Verwenden Sie dieses Buch als eine allgemeine Richtlinie und als eine Möglichkeit, das Wasser des DSLR-Fotografie, ohne investieren viel Zeit und Geld unnötig zu testen. Sie in der Lage zu bestimmen, was Sie brauchen und was Sie wollen, nach der Lektüre dieses Buches. Sie werden in der Lage, Ihre Geräte zu erweitern, wie Ihre Interessen diktieren. Und, am wichtigsten, wenn die Kontrolle ist weg von der Technik, können Sie etwas Spaß mit ihm haben.

Schließlich ist die Fotografie nicht alle Muttern, Bolzen, Knöpfe, Leuchten, Schalter, Öffnungen und Verschlusszeiten, nicht wahr? Wenn Sie ein eingefleischter photography Fan sind, gehen deine eigenen Camera obscura: wow Ihre Freunde mit den Bildern, die Sie von einer einfachen Box zu machen. (Ich habe einen Internationalen Kaffee-Container) Hier finden Sie einen Weg, um Freunden und Familie gehören, und dass mehr als einfach nur die Themen sein kann. Es macht Spaß, ein Teil der jede Fotografie Prozess sein. Verwenden Sie creepy Beleuchtung und stumpfen Kamerawinkel zu scary Halloween Fotos zu machen, dann zu laminieren, und verwenden Sie auf einem Grabstein in Ihrem Haunted Friedhof. Machen beängstigend Collagen für eine Party. Schneiden Sie sie aus und machen Masken. Nutzen Sie die Feiertage für Inspiration.

Lassen Sie Ihrer Kreativität zu herrschen. Sicher, Sie können Ihre Fotos ins Internet stellen, erstellen Sie atemberaubende Anzeigen, machen sich lustig Sammelalben. Halten Sie den Spaß in der Kunst können Sie (und Ihre Familie), um sie für viele Jahre genießen. Plus, wenn Sie Kinder oder Enkel haben, was besseres Geschenk weiterzugeben als die Liebe zur Fotografie?

Sicherlich, die technologische Entwicklung und Fortschritte, diesem Buch, wie Sie Ihre DSLR-Kamera kann in den Schrotthaufen zu gehen, aber die Liebe der Aufnahme von Bildern stammt aus alten Zeiten. Wir alle haben unsere eigenen Ziele, wenn es um Fotografie geht, aber zumindest einer dieser Gründe, sollte auch vorbei etwas nach unten auf die nächste Generation, nicht wahr? Auch wenn es nur eine Faszination für die Technologie oder die Wertschätzung für alles schöne und kreative, teilen Sie Ihre Liebe zur Fotografie mit der Welt. Man weiß nie, was passieren kann, und wer Ihre Gebiet wird zu sprechen!

Fotografie Beleuchtung

Top 10 Must-Know-Fotografie Beleuchtung Fakten in Ihr Home Studio schießen wie ein Profi

James Carren

Weitere Bücher dieses Autors, besuchen Sie bitte
www.photographybooks.us

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Einführung:

Also Sie wollen ein Studio

Arbeiten als Fotograf ist ein hartes und sehr kostspielige Angelegenheit. Seit dem Aufkommen des digitalen Zeitalters, viele Leute denken, dass die Fotografie ist frei, und so günstige Preise für eine Menge Arbeit erwarten. Wir als Fotografen wissen, dass dies ist ein Mythos, und im besten Fall nur die halbe Wahrheit. Während es kostet nichts zu ausschließlich digitale Bilder liefern, dauert es Zeit und Mühe, sie zu machen, und eine erhebliche Menge an Geld, um alle die notwendige Ausrüstung für ein Studio leisten. Aus diesem Grund viele Fotografen wählen, um Ausrüstung und Raum aus anderen Orten zu mieten, entweder über stündlichen, täglichen oder wöchentlichen Raten.

Während dies kann eine ausgezeichnete Lösung zu beginnen, abhängig von der Verfügbarkeit der Dinge, die jemand anderes kann ermüdend sein. Wenn das klingt wie Sie, oder Sie denken, dass Ihr Unternehmen ist im Begriff, vor allem produktiver zu werden, möchten Sie vielleicht zu prüfen, die Errichtung einer eigenen Heimstudio. Dies kann eine praktische Wahl auf jeder Ebene zu sein - ob Student oder Berufs - obwohl Sie müssen bereit sein, eine ganze Menge Geld über einen Zeitraum von Zeit, die für Sie bequem ist zu investieren.

In diesem Buch werde ich beginnen, sprechen über die Vorteile und Nachteile der mit einem Heimstudio, Möglichkeiten, um die Kosten für Ihre Heimstudio und verschiedene Ebenen von dem, was es

bedeutet, ein Heimstudio haben zu bestimmen. Mit anderen Worten, möchte ich Ihnen den Unterschied zwischen einem sehr grundlegenden Heimstudio und einer voll ausgestatteten einem unterrichten. Geht man von Anlaufkosten und die Höhe der Erschwinglichkeit, werde ich diskutieren, was Industriestandard Beleuchtungsausrüstung ist und einige der Optionen, die Ihnen zur Verfügung stehen. Schließlich werde ich verschiedene Lichtaufbauten einführen, erfordern verschiedene Anzahlen von Leuchten, zusätzliche Werkzeuge (wie zB Softboxen) und einzigartigen Arrangements.

Obwohl Sie, natürlich, müssen Sie Ihre eigene Forschung tun, um genaue Preisgestaltung zu ermitteln und herauszufinden, was Sie wollen in Ihrem Studio, ich hoffe, dass dieses Buch kann Tool eine umfassende Anfänger für Sie, wie Sie Ihr Studio gesetzt schalten sowie eine Führung, wie Sie vorher Ihre Beleuchtung Fähigkeiten.

Kapitel 1:
Die Suche nach einer Weltraum

Wenn Sie in einem Studio vor (was Sie wahrscheinlich) gearbeitet haben, wissen Sie, dass, bevor Sie voran mit etwas anderes gehen, haben Sie, um einen Raum zu finden. Optimal, Sie wollen diesen Raum zu breit, nach Norden gerichteten Fenster und eine Wand gegenüber diesen Fenstern haben. Dies ist das absolute Minimum, das Sie brauchen. Sie müssen auch genügend Platz haben, um sich zu bewegen in dem Raum, genug für beide Fotograf und Model. Im Idealfall werden Sie wollen auch die Wände des Raumes, um eine solide, neutrale Farbe lackiert werden. Eine weitere Möglichkeit besteht darin, dass alle Wände bemalt eine andere Farbe, so dass für Vielseitigkeit.

Alternativ, wenn Sie keinen Zugang zu einem Raum mit nordseitigen Fenster, wird mit großen Fenstern jedes Zimmer und eine Stirnwand zu tun. Oder, wenn Sie kein Interesse an den Zugriff auf natürliches Licht haben, können Sie Gebrauch von einem Raum, der keine Fenster hat zu machen. Das wäre meine letzte Wahl, obwohl sein, denn es ist immer besser, um mehr Optionen als nicht genug haben, und Sie können immer bedecken die Fenster mit schweren, schwarzen, lichtblockierende Vorhänge, wenn Sie das Licht vollständig steuern möchten.

Also, wie viel Platz Sie haben sich zu bewegen in? Nun, Sie wollen nicht zu nah an Ihr Modell zu sein, besonders wenn man die Freiheit der Sicherung und näher für verschiedene Winkel möchten.

Ich würde nicht weniger als fünf Meter von Bewegungsraum vorschlagen, auch wenn Sie versuchen sollten, mehr, wenn du kannst finden. Wenn Sie nur einen Raum in Ihrem Haus für Ihr Studio, wählen Sie die größte, die verfügbar ist, um Sie.

Auch seien Sie aufmerksam. Welche Funktionen bietet ein Zimmer haben, dass könnte es eine perfekte Passform für ein Studio zu machen? Zum Beispiel macht jeden Raum in Ihrem Haus Merkmal Schiebetüren, die sie aus einem anderen Raum zu trennen? Wenn ja, sind diese beiden Nebenräume wohl perfekt, weil Sie die Möglichkeit, schloss die Tür für ein kleineres Studio oder Öffnung für Ihren Platz für größere Triebe zu erweitern.

Die andere Überlegung die Sie machen müssen, wenn sie nach Hause kommt, ist Studios Möbel. Während jedes Studio sollte einige Möbel für Sie, den Modellen, und Ihre Mitarbeiter haben, ist, wie viel zu viel? Eines der Probleme, die ich in laufen ist, dass der perfekte Platz ist auch Teil Ihrer Wohnbereich, und so muss man sich ständig neu zu ordnen die Möbel. Wenn dies der Fall ist, haben Sie wirklich zwei Möglichkeiten: Entweder man kann damit leben, und legte jene nicht kratzen, Haftnotizen auf den Böden der Tisch- und Stuhlbeine, um Ihre Böden zu schützen, oder Sie ein wenig Feng Shui zu tun und kann konsolidieren Sie Ihre Möbel. Ich würde ehrlich schlagen die letztere, wenn Sie eine bequeme Raum, dass Sie alle unerwünschten Möbel in während der Triebe scoot haben. Es läuft alles auf den Vorrang, und ob Sie zu unterhalten mehr als Sie zu schießen, oder umgekehrt. Vielleicht finden Sie sogar, dass Neuordnung gibt Ihnen den Raum und Raum zum Atmen, und wenn Sie einige Ihrer Möbel zu verkaufen, gut, das ist mehr Geld für die Ausrüstung.

Schließlich, es ist toll, wenn Ihr Zimmer ist mit einem kleinen Schrank für die Aufbewahrung Ihrer Studio Wesentliche, so dass sie nicht drängen den Raum während des Shootings.

Kapitel 2: Grundausstattung - Hintergründe, Stände, und Lichter

Also, was Grundausstattung Sie in einem Studio benötigen? Angenommen, Sie haben die Studioarbeit vorher getan, wissen Sie, die Geräte, die Sie neigen dazu, die meisten verwenden. Weil die meisten Leute haben nicht Tausende von Dollar an Ausrüstung fallen lassen, aber mit der sehr minimalen beginnen und arbeiten Sie sich von dort aus.

Hier ist meine Liste der Grundausstattung. Zögern Sie nicht, hinzuzufügen oder wegzunehmen, wie Sie es für richtig halten; Dies ist nur ein Ausgangspunkt zu berücksichtigen.

Hintergründe

Auch wenn Sie eine schöne, glatte Wand, mit zu arbeiten, manchmal möchten Sie vielleicht Dinge wechseln ein wenig, oder Sie benötigen, um ein Objekt aus seinem Hintergrund leicht zu entfernen. In Situationen wie diese, werden Sie eine Kulisse, die auch als eine nahtlose bezeichnet werden soll. In der Tat, werden Sie wahrscheinlich wollen eine Vielzahl von ihnen. Zu Beginn möchte ich mindestens vier vorschlagen: eine volle und eine halbe schwarze nahtlose und eine volle und eine halbe weiße nahtlose.

Ich meistens einkaufen bei B & H Photo und Video für die Mehrheit meiner Fotobedarf. Ihre Sachen sind immer professioneller Industrie-Standard und sind in der Regel die günstigste für ihre Qualität zu sein. Die meisten ihrer nahtlosen Papiere laufen 107 Zoll von 12 Metern, die rund 46 $ vor Steuern oder 53 Zoll von 12 Metern, die rund $ 25 vor Steuern ist. Es gibt auch andere Möglichkeiten - einige kommen, so lange 50 Meter - so es hängt alles von Ihren Bedürfnissen ab.

Zur nahtlosen Papier zu verwenden, Roll-out, was Sie brauchen für den Hintergrund und einige für den Boden als auch (es sei denn Sie gerade tun, Headshots, in diesem Fall müssen Sie nur so viel Papier, über von Kopf bis Schulterhöhe decken). Das Papier auf dem Boden wird auf die durch das Modell trat bekommen, was bedeutet, dass es sei denn, sie ist barfuß, müssen Sie nach der Aufnahme abgeschnitten, dass die Länge des Papiers. Mach dir keine Sorgen, wenn. Eine große nahtlose sollten Sie endlich eine gute Weile.

Die erste Messung in Zoll, zeigt, wie weit das Papier, so dass, wenn Sie einen bestimmten Bereich, den Sie möchten, zu decken, würde ich diesen Raum vor der Bestellung zu messen. Zwar weiß nahtlose Papier ist sehr vielseitig, weil man sein Aussehen leicht in Photoshop ändern, würde ich auch empfehlen, ein neutrales Grau, die wirklich gut für Porträts sieht. Und wenn Sie nicht möchten, dass Ihre Arbeit in Photoshop zu tun, investieren in andere nahtlose Papiere; sie sind in jeder erdenklichen Farbe und wie Sie heraus Ihren Neigungen, können Sie entscheiden, welche Farben Sie am meisten brauchen.

Abgesehen von nahtlosen Papiere, es gibt auch andere Arten von Hintergründen für zusätzliche Dramatik verwenden können. Dazu

gehören Tuch Kulissen, wie sie etwa aus Baumwolle, Musselin oder Samt. Es sei denn Sie ein Kinderstudio eine Menge Konzeptkunst laufen oder zu machen, würde ich vorschlagen, in der Regel rechtdrehend weg von diesen Arten von Dingen. Diese Kategorie umfasst auch handgemalte Kulissen, die sehr kitschig aussehen kann. Dennoch sind sie eine Option, wenn Sie sie haben wollen, und sie können interessante Hintergrundbeschaffenheit für bestimmte Arten von Arbeit.

Abgesehen von abnehmbaren Kulissen, können Sie wollen auch über unbefristete, die natürlich durch eine nahtlose oder Tuch bedeckt, wenn nötig werden 0F denken. Damit meine ich, wenn Ihr ausgewähltes Zimmer hat keine kühle Texturen, wie Holz oder Backsteinwänden oder interessante Farbschichten, entfernen Sie sie. Diese Art der Sache gibt einen Ort, Größe und Charakter, und Sie werden überrascht sein, wie viele Kunden verlangen eine Kulisse dieser Art.

Wenn Sie deprimiert sind, weil Ihr Studio nicht so etwas, ohne Sorgen habe. Sie können diese Art von Hintergründen von Stücken von Holz, Stein, oder sogar Schaumkern gemalt, um wie die Beschaffenheit wollen Sie aussehen zu machen. So stellen Sie sicher zu beauftragen ein talentierter Künstler, diese Art von Trompe-l'oeil-Stücke für Sie zu erstellen.

Stände

Sie können nicht sehr gut, eine nahtlose ohne weiteren Ständen und die häufigste Art wird als C-Stand bezeichnet. Die C-Ständer ist sehr schwer und robust, da sie aus Metall besteht. Sie sind schwerer zu

speichern, als ihre leichteren Glasfaser oder Kunststoff Kollegen, also, während sie können teuer sein, würde ich die Investition in ein paar vorschlagen. Sie sind ideal für das Halten Lichter, und auch mit einem Querträger installiert, ideal für Ihr nahtlos off hängen.

Es gibt viele Anpassungen können Sie zur Standard-C-Stand, um es noch nützlich machen. Wenn Sie nicht möchten, dass physisch schleppen es um jedes Mal, wenn Sie ein Set-up bei einem Shooting verschieben müssen, können Sie ein Rollboden für sie.

Wenn du tust, theatralischer Beleuchtung oder sogar Video zu planen, möchten Sie vielleicht auch, um in einem so genannten Auslegerarm investieren. Boom Arme sind zusätzliche Anlagen, die auf der Oberseite des C-Ständer, auf die Sie dann bringen Sie Ihre Beleuchtungsausrüstung, so dass sie von oben nach unten auf einem höheren Winkel als das, was Sie, ohne es tun könnte hängen.

Die zweithäufigste Art der Beleuchtung Stand wird als Stativ, so genannt, weil es hat drei Beine, aber im Gegensatz zu C-steht, sie nicht dasselbe angeordnet sind. Sie neigen dazu, leichter als C-Ständen zu sein.

Mit etwas Licht stehen, werden Sie Sandsäcke müssen, um die Beine zu gewichten, so dass sie nicht umkippen, vor allem, wenn das Gerät schwer oder du gehst zu eine viel Fußgängerverkehr rund um den Set-up sind. Bevor Sie Ihren Ständen zu kaufen, müssen Sie überlegen, welche leuchtet Sie kaufen werden und wie viele, um die Art und Anzahl der Stände müssen zu bestimmen.

Beleuchtung

Jetzt kommt der spaßige Teil und das Fleisch von Ihrem Studio. Die Lichter. Es gibt so viele Arten von Lichtern, die Ihnen völlig anders aussieht. Ich werde versuchen, einen umfassenden Überblick über jede Art von Licht und was es tut, sowie eine allgemeine Preisspanne zu geben. Es gibt zwei Haupttypen, die Beleuchtungssysteme und Lichter können unterteilt werden, und diese sind:

Dauerlicht

Dauerlicht einfach bezieht sich auf Licht, das nicht Blitz wird. Wenn das Denken von in-studio Fotoshootings, neigen die Menschen zu der Blitzlicht denken, obwohl, wie Sie sehen werden, ist dies nicht immer wahr. Dauerlicht bezieht sich nicht nur auf seine nicht-Flash-Qualitäten, sondern auch auf bestimmte Arten von Glühbirnen. Dazu gehören CFL-Lampen, LED-Leuchten, HMIs und Wolfram Lichter. Wie zuvor erwähnt, werden alle diese konstant Licht emittiert. Wie Sie sehen werden, haben einige der Arten eine gewisse Überlappung, da der Titel bezieht sich auf speziellere Leuchten aus der gleichen Familie.

Wolfram oder Hot-Leuchten

Beginnen wir mit dem Kunstlicht zu starten, da, wie Sie sehen werden, ist es die bekannteste Art. Tungsten Lichter werden häufig auch als heiße Lichter bezeichnet, und das ist, was ich finde mich mit am meisten, vor allem, weil sie leicht verfügbar sind. Hot leuchtet oft kommen mit ihren eigenen Modifikatoren ausgestattet, in der Regel in Form eines abgerundeten Reflektorschirm. Wolframlicht ist warm in der Farbe, und aus diesem Grund gibt es

eine Wolfram-Weißabgleich-Einstellung der Kamera. Achten Sie darauf, diese zu verwenden, um übermäßig warm Farbverschiebungen zu vermeiden.

Es gibt ein paar eklatante (verzeihen Sie das Wortspiel) Probleme mit dem heißen Lichtern. Sie heißen heißen Leuchten, weil sie dazu neigen, eine Menge von Energie zu verwenden und somit sehr heiß sehr schnell. Deshalb, wenn Sie planen einen langen schießen können, sollten Sie würde nicht wollen, heißen Leuchten für eine Vielzahl von Gründen zu verwenden. Und es waren Sie, es mit jedem Lichtwandler außer dem Reflektor kommt es mit zu passen - insbesondere ein Tuch ein - könnte es tatsächlich zu heiß und Feuer fangen zu bekommen. Nicht nur das, sondern heißen Lichtern kann schlecht für Porträtmalerei, denn sie machen Sie Ihr Motiv ins Schwitzen viel schneller als andere Lichter, wegen der Hitze.

Der einzige wirkliche Vorteil Lichter Wolfram (andere als ihre Farbe, wenn es das ist, was Sie wollen) ist, dass sie billig sind, und das ist leider, warum ich am Ende mit ihnen, wenn ich keinen Zugang zu irgendetwas anderes. Aber sie geben auch Sie eine genauere Darstellung des Lichts, die gehen, um im endgültigen Bild, wohingegen Strobe-Setups und anderen kontinuierlichen Leuchten können mehr Rätselraten erfordern und gewöhnungsbedürftig.

Kunstlicht kann auch als Halogenleuchten, oder umgekehrt bezeichnet.

Leuchtstoff / CFL Glühlampen

Leuchtstofflampen kann entweder auf einer Platte montiert werden

oder sie können, was man werden ein CFL: ein Kompaktleuchtstofflampen Glühbirne. Im Gegensatz zu Kunstlicht, Leuchtstofflampen verwenden viel weniger Strom und haben keine Gefahr von Feuer oder Verletzungen darstellen. Sie werden auch Ihr Modell nicht überhitzen, so schnell, so dass sie besser für Porträtmalerei sind, im Gegensatz zu Leuchten, die besser für die Produktfotografie und Stillleben Fotos sind Wolfram.

Der Nachteil bei der Verwendung Fluoreszenzlicht ist, dass es viel härter und weniger schmeichelhaft als Wolfram angezeigt. Es kann auch Ihr Motiv auswaschen, wenn Sie nicht vorsichtig mit dem Set-up und verwenden Sie keine Modifikatoren. Auf der anderen Seite aber sind Leuchtstoffröhren viel sicherer, mit Modifikatoren verwenden, so können Sie die Lichtqualität gefälliger mit ein wenig Arbeit zu machen.

Weil sie verbrauchen weniger Strom als die Wolframlicht, ist es auch möglich, dass, je nachdem, was die Beleuchtung sind, Sie brauchen, um mehr Licht, als man bei der Verwendung von Wolfram verwenden werde.

LED Panels

LED-Panels sind, meines Wissens, das neueste für die Beleuchtungsindustrie, wenn es um kontinuierliche Lichtquellen kommt. LEDs nicht nur im Hochformat als Flecken und Überschwemmungen kommen, sondern auch, obwohl die Platten scheinen häufiger. Wie HMI und Wolfram Lichter, können LEDs ausgewogene Tageslicht, was bedeutet, sie sind immer noch so warm, wie Kunstlicht, aber ohne die seltsame Farbstiche. Sie haben

auch die Vorteile der Leuchtstofflampen in die sie benötigen sehr wenig Energie zu laufen. Im Gegensatz zu vielen anderen kontinuierlichen Lichter, können sie Farbe ausgewogene wie für warme oder kühle Töne benötigt werden.

HMI-Leuchten

HMI-Leuchten werden auch von verschiedenen anderen Namen bekannt, aber sind in der Filmindustrie Standard. Wie traditionelle Wolfram Lichter, geben sie eine Menge von Wärme und Strom, die bis vor kurzem erforderlich häufige Lampenwechsel. Wie LED, können sie ausgewogene Tageslicht. Ich würde diese Art von Licht nicht der Ansicht, als praktikable Option für jede Start Studio, aufgrund der Kosten und häufigen Austausch benötigt.

Es gibt also Ihre heruntergekommen der kontinuierlichen Lichtquellen, wie sie aussehen und wie sie funktionieren. Als nächstes bevor es weiter nach Blitz oder Strobe-Beleuchtung, möchte ich über Preisklassen, und was, in der Dauerbeleuchtung Arena, würde ich als gut für ein Start-up-Home-Studio zu sprechen.

Obwohl einige Vollbeleuchtung Kits, die Wolfram-Funktion kann so teuer wie eine HMI-Licht sein, Sie am Ende mit viel mehr Produkt für Ihr Geld. In der Tat, einige Starterreflektorflutlicht nur von etwa $ 24-48 laufen. Natürlich, das ist nicht zu sagen, dass sie nicht bekommen können teuer. Zum Beispiel, wenn Sie einen High-End-Wolfram-Fresnel, Kauf von Arri, können Sie Wind zahlen in der Nähe von $ 400.

Die Kosten für die professionelle Leuchtstofflampen ist ungefähr der

gleiche, und außer im Notfall, ich würde nicht vorschlagen, mit den Leuchtstoffröhren bereits in Ihrem Haus vorhanden ist. Professionelle Leuchten, wieder, wird ein wenig über $ 100 kosten.

LED-Leuchten sind etwas teurer als Wolfram oder floreszierende, in der Mitte Preis. Sie neigen dazu, zwischen $ 200 und $ 500 laufen.

Schließlich besteht HMI, welche in die Tausende läuft, wenn nicht Zehntausende von Dollar.

Suchen Sie sich um und entscheiden, welche Art oder Marke von Licht, das Sie am besten zu Ihnen fühlen. Beginnen Sie mit Glühlampen oder Leuchtstoffröhren, und wenn Sie sich wirklich zu mögen das Wolfram, vielleicht versuchen, eine Arri Fresnel. Beachten Sie, dass es so viele Marken und Stile dieser Lichter auf dem Markt, so tun Sie Ihre Forschung und Preisvergleiche, festzustellen, welche Lichtaufbauten Sie am angenehmsten ist, und kaufen entsprechend. Die gute Nachricht ist, dass wenn Sie am Ende eine Licht nicht zu mögen, werden Sie immer in der Lage, es zu verkaufen, so lange, wie es ist in guter Form sein, aber ich würde versuchen, diesen Weg zu vermeiden, da Sie nicht wollen, verantwortungslos Geld verlieren auf solche teuren Gang.

Flash oder Strobe-Beleuchtung

Die andere Art der Studiobeleuchtung basiert auf Flash und ist, was die Menschen leicht davon, wann sie sich vorstellen professionelle Studiobeleuchtung denken. Generatoren und Kompakt: Strobe-Beleuchtung kann in zwei verschiedene Typen unterteilt werden.

Wenn ich mit einem Flash-in-Studio, neige ich dazu, Netzteile verwenden.

Elektronische Flash / Power Packs

Elektronenblitz bedeutet, dass die Leistung des Blitzlichts erzeugt und durch die Versorgungseinheit gesteuert. Die Art von Netzteil Ich bin mit nennt man Pocket Wizard vertraut, obwohl es auch andere Marken. Sie verbinden Sie Ihren Kopf, oder Licht, an das Netzteil über eine Buchse und stellen Sie alle Ihre Einstellungen entsprechend an. Auf diese Weise, jedes Mal wenn Sie Ihren Verschluß ausgelöst, reagiert das Netzteil, indem das Licht, um ein Flash-Aus welchem Zeitraum Sie angegeben haben, emittieren.

Die Pakete, die ich kenne, die mit dem Pocket Wizard entsprechen, werden von Profoto gemacht. Wie viele haben festgestellt, können diese Packs ein wenig verwirrend sein, vor allem, wenn Sie mit Kompaktgeräte, die ich im folgenden Abschnitt erklären geschult worden sind. Auf einigen Profoto Packs, können Sie mehrere Lichter, die natürlich, ausgezeichnet, wenn Sie eine Mehrfachlicht Set-up zu verbinden, obwohl es kann leicht mit einer einzigen Licht als auch verwendet werden.

Nehmen wir an, Sie wählen, um hook up alle drei Verbindungen. Jeder wird seine eigenen entsprechenden Buchstaben, sei es A, B oder A + B. Für jeden Kopf, werden Sie die Packung sagen, ob Sie das Licht mit voller Leistung, halbe Leistung oder Viertelleistung soll. Mit dem Pocket Wizard können Sie das Licht zu testen, um sicherzustellen, dass Ihre Exposition ist richtig, aber sehr vorsichtig sein, dass Sie sich nicht blenden. Oft auch mit einem Licht, werden

Sie nicht wollen, um es auf volle Leistung gestellt.

Going in alles über das Netzteil würde eigenes Buch erfordern, also, wenn Sie nicht vertraut sind und beschließen, in einem zu investieren, die Zeit nehmen, um das Handbuch zu lesen und machen Sie sich mit der Packung und Pocket Wizard.

Kompakt

Diese Funktion mit dem gleichen Zweck wie Netzteile, sind aber viel einfacher, auf zu lernen und herauszufinden. Dies ist, weil alles auf der Licht selbst befindet. Sie verfügen nicht über ein separates Netzteil, so können Sie einfach Ihr Licht stecken, stellen Sie es auf einem Stativ, und gehen. Alle Einstellungen auf das Licht selbst vorhanden sind, so dass es leicht zu kontrollieren.

Kapitel 3:
All About Modifikatoren, dazu interessante Möglichkeiten, um Schatten erstellen

Sie können, dass jetzt, dass Sie Ihren Hintergrund haben zu denken, steht und Lichter, bereit zu gehen Sie. Sie sind fast da, aber nicht ganz. Mein Lieblingsteil Studiobeleuchtung ist die Modifikatoren. Modifikatoren erlauben Ihnen, das Licht, die Sie verwenden ausführlicher zu lenken. Mit Modifikatoren, können Sie Licht weicher, härter, stärker konzentrierten oder diffuser. Sie können es auf das Motiv hüpfen, um Highlights zu erstellen, oder Sie können ablenken, um sie Ihren Schatten und die Art, wie sie fallen, zu kontrollieren. Sie können die Temperatur und das Aussehen Ihres Lichtern und Schatten beeinträchtigen oder gezielt erstellen und zu entfernen Farbstiche, wie gebraucht.

Regenschirm

Beginnen wir mit den gängigsten Lichtformer, die Menschen denken. Das ist die Dach. Regenschirme in schwarz oder weiß sind, und beide verschiedene Dinge tun. Über dem Licht positioniert, weißen Sonnenschirmen lassen das Licht Ihr Modell vollständig umhüllen. Regenschirme auch dazu beitragen, viel weicher, diffuses Licht zu erzeugen, wie eine Softbox tut, aber mit weniger Zurückhaltung. Aufgrund der gekrümmten Natur der Sonnenschirm, wird das Licht an den Seiten, die bewirken, dass das es abprallen

alle Wände im Raum austreten. Regenschirme sind hervorragend, um mit auf die Tatsache zurückzuführen, dass sie sind billig, leicht und brauchen nicht viel Genauigkeit, um gut zu funktionieren beginnen.

Schwarzen Schirmen, anders als ihre weißen Kollegen, sind ein bisschen wie Reflektoren verwendet werden, um zu erhellen oder zu werfen Highlights auf einen Gegenstand. Das Silber (oder anderen farbigen metallischen Innenseite der Schirm) dient als Reflektor und der schwarze lenkt das Licht nach innen auf den Reflektor

Reflektoren

Seit ich Reflektoren so viel bereits erwähnt, dachte ich, das sollte der nächste Abschnitt ist. Beachten Sie, dass, abgesehen von Umbrella Reflektoren gibt es auch Metallreflektoren (diese Funktion und sehen ein bisschen wie Lampenschirme) und Handheld-Reflektoren. Der Lampenschirm Reflektoren kommen oft mit einer Grundbeleuchtungsmodul, und werden direkt über das Licht anstelle von vorne oder oben wie ein Regenschirm ist festgelegt,. Über das Thema nach unten geneigt, wird das Licht der silbernen Metallinnen schlagen und beziehen sich auf das Thema, in der Regel, um mehr Licht auf das Gesicht zu schaffen.

Hand Reflektoren sind wesentlich vielseitiger und kann oft in Verbindung mit anderen Lichtreflektoren, die direkt auf die Lichter verwendet werden. Diese Art von Reflektoren auf das Gesicht eines Gegenstand oder einem anderen Teil des Körpers, der hervorgehoben werden muss, entweder von einem Assistenten oder durch einen Auslegerarm abgewinkelt werden (wenn es braucht

sehr hoch gelegt werden).

Handheld-Reflektoren kommen in allen möglichen Farben, und ich habe festgestellt, dass der wirtschaftlichste Weg, um sicherzustellen, dass Sie alles, was Sie brauchen, ist ein All-in-one-Reflektor zu bekommen. Zum Beispiel habe ich einen sechs-in-one-Reflektor, der umgedreht und Reißverschluss, innen und außen werden können, so dass Sie alle Farben bietet es zugreifen können. Es kommt mit: einem weißen Reflektor, ein schwarzer Diffusor und Silber, Gold, Bronze und rosa rosa metallische Reflektoren (direktes Licht vom Thema hilft). Auf diese Weise können Sie gleich welcher Art oder Ton der Höhepunkt müssen Sie auf, wo Sie es mit viel mehr Präzision als einen Regenschirm brauchen Pop.

Diffusoren und Reflektoren kann auch als Flags bezeichnet werden, und sie sind die gleichen, es sei denn, dass Flags sind oft größer und kommen auf Pole für eine einfachere Handhabung.

Softbox

Persönlich ist mein Lieblings-Art der Modifikator eine Softbox. Softboxen sind wie große quadratische oder rechteckige Zelte, die über einen Drehzahlring auf einem kahlen Licht ausgestattet werden kann. Ein Soft-Box besteht eigentlich aus zwei RV-Stück, eine innere reflektierende Stück und einer äußeren Diffusor. Wenn Sie die äußere Diffusor auf, wirst du sehr weich, sogar, gesteuertes Licht, die genial für sofort schmeichelnde Porträts erstellen lassen. Wenn Sie sich die äußere Diffusor aus, haben Sie eine viel härtere Licht zu bekommen, so als ob Sie wurden mit einem sehr großen Reflektor schießen.

Softboxen auch in einer Vielzahl von Größen, und Sie werden zu einer Größe basierend auf dem Bereich, den Sie abdecken wollen auszuwählen. Für die meisten normalen, kleinen, ein- oder zwei Client schießt, wird man kleine oder mittlere Soft-Box gut funktionieren.

Andere Arten von Soft-Boxen

Dazu gehören Lichtband und einen achteckigen Softbox genannt Octabox. Ich mag an octaboxes als riesige Liebe Kinder denken, die Vorteile sowohl einer Softbox und einem Sonnenschirm. Wie eine Softbox, kommen octaboxes in allen verschiedenen Größen und wie eine Softbox, desto größer die Octabox, desto weicher und diffundiert das Licht ist.

Lichtleiste ist wiederum im Wesentlichen die gleiche wie eine Soft-Box, mit der Ausnahme, dass sie in unterschiedlichen Längen stammt und mehr wie ein Rechteck als ein Quadrat geformt. Es ist optimal für die Beleuchtung von der Seite aufgrund der Art seiner Form, sondern auch daran, dass aufgrund seiner Form ist es nicht optimal für vieles andere, da der Laserstrahl so eng ist.

Beauty Dish

Während das Beauty Dish ist auch ein Lichtdiffusor, stellt seine Form eine viel härtere, konzentrierten Lichtstrahl. Mit einem weiteren Diffusor oder Socke, darüber gelegt, wird das Licht weicher, als es ohne sein, aber noch immer etwas von dem harten Qualität. Die Schönheit Gericht wird so genannt, weil sie oft in alte Schönheit Anzeigen verwendet werden, um Funktionen zu machen,

wie die Augen und Wangenknochen stärker ausgeprägt. Es ist auch unglaublich dramatischen Beleuchtung, und während es auf einem Supermodel oder einem männlichen gut aussehen kann, wird es nicht sehen auf jemanden, der nicht bereits starke Funktionen.

Stall-Türen

Stalltüren aussehen und funktionieren genau, wie sie klingen und kann besonders praktisch, um Licht zu sein: die Bestimmung, wo es geht und wo nicht. Verwenden Sie sie für Hintergründe oder dramatische Schatten auf dem Gesicht eines Modells für experimentelle Beleuchtungszwecke zu erstellen.

Snoot

Ein snoot ist wie ein kleiner Trichter, der einen winzigen konzentrierten Lichtstrahl auf ein Thema lenken dient. Es kann verwendet werden, wie eine zarte Schmuckstück, um die Trennung zwischen einem Objekt und seinem Hintergrund zu erreichen, oder zu leuchten ein kleines Detail auf einem Produkt.

Gele

Gele sind Farbfilter für Ihre Beleuchtung. Im Gegensatz zu den oben genannten Modifikatoren, sie nicht zu formen oder anderweitig direktem Licht, sie helfen, einfach, um die Stimmung des Drehs zu steuern. Während Sie können Filter, die direkt über einen Licht passen zu bekommen, müssen Sie nicht auf. Der einfachste Weg, über die Verwendung von Gelen zu gehen, ist, sie auf ein licht

klemmen, und wenn man die Aufnahme zu erstellen, wird das Licht durch das Gel zu filtern, um die gewünschte Farbe zu erstellen. Zwar mag es nicht, wie es viel Wirkung in Person hat, werden Sie sehen, dass in der Kamera, es ist eine Menge tun, um die Stimmung der Aufnahme ändern.

Kreative Wege zum Ändern Licht und Spielen mit Schatten

Ein Teil des Spaßes der Arbeit im Studio mit all diesen Lichtern und Modifikatoren ist, zu experimentieren. Ich sah eine schöne Serie von einem Kollegen einmal, in dem sie verwendet werden, verschiedene Haushaltsgegenstände und Kuriosa, um faszinierende Schatten auf ihre Modelle zu schaffen gemacht. Sie tat dies, indem Sie die Objekte nach oben vor dem Modell, so nah, als sie, ohne tatsächlich auf dem Foto bekommen konnte, und ließ das Licht durch sie leuchten, wodurch harte Linien und Formen und Mustern.

Sie können solche Schatten zu erstellen - mit einem beliebigen gemeinsamen, Hausgeräte Sie sich vorstellen können - wenn Sie experimentieren wollen. Einige werden sich besser als andere, und es wird einige Versuch und Irrtum zu nehmen, aber wenn Sie sich Zeit nehmen und haben Spaß mit ihm, können Sie mit etwas wirklich cool zu enden.

Kapitel 4:
Requisiten und andere Materialien, um im Studio Halten

Nun, da alles Wesentliche wurden erledigt, lassen Sie uns über verschiedene andere Dinge, die gut auf der ganzen Studio zu allen Zeiten haben, sind zu sprechen. Es gibt verschiedene Dinge, die Sie je nachdem, ob Sie Stillleben, Porträts von kommerziellen, oder feine Kunstwerk schießen müssen, aber eine Sache alle Fotografen brauchen, ist ein Werkzeugkasten.

In der Tool-Box, würde ich vorschlagen, mit den üblichen Verdächtigen, wie Hämmer, Nägel, Schraubenzieher, Tape, Maßband, Zangen, Leim und einer Münze, nur für den Fall etwas sollte eine schnelle Lösung brauchen. Halten Sie auch handlichen Dinge, die Sie in einem Nähkästchen zu finden, vor allem Sicherheitsnadeln, Kleidung Band, Faden, und ein paar Größen von Nadeln. Diese werden Sie für alles von einer losen Schraube bereit, auf einen zu engen Stativanschluss, zu einer zerrissenen weiche Kastenabdeckung, zu einem Mode-Notfall.

Wenn Sie ein Still-Leben Fotograf sind, kann es eine gute Idee, ein paar Böcke und ein oder zwei Stück Holz in der Umgebung, sowie Stoffe mit unterschiedlicher Farbe und Textur zu halten, sollten Sie immer einen behelfsmäßigen Tisch muss für ein Produkt shot. In diesem Fall richten Sie Ihren Hintergrund und dann ordnen Sie die

Holzbrett auf den Böcken, die Schaffung einer ebenen Fläche. Decken Sie sie, falls notwendig, und dann richten Sie Ihre erschossen.

Wenn Sie eine Menge von Produkt-Shots machen oder wollen Sie gerade eine wirklich interessante Optik für Ihr Stilleben Bilder, würde ich auch vorschlagen, die Investition in etwa zwei Stücke aus Plexiglas, eine weiße und eine schwarze. Sie können entweder flach geschnitten, oder mit dem, was wird als bezeichnet geschnitten "infinity cut", was bedeutet, dass das Stück Plexiglas kann sowohl als Kulisse und Tischfläche zu dienen.

Für Porträtfotograf, wird es sehr wichtig, dass Sie verschiedene Sitzgruppen für die Kunden, sowohl für die, während sie warten, und innerhalb der Triebe verwendet werden müssen, um zu sein. Sie wollen unterschiedliche Hocker, Stühle und sogar Kisten haben, weil man nie weiß, welche Art von Sitzordnung am besten passen würde die Höhe oder den Komfort eines bestimmten Kunden. Um eine Note von launischem hinzu, vor allem, wenn Sie eine Menge von Kindern oder Familienporträt schießen, möchten Sie vielleicht auch um Dinge wie Schaukelstühle, Sitzsäcken, oder vielleicht sogar eine hängende Schaukel berücksichtigen.

Für Familien und Beautyfotografie, möchten Sie vielleicht auch, um ein Feld von Requisiten um sich zu haben. Dinge wie Spielzeug für kleine Kinder, Hund und Katze ausgestopfte Tiere, und glamouröse Accessoires, wie Handschuhen und Modeschmuck.

Und wie immer, jeder gute Studiofotografen sollten viel Schellen um sich zu haben, für Dinge wie die Sicherung nahtlose Papier, Vorhänge, und Gele.

Kapitel 5:
Tethering

Bevor wir weiter über die Arten von Licht und wie man sie einrichten zu sprechen, möchte ich noch ein Stück der Ausrüstung sollten Sie in Erwägung ziehen, in Ihrem Studio zu erwähnen.

Auch wenn wir so abhängig von Laptops zu werden, für die Studiobeleuchtung ist es immer eine gute Idee, ein Full-Size-Monitor haben. Full-Size-Monitore lassen sich leichter an während Triebe suchen, und weil das Bild ist viel größer als wäre es auf einem Laptop-Bildschirm oder die Kamera-Display, können Sie leicht erkennen Fehler, unerwünschte Unschärfe oder umständlich posieren und zu beheben, bevor Sie von zu bewegen die Dreharbeiten zu der Retusche.

Aber haben Sie sich jemals gefragt, wie können Sie Ihre Fotos, um direkt von der Kamera gehen Sie zu Ihrem Computer, wie sie erschossen? Es ist ein Prozess, der Anbindehaltung, in dem Sie die Kamera über ein Halteseil oder lange Schnur, die die Informationen direkt von der Kamera auf dem Desktop-Computer verarbeitet an den Computer. Um dies zu tun, müssen Sie Ihren Computer, Haltegurt und ein Tethering-System wie Capture One.

Welche Software wie Capture One tut, ist können Sie Lightroom, um zu sehen, zu löschen oder die richtigen Bilder in dem Augenblick, wenn sie getroffen werden, zu verwenden. Wenn Sie die Einnahme die Fotos sind, obwohl, möchten Sie vielleicht zu

prüfen, ob sie einen Assistenten, um den Computer-Mann und beobachten für die Dinge, die Sie tun, und mag sie nicht. Capture One macht alles, was viel effizienter, weil Sie nicht am Ende der Suche auf Ihre Fotos und denken: "Aw Mann, würde ich diesen Schuss bekommen, wenn ich sie nur leicht nach links bewegt hatte."

Capture One ist auch sehr nützlich, wenn Sie ein Shooting für einen Kunden zu tun haben. Der Kunde kann in der Rückseite in der Nähe des Monitors stehen und überwachen die schießen und die Bilder sofort, damit Sie wissen, wenn sie bekommen, was sie wollen.

Kapitel 6:
Lichttypen und Nutzungs

Bevor ich in Kapitel 7 und 8 auf die Erläuterung Licht-Setups, es gibt ein paar Arten von Beleuchtung und Licht Begriffe die Sie kennen sollten. Dies wird Ihnen helfen, um die Terminologie besser zu verstehen. Alle diese Beleuchtungstypen können im Studio genutzt werden, um zu erreichen, was auch immer Ihr gewünschtes Aussehen.

Key Light and Rim Licht

Key Licht bezieht sich auf die Hauptlicht bei allen Lichtaufbau. Selbst wenn Sie nur die Arbeit mit einem Licht, ist es immer noch Ihr Schlüssel Licht. Taste leuchtet in der Regel scheinen auf den Gegenstand.

Die zweite Licht in der Mischung wird als die Felge Licht oder das Haar Licht, so genannt, weil es oft verwendet, um räumlich zu trennen Haar des Motivs aus dem Hintergrund eines Bildes. Es kann auch für andere Trennungen oder verwendet werden, um Tiefe zu erzeugen.

Back Light

Wenn Sie mit nur Fenster Licht arbeiten, können Hintergrundbeleuchtung wirklich schwer zu kontrollieren. Zurück

Licht bedeutet das Fenster perfekt ausgeleuchtet, aber das Thema ist viel zu dunkel. Aus diesem Grund möchten Sie nie direkt vor einem Fenster schießen.

Allerdings, wenn richtig angewendet, Hintergrundbeleuchtung kann wirklich Ihr Bild helfen. Zum Beispiel, wenn Sie wieder leuchten Kulisse, und haben auch eine Schlüssel Licht auf das Thema, kann es ein paar wirklich schöne Schauspiel zu erstellen und zu füllen.

Side-Licht

Standlicht ist sehr dramatisch und ist genau das, was es klingt: Sie Dinge, von der Seite zu beleuchten. Dies kann sehr dramatischen Schatten und viel chiaroscuro erstellen. Standlicht kann auch hart und sehr hohen Kontrast, so vernünftig zu verwenden.

Fill Light

Füllen Sie Licht oder Umgebungslicht, wird oft als selbstverständlich betrachtet und nicht genügend genutzt. Dies kann natürlich leicht sein, wie es kommt durch ein Fenster oder Licht, die ausgebreitet und von Modifikatoren, wie große Softboxen und octaboxes weicht hat.

Kapitel 7:
Porträtmalerei Beleuchtung

Ich möchte mit der Feststellung, dass in diesem und dem folgenden Kapitel beginnen dieses Kapitel, gibt es keine Möglichkeit, die ich jeden Beleuchtungsaufbau erdenklichen decken. Mein Ziel ist es, Sie mit Beleuchtung Set-ups, die Ihnen helfen loszulegen bieten, und Sie erforschen und lernen, Variationen von dort. Einige dieser Beleuchtungsaufbauten werden nur ein oder zwei Lichter und einige Modifikatoren, die fantastisch für ein Start-up-Home-Studio und wegen Budgetbeschränkungen ist erforderlich.

Zwei-Licht-Set-Up für eine Basic-Portrait

Aus diesem Beleuchtung Set-up, müssen Sie nur zwei Lichter, Hauptlicht, und Ihr Haar Licht, die dazu beitragen, das Motiv von Ihrem Hintergrund zu trennen wird. Setzen Sie das Haar Licht hinter dem Modell und die Höhe, so ist es gerade über seinen oder ihren Kopf, beleuchtet sein oder ihr Haar. Wenn Sie feststellen, dass das Licht zu hart um den Kopf, verwenden Sie eine geeignete Lichtwandler, wie eine Softbox oder sogar einen Regenschirm, wenn auch ein Modifikationsmittel kann mehr nötig auf Ihrem Schlüssel Licht sein. Der Schlüssel-Licht (Hauptlicht) wird sich nur auf eine Seite der Kamera zu gehen, zeigte auf das Thema, mit einem Fünf-Fuß-Länge Abstand zwischen Ihrem Modell und dem Licht.

Split-Beleuchtung

Wenn Sie eine Menge von männlichen Models zu schießen, oder Sie für eine Licht-Setup, die stark kontrastiert wird schaffen, dramatischen Licht suchen, dann Split-Beleuchtung ist für Sie. Ähnlich wie bei Rembrandt Beleuchtung erlaubt es Teil des Motivs, um im Schatten und Teil des Motivs, um aus ihm hervorgehen können.

Für diese Anordnung, müssen Sie nur eine Lichtquelle, die Sie in einem 90-Grad-Winkel, um Ihr Motiv zu platzieren. Falls erforderlich, legen Sie das Licht hinter ihren Kopf. Anpassen und sicherstellen, dass auf der Schattenseite, ihr Auge noch das Licht fängt. Split-Beleuchtung soll die Hälfte des Gesichts Schatten, aber Sie wollen nicht völlig im Dunkeln es oder wird es nur seltsam aussehen.

Auch, desto näher das Licht, desto härter die Schatten, so Spiel herum mit Abstand und mit Soft-Boxen, um zu sehen, welches Niveau Sie möchten. Denken Sie daran, dass, wenn Sie mit Dauerlicht arbeiten, werden Sie eine viel bessere Vorstellung von dem, was das Endprodukt wird wie als mit Stroboskoplicht aussehen wird. Beachten Sie, dass die Gesichter der Menschen sind in der Regel besser geeignet für Split-Beleuchtung, da stärkere Knochenstruktur hält besser in rauen, kontrastreiches Licht.

Loop-Beleuchtung

Loop-Beleuchtung verwendet auch ein Licht, sowie ein Reflektor, um Licht zurück auf Ihr Motiv hüpfen. Loop-Beleuchtung ist durch die winzigen Schatten es bewirkt, dass die Nase auf die Wange zu machen erkennbar. Nicht zu verwechseln mit Schmetterling-

Beleuchtung, die kleinen Schatten unter der Nase verursacht.

Um die Loop-Beleuchtung schaffen, legen Sie Ihre Lichtquelle hinter Ihrem Motiv, höher als ihre Augenhöhe. Spielen Sie mit diesem ein wenig, um sicherzustellen, dass der Schatten richtig fallen. Legen Sie ein Reflektor oder einen Assistenten halten ein Reflektor auf der linken Seite der Kamera, und es Winkel auf das Objekt, um das Licht hüpfen und schaffen die richtigen Schatten. Halten Sie es auf etwa halber Höhe zu starten, und gehen Sie höher, wenn es sein muss, aber nie, nie niedrig und Winkel bis zu starten. Dies ist keine gute Art von Schatten zu erstellen, und es ist nicht sehr schmeichelhaft, entweder.

Schmetterlings-Beleuchtung

Schmetterlings-Beleuchtung, wie Loop-Beleuchtung, erzeugt einen Schatten auf das Gesicht unter der Nase. Es heißt Schmetterlingsbeleuchtung, da die Form durch die Schatten erinnert an einen Schmetterling. Schmetterlings-Beleuchtung ist sehr schmeichelhaft, denn es macht Wangenknochen höher angezeigt. Früher war es eine Menge in der Beauty-Industrie verwendet werden, zusammen mit der Hilfe von einem Beauty Dish, ich bin sicher. Interessanterweise habe ich gehört, von einigen Leuten, die dieses Licht ist für Frauen zu hart und wird häufig bei Männern eingesetzt. Während Sie können natürlich diese und jede Beleuchtungsaufbau mit einem männlichen, behaupte ich, dass es sehr schmeichelhaft für Frauen. Auch verwenden Sie es bei Modellen mit schwachen Knochenstruktur, da sie die Eigenschaften sie haben zu schmeicheln.

Nehmen Sie eine leichte und richtete ihn auf etwa fünf Meter von dem Modell, Abgabe Licht direkt vor dem Modell. Sie wollen es ein paar Meter über dem Kopf aufgerichtet, so dass es nicht eine Höhen ich geben kann; es hängt vom Modell ab. Winkel das Licht nach unten auf das Modell. Dadurch wird der Schmetterling Schatten erstellen. Wenn Sie wollen, dass die Schatten, stärker zu sein, Einwahl die Stärke des Lichts und versuchen ein paar Schüsse. Alternativ, wenn Sie wollen immer noch das Aussehen des Lichts, aber es haben wollen mehr diffuses, versuchen Sie es mit jeder Variation der Softbox. Es könnten auch interessant sein, einen Beauty Dish in Verbindung mit dieser Einrichtung genutzt sehen.

Ein Licht

Haben Sie jemals hatte nur eine leichte, mit zu arbeiten, versucht, mit ihm zu arbeiten, und dann daran gewöhnt frustriert und aufgegeben, weil es sah einfach zu hart? Nun lassen Sie mich Ihnen erklären, wie man es richtig macht, obwohl, wenn Sie Ihr eigenes Heimstudio zu tun, ich hoffe, Sie haben wahrscheinlich mehr als ein Licht. Dies kann jedoch immer noch nützlich sein, wenn Sie nur ein Schnellschuss für ein Projekt, oder wenn Sie eine sehr schnell schießen zu tun haben. Auch bewusst sein, dass Sie viele Variationen erstellen können, auch nur mit einem Licht, indem der Abstand zwischen Licht und Modell und durch Zugabe einer Softbox oder andere bevorzugte Modifizierungsmittel oder mit eingebautem Reflektor.

Also, legen Sie Ihre ein Licht hinter dem Objekt, leicht über dem Kopf erhoben und sich an einen von fünfundvierzig Grad Winkel geneigt. Denken Sie daran, dass, wie immer, das ist nur ein Richtwert, und Sie müssen, um die Höhe, Winkel und Abstand

einstellen müssen, um das gewünschte Aussehen zu erzielen.

Rembrandt

So dramatisch und schwer wie Rembrandt Beleuchtung aussehen kann, ist es wirklich so einfach wie nichts anderes zu tun. Setzen Sie das Licht hinter dem Probanden bei etwa fünfundvierzig Grad-Winkel von ihnen. Haben sie auch Winkel ihres Körpers etwas vom Licht, um sicherzustellen, dass, wie bei Split-Beleuchtung, der Schatten ist teilweise verdeckt die Hälfte ihrer Gesichter. Sie wollen auch das Licht, um sich höher als Ihres Modells Höhe sein.

Der Trick, um zu wissen, ob Sie bekommen Rembrandt Beleuchtung richtig ist, um für das Dreieck von Licht, das geht zu auf Ihr Motiv Nase und Wange fallen zu überprüfen. Auch stellen Sie sicher, das Auge, die im Schatten ist immer noch eine Catchlight in ihm, sonst wird die Set-up ist nicht korrekt und das Endergebnis wird seltsam aussehen.

Drei-Punkt-Beleuchtung

Eine Menge Leute werden durch die Aussicht auf mehr als zwei Lichter eingeschüchtert; Ich weiß, ich war, als ich zum ersten Mal in Studiobeleuchtung gestartet. Aber man sollte nicht vergessen, dass, egal wie viele Lichter Sie am Ende mit in einem Shooting, du bist nur aufbauend auf Konfigurationen, die Sie bereits wissen, wie zu tun ist.

In den bisherigen Beleuchtungsaufbauten die ich erwähnt habe,

können Sie in der Regel nutzen eine Schlüssel Licht und einer Felge Licht. Bei einigen habe ich einen Schlüssel Licht und ein Hintergrundlicht genannt. Um eine Drei-Punkt-Licht-Set-up zu bekommen, du gehst zu verwenden einen Schlüssel Licht, eine Füllung Licht und eine Hintergrundbeleuchtung. Das ist zwar schwer, ohne einem Diagramm zu erklären, es gibt viele Online gefunden werden, um Ihnen zu helfen, wenn Sie es brauchen.

Hier ist, wie Sie Dreipunktbeleuchtung zu tun: Positionieren Sie Ihr Motiv, wo Sie ihn oder sie gegen Kulisse möchten. Beleuchten ihn oder sie mit Ihrem Schlüssel Licht. Die Helligkeit, auf die Sie setzen die Schlüssel Licht abhängt, wie hell Sie wollen die Szene zu sein, aber die letztere hängt auch von der Leistung aller Leuchten. Im Allgemeinen möchten, dass Sie mit Ihrem Schlüssel Licht bei max Leistung starten.

Als nächstes Winkel satt Licht auf das Motiv von seiner anderen Seite, wahrscheinlich bei etwa fünfundvierzig Grad-Winkel, aber das hängt von der erstmaligen Platzierung der Schlüssel Licht. Dieses Licht wird in der Regel auf die Hälfte Strom eingeschaltet und kann über die Verwendung eines Soft-Box oder Beauty Dish mit einer Socke weich gemacht werden.

Schließlich gibt es noch die Hintergrundbeleuchtung, die Sie direkt auf dem Hintergrund glänzen. Seine Leistungseinstellung wirklich nur darauf an, wie viel Licht Sie wollen und in welcher Stimmung Sie versuchen, zu erstellen sind. Drei-Punkt-Lichtaufbauten sind oft mit einem Strobe-System anstelle von Dauerbeleuchtung genutzt, obwohl es so oder so durchgeführt werden.

Clamshell-Beleuchtung

Clamshell-Beleuchtung wird so genannt, weil, wenn Sie es einrichten zu können, sieht es aus wie das Modell innerhalb von einem Greifer stehen. Das Licht hüllt auch um das Modell so, wie Sie, von stehend in einem Clamshell hüllt denken würde.

Um die meisten schmeichelhaft, mindestens grelles Licht auf Ihr Modell zu erstellen, das ist ein Setup, wo möchten Sie vielleicht zu prüfen, mit zwei, wenn nicht drei Softboxen. Auf diese Weise wird das Licht weich zu machen und zu verbreiten. Denken Sie daran, Ihre Optionen zu prüfen, wenn es um die Soft-Box-Stil kommt. Während eine regelmäßige, große oder extra große Softbox kann für den Hintergrund zu sein, sollten Sie Streifen Boxen statt eines traditionellen Softbox für einen anderen Blick.

Die Kulisse kann entweder durch einen separaten Licht beleuchtet werden, oder Sie können den Hintergrund vollständig mit einem weichen Box in diesem Fall ersetzen. Egal, welche Modifikatoren Sie verwenden, bleibt die Hintergrundbeleuchtung das Hintergrundlicht und sollte bei etwa halber Leistung im Vergleich zu Ihren Schlüssel Licht, das die obere Frontlicht sein sollte.

Kantenbeleuchtung

Kantenbeleuchtung ist genau das, was es wie klingt; Es legt den Schwerpunkt auf den Kanten und ermöglicht es dem Rest des Fotos in dramatischen Schatten fallen. Dies ist die Beleuchtung, die Sie sehen, am häufigsten in Sport Anzeigen oder sehr dramatisch, High-Fashion-Editorials. Ich würde vorschlagen, zu tun Shot auf einem

dunkleren Hintergrund, denn sonst werden Sie noch mehr Lichter, die zu fein ist, benötigen, es gerade hängt alles davon ab, was Sie zu Ihrer Verfügung, und was Sie Zeit für die Einrichtung haben.

Mit Ihrer dunklen Hintergrund im Ort, die Einrichtung Leuchten mit Streifen-Boxen auf beiden Seiten. Dies sind Ihre Randbeleuchtung und in diesem Fall sind sie der Star der Show. Sie werden auch für einmal bis zu höheren Leistung als Ihr Schlüssel Licht, das auf etwa die Hälfte der Energie, die Sie für Ihre Felge Licht wählen sollte angekurbelt werden.

Wie für Ihre Schlüssel Licht, es geht um etwa zwei bis drei Meter über der Höhe des Modells sein, also etwa sieben oder acht Meter Höhe, möglicherweise auf einem Auslegerarm für besseren Angeln.

Fashion Lighting

Verzeihen Sie mir den Titel dieses Abschnitts, denn es gibt so viele Beleuchtungsaufbauten, die auf Art und Weise eingesetzt werden. Dies ist nur einer von vielen und tatsächlich keinen Beauty Dish einzubeziehen. In der Tat, es ist ein bisschen wie die weibliche Version von Kantenbeleuchtung. Die Felge Lichter nach innen in der gleichen Weise wie bei Kantenbeleuchtung abgewinkelt, aber statt mit einem Beauty Dish (mit oder ohne Gitternetz) Sie gehen, um eine große Softbox oder Octabox verwenden möchten, abgewinkelt nach unten zu dem Thema, auch wenn es muss nicht zu sehr die Höhe der Beauty Dish in der vorherigen Stil.

Ich hoffe, dass diese kurze Übersicht über Portraitbeleuchtung hilfreich waren. Bitte aber denken Sie daran, was ich von Anfang

dieses Buches bekräftigt worden: Beleuchtung ist so groß, eine Fähigkeit, dass sie nur durch die Praxis und Experimentieren gemeistert werden. Seien Sie geduldig mit sich selbst; mit drei Lichter im Studio ist wirklich die mittlere Stufe, um gut zu sein. Erweiterte Beleuchtung verwendet vier oder mehr leuchtet, und sollten Sie sich auf diesem Weg wagen, daran erinnern, dass diese Fähigkeiten sind einfach bauen auf, was Sie bereits aus ein-, zwei- und drei-Lichtaufbauten gelernt. Wenn Sie ein Anfänger in Studiobeleuchtung sind, mit den Ein- und Zwei-Licht-Set-ups beginnen und langsam vorschieben, Ihren Weg zu vier. Wenn Sie ein wenig vertraut mit Beleuchtung sind und Sie fühlen sich zuversichtlich und haben die Ressourcen, Schritt bis zu drei Lichter.

Egal, welche Einstellungen Sie verwenden, denken Sie daran, dass, solange Sie so dass die Person auf dem Foto sind gut aussehen, Sie machen einen guten Job.

Kapitel 8:
Stillleben Beleuchtung

Glaubt es oder nicht, Stillleben Beleuchtung funktioniert in der gleichen Weise wie Portraitbeleuchtung, nur in kleinerem Maßstab und ohne sich Gedanken über die Augen. Zum Beispiel, wenn Sie Beleuchtung Blumen bist, du bist immer noch um ein zwei-Licht-Setup benötigen, eine Hintergrundbeleuchtung und ein Schlüssel Licht.

Was ist wirklich cool ist, dass mit Stillleben Fotos, je nachdem, wie groß Ihre Objekte sind, können Sie große Lichter oder kleine Schreibtischlampe große Leuchten zu verwenden. Auch ist dies der Bereich der Fotografie, wo man wirklich über die Vorteile der snoot denken. Die kleinen, schmalen Lichtstrahl ist viel bequemer für kleine Details und wird dazu beitragen, Ihr Licht eher zu konzentrieren, als ließ sie verbreiten alle über dem Platz.

Auch, Stillleben-Fotografie ist, wohin Sie gehen, um all diese kleinen Quoten brauchen werdet und endet, dass ich in Kapitel 4 erwähnt: Sägeböcke und Bohlen oder Plexi Funktion als große Tische für Sie, Ihre Objekte zu arrangieren.

In der Tat, eine meiner Lieblings-Stillleben Beleuchtungsaufbauten beinhaltet die Verwendung Plexi (entweder schwarz oder weiß, es spielt keine Rolle), wie die Tabelle und Kulisse. Also in diesem Fall, würden Sie über die Unendlichkeit gekrümmt Plexiglas. Was Sie tun, ist Platz ein Licht auf dem Boden unter dem Plexiglas und es

wird durch das Material leuchten auf, die Beleuchtung Ihres Objektes aus dem Boden und so dass es scheint zu glühen. Für Ihre zweite Licht, je nach Vorliebe können Sie entweder richten Sie sie auf den Hintergrund oder Sie können es auf die Objekte strahlen. Es hängt wirklich von Ihren Bedürfnissen. Ich liebe es mit Beleuchtung von unten selten Experimentieren in Stillleben, da Sie - wenn überhaupt - eine Chance, so in der Porträtmalerei zu tun haben.

Genau wie bei der Porträtfotografie, ist die Aufgabe der still-life In den Unvollkommenheiten zu verbergen und unterstreichen die guten Eigenschaften. Sie wollen nie ein Objekt geradeaus oder mit zu viel harte Blitzlicht, weil es ausblasen und schlecht aussehen.

Die gute Sache über Stillleben im Vergleich Porträts ist, dass man viel mehr dramatisch und kontrastreiches Licht zu verwenden, weil Sie so viele Details wie möglich herausbringen wollen. Versuchen Sie, mit den gleichen Set-ups, wie Sie es mit Porträt nur um zu sehen, was es tun werde. Bei Objekten, die Sie nicht wirklich eine generali Basis, um aus der, wie Sie mit Menschen zu tun zu gehen, zumindest nicht, bis Sie ein Gefühl dafür, wie ähnliche Formen und Texturen reagieren auf unterschiedliche Lichtverhältnisse zu bekommen.

Einige Dinge zu beachten, über Produktfotografie zu halten sind:

- Sie wollen sicherstellen, dass das Label und Logo sind im Fokus und scharf. Beachten Sie aber, dass eine Menge von professionellen Produkt-Fotografen halten auch digitale Versionen der Etiketten und Logos, um sicherzustellen, dass es genau so, wie es sein sollte aussieht.

- Sie stellen die Texturen und Farben auf den Produkten aus einem Grund. Mit einem professionellen Produkt, wie beispielsweise Jose Cuervo Tequila, entwickelt sie die Flasche und gewählt, dass Farbpalette speziell mit der Art ihrer Marke im Auge. Es ist sehr wichtig, dass Sie fangen die richtigen Farben und Texturen und ändern nichts an es überhaupt nicht. Jede Abweichung kann verlangen, übermäßig viel Postproduktion oder sogar reshooting.

- Berücksichtigen Sie die Stimmung der Marke, wenn Sie sich entscheiden, wie es zu leuchten. Sie wissen, wie glatte, schmeichelnde Beleuchtung und sehr dramatischen Beleuchtung aus dem Abschnitt über Beleuchtungs Porträts erstellen. Was macht die Marke Ruf nach?

- Rim Beleuchtung kann mit viel mehr Freiheit verwendet werden, wenn es um Stilleben geht. Verwenden Sie es, um die Kanten von Flaschen oder Silber zu markieren, und wirklich machen es glänzen.

- Manchmal ist es schwer, so viel Drama oder Klarheit zu erhalten, wie Sie wollen, mit sehr kleinen Objekten wie zarte Schmuck oder Besteck. Zum Glück gibt es Zeltsoftboxen, die als geschlossenen Softboxen fungieren. Was Sie tun ist, legen Sie Ihre Artikel in den offenen Raum des Zeltes, und dann schließen Sie Ihre Kamera-Objektiv in den Ring des Raumes, gibt es für sie. Dies ermöglicht Ihnen, gerade in einer vollständig umgeben Softbox, die eine Menge sehr ambient, erfreulich, auch Licht bieten wird schießen.

- Beachten Sie, dass um jedes Detail zu erfassen (dies gilt insbesondere für Produktaufnahmen im Gegensatz zur künstlerischen Stilleben, was viel mehr offen und weniger präzise ist), müssen

Sie unter Umständen mehrere Schüsse nehmen, dass Fokus über die verschiedenen Aspekte oder Details des Einzelteils. Sie werden dann auf Verbund haben die Bilder zusammen, um die volle Produktaufnahme erstellen. Sie wollen nicht, um bei diesem Prozess überhaupt schalten die Beleuchtung, weil Sie nicht wollen, werfen Sie keine one shot, denn das macht den Compositing-Prozess viel schwieriger.

• Um zu lernen, wie man ein Stillleben richtig sowie kreativ leuchten würde ich vorschlagen, Auswahl von Objekten, die Sie genießen und zündete sie so viele Wege wie Sie sich vorstellen können.

Kapitel 9:
Die Aufrechterhaltung einer Beleuchtung Notebook

Wie Sie wahrscheinlich aus der Lektüre dieses ebook zu erzählen, nimmt Beleuchtung viel Übung und eine Menge von Versuch und Irrtum. Während ich Ihnen Aufbauten, mit zu beginnen geben einige Beleuchtung, müssen Sie verstehen, dass die Beleuchtung ist ein kontinuierlicher Lernprozess (wie ich schon unzählige Male wiederholt). Jedes Prinzip, dass Sie lernen, mit Grundbeleuchtung ist in ähnlicher Weise angewendet, wenn Sie die Anzahl der Lichter beteiligt zu erhöhen. Du einfach auf die gleichen Fähigkeiten und alle Beleuchtungsaufbauten können variiert werden, um fünf, sechs oder sogar sieben Lichter einzubeziehen. Die Auswahl, die Sie sind abhängig von Ihren Bedürfnissen, die Größe Ihres Raumes und die Größe Ihrer schießen.

Weil Beleuchtung so vielfältig und komplex, mit so vielen Lichter, Modifikatoren und Einstellungen sowie Praktika ist, fühle ich mich, dass es äußerst hilfreich, um ein Beleuchtungs Notebook zu halten. Sie müssen nicht im Abschnitt Ihre Beleuchtung Notebook haben von einem Licht, zwei Lichter, drei Lichter, und so weiter, aber ich würde vorschlagen Anfahren Ihre Beleuchtung Notizbuch mit den Grund Licht-Setups du hier gelernt haben.

Es gibt zwei Möglichkeiten, dass ich denke, dass die Beleuchtung Notebook leicht zu navigieren, um zu machen, und Sie sollten Registerkarte Notebook unabhängig davon, welche Route Sie

wählen. Mein erster Vorschlag wäre, um Farbcode es durch die Zahlen der Lichter beteiligt werden. Allerdings ist diese Art von rudimentär und nicht so viel Sinn machen, wie meine nächste Vorschlag, der Farbcode Ihres Notebooks durch Variation wäre.

Zum Beispiel, wenn Sie eine Reihe von Beleuchtungsaufbauten, die alle sehr dramatisch sind, gruppieren Sie sie, egal wie viele Lichter jeder von ihnen beteiligt hat zu haben, denn die Quoten sind die Set-ups mehr einander ähnlich, als mit zu sein verschiedene Gruppierungen.

Lassen Sie uns über die Organisation von jeder Seite innerhalb Ihrer Beleuchtung Notebook sprechen. Wenn Sie wissen, den Namen des Licht-Setup, natürlich Titel sie als solche. Aber wenn Ihr Licht-Setup ist eine Variation oder etwas, das Sie komplett konfektioniert, möchten Sie vielleicht Titel es so etwas wie Variation der Clamshell-Beleuchtung mit Beauty Dish oder, wenn Sie keine Bezugspunkte haben, dramatische Beleuchtung Experiment mit vier Lichter nur sicherstellen, dass die Titel wird Ihr Gedächtnis auslösen.

Direkt unter dem Titel, würde ich eine Liste aller Beleuchtungsanlagen bis ins kleinste Modifier, die Sie verwendet haben, setzen. Liste welche Modifier war, auf welcher Licht, und gegenüber dieser Informationen legen die Höhe der Leistung, die Sie auf jede Licht los war. Wenn Sie auch die Dosierbarkeit für Ihre Szene, sind die Gesamtexposition, dass Sie zufrieden waren, auch wenn Sie schießen digitale und haben eine Aufzeichnung von ihr bereits.

Wenn dies genügend Informationen für Sie, können Sie immer dort zu stoppen, aber ich würde auch empfehlen, die Bilder von Ihrer

Licht-Setup mit dem Modell an Ort und Stelle als Referenz, nachdem Sie erreicht haben, was Sie suchen. Dann, sobald Sie alles nach Ihren eigenen Organisation System Tabbed haben, mit dem Buch als Referenz wird einfach sein und sparen Sie eine Menge Kopfschmerzen, wenn Sie eine ähnliche Shooting Wochen oder Monate auf der Straße zu tun haben.

Verwenden Sie, was Art von Notebook Sie bevorzugen. Es muss nicht ein traditionelles gebundene Papier Notebook. Sie können diese Notizen auf Ihrem Computer oder Tablet zu halten, so stellen Sie sicher, dass sie gesichert werden. Wenn Sie wählen, um mit einem herkömmlichen Notebook gehen, möchten Sie vielleicht, um es mit all Ihren anderen Einrichtungsgegenständen in einem Ort, wo Sie es finden können speichern.

Abschluss

Obwohl die Welt der Studiobeleuchtung ist groß, und ich fühle mich, als hätte ich kaum an der Oberfläche gekratzt, hoffe ich, dass dieses Buch eine Hilfe für diejenigen unter Ihnen, die ersten Schritte. Die einzige wirkliche Möglichkeit, um wirklich ein Meister im Studio Beleuchtung ist zu spielen, um mit ihm. Es gibt so viele Experimentiermöglichkeiten, die nicht auf diesen Seiten, die wirklich gewagt und edgy Look zu Ihren Fotos hinzufügen diskutiert wurden.

Wenn Sie sich entschieden haben, Ihren eigenen, at-home-Studio, oder sogar Ihr eigenes professionelles Studio beginnen, sollten Sie wissen jetzt, welche Art von Raum, den Sie suchen. Stellen Sie sicher, tun Sie am besten diesen Raum als frei von Ablenkungen und anderen Krempel wie möglich zu machen. Dies wird dazu beitragen, sicherzustellen, dass Ihre Arbeit fließt reibungslos und professionell, und dass es organisiert ist.

Ein Spaziergang durch die Welt der Studiobeleuchtung Ausrüstung, sollten Sie jetzt eine ziemlich gute Arbeits Verständnis der verschiedenen Arten von Licht, die Vor- und Nachteile der kontinuierlichen und Strobe-Beleuchtung, und die Unterschiede zwischen Kunstlicht, Neonlicht, LED und HMI. Betrachten Sie Ihre Bedürfnisse und Ihre Preispunkte bei der Entscheidung, welche Ausrüstung zu kaufen, und immer mit den Dingen, die Grundstudiobedarf, bevor Sie investieren in der sehr teuer und hochspezialisierte erfüllen wird gestartet.

Sie investieren in alle Arten von Beleuchtung Modifikatoren, und herauszufinden, was andere Effekte sie bieten können.

Verwenden Sie die grundlegenden und sogar die erweiterten Beleuchtungsaufbauten, als Ausgangspunkte für Experimente, nachdem Sie sie gemeistert haben. Halten Sie ein Notebook voll von diesen und anderen Beleuchtungsaufbauten Sie entdecken, voller Skizzen und Notizen über die Ausrüstung, die Sie verwendet werden, sowie die Einstellungen an diesem Gerät. Ein Notebook ist eine unschätzbare Ressource, die Sie beziehen können zurück, wieder und wieder, wenn Sie stecken bleiben oder vergessen ein Detail. Ich finde, dass es ein sehr wichtiger Schritt in meinem Verständnis von Beleuchtungstechniken, weil Sie werden bereits mit so viel neue Informationen und neue technische Fähigkeiten zu müssen gemeistert werden überschwemmt.

Ich kann nicht betonen genug, dass Beleuchtung ist eine Fähigkeit, die geübt und experimentiert werden muss; im Gegensatz Kenntnisse f / Haltestellen und Verschlusszeiten, Entwicklungszeiten, und so viele andere Elemente der Fotografie, kann man nicht merken, sie alle, weil die Bedürfnisse jedes Shooting und jeden Kunden wird immer anders sein.

Nun, da Sie diese Anleitung gelesen haben, sich hinzusetzen, machen Sie eine Tabellenkalkulation, tun Sie Ihre Finanzanalyse, und machen Sie Ihre Einkäufe. In der Zwischenzeit erhalten den Raum Sie wollen für Ihr Studio vorbereitet. Wenn Sie haben noch keine Arbeitsplätze aufgereiht durch die Zeit, Ihre Geräte ankommt, die Einrichtung eines Stillleben oder schnappen Sie sich einen Freund, und etwas in der Praxis.

PHOTOSHOP Beherrschen die Grundlagen

Top 12 Einfach Photoshop Tipps und Tricks für Anfänger

James Carren

Inhaltsverzeichnis:

Einführung

Photoshop ist zugleich ein sehr, sehr komplexes Werkzeug, und doch ist überraschend einfach zu bedienen, sobald Sie den Dreh raus zu bekommen. Das gleiche Sprichwort gilt es, wie es um Computer funktioniert: Algorithmen bilden das Programm, und es reagiert einfach tun, was Sie es zu erzählen. Wenn Menschen auf Probleme stoßen, das ist, weil sie wissen, was sie tun wollen, aber sie wissen nicht, wie man das Programm, was zu tun zu erzählen. Zum Glück ist Adobe sehr hilfsbereit, und sie haben 24 Stunden-Online-Support für alle Papierstaus Sie könnten sich in zu finden.

Bevor wir anfangen, ist es wichtig zu beachten, dass Photoshop-Updates mit neuen Versionen ziemlich viel, und sie wirklich zu glatter und stromlinienförmiger bei jeder Änderung. In der Regel, wenn Sie wieder kommen nur ein oder zwei Versionen sind, sollten Sie noch in Ordnung, die in diesem Handbuch verwendet werden, aber nur bewusst sein, dass es möglicherweise kleine Unterschiede die Sie für Konto haben. Das heißt, ich werde mit Photoshop CC oder Creative Cloud für alle Anweisungen, die ich hier vorstellen.

Dieses Handbuch ist wahrscheinlich werde in Abschnitte von einem Buch zum nächsten aufgeteilt werden, eine Fortsetzung. Das Inhaltsverzeichnis wird an die Sache als Ganzes gelten, also wenn Sie an das Ende dieses zu erhalten und Sie sich fragen, wo der Rest ist es, sich nicht zu sorgen! Der Rest wird in Teil zwei sein.

In diesem Abschnitt möchte ich mich auf die Grundlagen zu konzentrieren, so dass Sie wie ein Anfänger kann Art tauchen Sie

Ihre Zehen im Wasser, so zu sprechen. Ich werde mit dem Prozess, wie Sie ein Bild erstellen und einen Arbeitsbereich nach Ihren Wünschen eingestellt werden, ab, und der Umzug in die Navigation Ihrer Symbolleiste, Basis-Kanäle, Ebenen und Pfade, Einstellungsebenen, Mischmodi und Ebenen und Kurven. Ich werde erklären, was sie sind, was sie tun, und wie man sie für den Einsatz sowohl als Korrektur und als künstlerische Anwendung anwenden. Nachfolgende Bücher werden fortgeschrittene Themen abdecken, wirklich Umzug in eine feinere Steuerung und mehr Freiheit des künstlerischen Anwendung im Gegensatz zur Korrektur. Meiner Meinung nach ist das, was Photoshop war wirklich für jeden Fall bedeutete. Also lasst uns anfangen! Am Ende, ich glaube, Sie werden erfreut, um wie viel mehr Sie sich mit Ihren Bildern und wie natürlich und nicht "Photos" sehen sie tun können.

Kapitel 1:

Optionen zum Einrichten Ihres Arbeitsbereichs und Vorbereiten von Bildern für die Bearbeitung

Bevor Sie begann zu bekommen, müssen Sie nach Ihren Wünschen richten Sie Ihren Arbeitsbereich. Ich denke, der es wie ein Schreibtisch und Sie sicherstellen, dass es für Ihre Zwecke und zu Ihrem persönlichen Arbeitsablauf optimiert werden soll.

Grundlagen

Die Art, wie Sie Arbeitsbereich-Optionen ist über ein kleines Dropdown-Menü in der oberen rechten Ecke, die standardmäßig liest, Grundlagen. Dies ist der Arbeitsbereich ich normalerweise.

Ich würde vorschlagen, ziehen Sie Ihre eigene Photoshop-Arbeitsbereich, wie Sie durch dieses Buch zu lesen, um das Beste aus ihm herausholen. In der Lage zu sehen, vor der Sie Verständnis sehr helfen.

Das Werkzeug, das Sie gerade verwenden wird in der oberen linken Ecke hervorgehoben. Dieses ist auch, wo Sie alle Voreinstellungen, die Sie für dieses Werkzeug haben können, zu finden. Direkt unter das ist der Werkzeugkasten, der die ganze Länge der linken Seite des Bildschirms verläuft. Ich werde erklären, was jedes Werkzeug funktioniert im nächsten Kapitel. Dann haben Sie Ihren Vordergrund, Hintergrund-Anzeige, die von schwarz und weiß

dargestellt wird, wenn Sie eine Farbe mit dem Picker ausgewählt haben. Darunter ist Ihre Go-Taste, um für eine schnelle Maske und Ihren Vollbildbearbeitungsmodus, der mit der Escape-Taste beendet werden kann.

Entlang der sehr, sehr top, haben Sie Ihre Menüs, die natürlich, wie mit Word oder einem anderen Computerprogramm wird die gesamte Auswahllisten, die Sie benötigen, wenn Sie nicht wissen, die Verknüpfungen zu lokalisieren. Apropos Verknüpfungen, ich benutze Photoshop so sehr, dass ich tatsächlich eine Verknüpfung Karte Tastaturabdeckung. Wenn Sie nicht auf die Anpassung Ihrer Verknüpfungen zu viel planen, würde ich auf jeden Fall vorschlagen, die Investition in einem. Es ist sehr hilfreich für das Lernen auf, und auch nur als eine tägliche Erinnerung.

Knapp unter Menüs bar, zurück in die eigentliche Photoshop-Dialog finden Sie eine Symbolleiste, die angepasst wird, basierend auf je nachdem, was Werkzeug, das Sie gewählt haben, zu sehen. Ich werde auch über diese gehen in Kapitel 2, aber ich würde trotzdem vorschlagen, Scrollen durch alle Ihre Werkzeuge und auch auf Ihrer eigenen Zeit experimentieren. Wenn Sie jemals verwirrt oder kann mich nicht erinnern, was all diese Knöpfe zu tun, können Sie immer mit der Maus über sie und Photoshop wird Ihnen sagen. Dies gilt auch für alle Ihre Werkzeuge.

Umzug in der rechten Seite, gibt es zwei Boxen, einer durch einen Pfeil und Quadrate dargestellt, und einer nach dem, was aussieht wie ein Haufen von unterschiedlich geformten Blöcken. Dies sind Ihre Geschichte bar und Ihre Eigenschaften bar. Die Geschichte bar wird wahrscheinlich dein bester Freund zu werden, denn anstatt zu schlagen zehnmal rückgängig machen, wenn Sie wirklich einen

Fehler machen, können Sie einfach wählen Sie die Verlaufsleiste und klicken Sie auf den Schritt, den Sie möchten, um wieder zu gehen. Einfach! Seien Sie vorsichtig, denn auch mit der Geschichte bar, können Sie nur wieder so viel, bevor es Sie zurück zu Ihrem ganz Originalbild zu gehen klicken. Eigenschaften, natürlich, wird reflektiert, was specs zu Ihrer Bild sind.

Darüber hinaus können Sie Ihre Farbe und Farbfelder-Dialog, die ziemlich selbsterklärend sind bekam. Wenn Sie in mit der Pipette zu bekommen, werden Sie feststellen, dass Sie es direkt in diesem Dialog verwenden, um die Farben, die Sie benötigen.

Im Folgenden finden Sie Ihre Bibliotheken, Anpassungen und Styles Registerkarten, die, wenn sie ausgewählt, beeinflussen direkt die Menü darunter. Bibliotheken ermöglicht es Ihnen, zu einem Online-Server zu verbinden und Zugriff auf Ihre Bibliothek direkt, während Anpassungen ermöglicht es Ihnen, alle Einstellungsebene Symbole genau dort zu sehen und so macht es einfacher als entweder mit dem oberen oder unteren Auswahllisten, um sie anzuwenden. Schließlich Styles, die alle Arten von Gradienten Sie wählen können, erstellen und anwenden, um Ihre Bilder kennzeichnet. Schließlich gibt es Ebenen, Kanäle und Pfade, die zu haben ihre eigenen Kapitel, denn dies ist der Bereich des Arbeitsbereichs werden Sie wahrscheinlich benötigen, um die Aufmerksamkeit auf die meisten zahlen, abgesehen von dem Werkzeug, das Sie ausgewählt haben. Die Essentials-Layout ist die, die für den Rest des Tutorials nach diesem Kapitel verwendet wird.

Die anderen Arbeitsbereichen

Da wir nicht mit den anderen Arbeitsbereichen für diese Demos werden, werde ich nur geben, ein wenig von Informationen. 3D ist nützlich, wenn Sie ein Grafikdesigner oder 3D-Animator, und müssen einige grundlegende Rendering zu tun. Während andere Programme, die speziell für diese Zwecke hergestellt werden tun, viel besser kann die 3D-Arbeitsbereich sinnvoll sein, vor allem wenn Sie Smart Objects, die später eingegangen wird verwenden müssen. Es gibt auch Räume für Bewegung, Digital-Malerei, Fotografie und Typografie. Experimentieren Sie mit diesen, wie gebraucht. Der einzige wirkliche Unterschied zwischen Essentials und Fotografie-Arbeitsbereiche ist, dass die Fotografie kennzeichnet ein Histogramm an der Spitze von allem, der Art wie in Lightroom. Dies kann nützlich sein, wenn dabei Farb- und Belichtungskorrekturen. Sie können auch Ihren Arbeitsbereich anpassen, um relevanten Elemente jeder dieser Normen umfassen.

Bild Prep

Jetzt haben Sie eine kleine Vorstellung davon, wie Sie den Arbeitsbereich navigieren, lassen Sie uns darüber, wie Sie ein Bild für einen Bearbeitungsauftrag vorzubereiten sprechen. Wenn Sie zuerst ein Bild zur Bearbeitung zu öffnen, wollen, dass es die höchste Qualität Dateityp Sie bekommen können. Eine CR2 oder DNG-Datei ist vorzuziehen, weil Sie das Beste aus Ihrem Bild zu bekommen. Wenn Sie nicht wissen, diese Dateitypen, was als einer RAW-Datei bezeichnet. Es enthält mehr Rohdaten direkt von der Kamera-Sensor als jeder andere Dateityp, so dass Sie mehr Informationen aus Bereichen, die sonst nicht zu retten sein könnte Wenn Sie nicht in RAW schießen diesmal, von nun an sollten Sie zu ziehen. Ändern Sie einfach die Einstellung Ihrer Kamera-Menü. Wenn Sie mit einer RAW-Datei arbeiten, wenn Sie das Bild öffnen,

wird ein Dialogfeld für eine Erweiterung namens Camera Raw automatisch geöffnet. Wir werden darauf zurückkommen, aber für jetzt, nur das Bild zu öffnen in regelmäßigen alten Photoshop.

Um es bereit zu gehen, um zu bekommen, müssen ein paar Dinge zu standardisieren. Die erste davon ist, dass man mit der richtigen DPI und Abmessungen zu arbeiten, um mit, so dass Sie nicht vergessen, um es später zu tun, und in unnötige Baumstümpfe laufen beginnen soll. Typische gute Bild DPI ist zwischen 240 und 300, also mit 300 gehen Sie können jeder Größe eines Bildes unten mehr, aber Dimensionierung wieder kann Pixilation verursachen, weil Sie buchstäblich Entfernen von Informationen und dann versuchen, es wieder hinzuzufügen. Das gleiche gilt für Ihre Dimensionen. Sie wollen immer eine Basisdatei, die etwa so groß wie Sie jemals zu drucken, so dass Ihre Druckbild ist schön und scharf möchten ist zu retten. Allerdings, wenn für dieses Projekt, die kleiner als Ihre maximale gewünschte Bildgröße ist, dass Druckgröße, die Sie eines von zwei Dingen tun können. Die erste ist, die Größe es nach unten, um die gewünschte Bildgröße, drucken, und dann nicht speichern Sie die Datei, oder speichern Sie mehrere Versionen des Bildes mit unterschiedlichen Abmessungen. Das funktioniert gut, vor allem, wenn Sie nur eine Reihe von zwei oder drei Größen, die es bekommt auf gedruckt.

Wenn Sie Ihr Bild die Änderungen zu speichern, um sie entweder als DNG oder TIFF-Datei zu halten, denn wieder diese Formate ermöglicht es Ihnen, die meisten Freiheit mit der Bearbeitung haben wollen. Sie wollen auch eine JPEG-Kopie für Web-Nutzung, und eine Photoshop-Dokument kopieren können Sie zurückgehen und Änderungen auf Schichten in der Zukunft.

Wenn Sie auch Grenzen auf Ihr Bild, wäre jetzt die Zeit, dies zu tun, was Sie in Ihrem Canvas Größe Menü zu tun, im Gegensatz zu den Bildgröße-Menü.

Schließlich müssen Sie auf einem Farbprofil entscheiden. Gehen Sie zu Bearbeiten > Farbeinstellungen und stellen Sie sicher, dass das Image-Profil Arbeitsraum für RGB Adobe RGB (1998) festgelegt ist. Gehen Sie zu Bearbeiten > Profil zuweisen und sicherstellen, dass von der gleichen, und klicken Sie dann auf Bearbeiten > In Profil konvertieren, und stellen Sie sicher, dass die Quelle und Ziel-Raumraum sind beide auch auf Adobe RGB (1998) festgelegt. Sie dürfen nicht denken, dass dies alles wirkt sich sehr stark im Moment, aber auf Web und in Print es sicherlich. Sie wollen auch zu prüfen, kalibrieren Sie den Monitor, die nicht ein Photoshop Sache, aber lässt sich in den Systemeinstellungen Ihres Mac gefunden werden, und ich würde davon ausgehen, Ihren PC.

Nun, da Ihr Bild ist alles standardisiert und bereit zu gehen, lassen Sie uns in eine umfassende Erklärung der Werkzeuge in Photoshop finden zu bewegen.

Kapitel 2:
Navigieren in der Toolbar

Als Warnung, kann dieses Kapitel bekommen ein wenig auf Vollständigkeit zu lesen, aber ich verspreche, es wird sich lohnen. Es ist alles über die Symbolleiste, und die Funktionen der alles in ihm. Ich werde zeigen, welche Werkzeuge Sie wahrscheinlich mit ziemlich viel mit einem Stern, aber auch geben einen kurzen Überblick über alles.

Das erste, was zu wissen ist, dass die Werkzeugleiste ist etwas kundengerecht, und dass hinter jede Basiswerkzeug ist eine Variante Werkzeug, das erreicht werden kann, wenn Sie unten auf den Button drücken. Es kann eine Weile dauern, sich daran zu erinnern, wo alles ist, aber wenn man zumindest ein Verständnis für die Grundwerkzeuge, sollten Sie in Ordnung sein. Alle Werkzeuge auch Verknüpfungen, die Sie in der Zeit lernen, und haben ihre eigenen Einstellungen Werkzeugleiste, die am oberen Rand des Photoshop unter dem Hauptmenüleiste ausgeführt werden, damit Sie mehr Optionen und leichteren Zugänglichkeit, wie Sie zwischen den Werkzeugen umschalten. Jedes Werkzeug hat auch eine eigene Verknüpfung, die Sie mit der Nutzung und der Zeit merken. Jeder ist natürlich, durch ein eigenes Symbol bezeichnet, aber diese ändern, wie Sie klicken Sie Variante Werkzeuge. Wenn Sie sich mit einer Variante Werkzeug mehr als das wichtigste Instrument, verlassen Sie können es so einstellen. Das, zusammen mit den angegebenen Symbolleisten, ist, wo die Anpassung kommt in.

Also hier ist die Grundliste, in Stichpunkten, und ich werde auf die häufig verwendeten Werkzeuge zu erarbeiten, wie wir gehen.

- Verschieben-Werkzeug: Dieses Tool ist selbsterklärend. Es ermöglicht Ihnen, zu bewegen, was Sie bekam ausgewählt haben.

- Rechteck: Hier können Sie eine rechteckige Auswahl zu treffen, wenn hervorgehoben. Wenn Sie diese Taste gedrückt halten, finden Sie auch die Optionen von elliptischen, einreihig, und einzelne Spalte Auswahlwerkzeugen.

- Lasso: öffnet sich zum vieleckigen und magnetische Lasso. Diese machen mehr frei oder seltsam geformte Auswahl, und das magnetische Lasso, getreu ihres Namens, die zwei Kanten es auf dem Foto, dass er denkt, dass Sie versuchen, zu verfolgen sind, erkennt Snap wird. Sobald Sie Ihre Auswahl getroffen haben, gibt es ein Feld namens Kante verbessern, die in Ihrem oberen Symbolleiste hervorgehoben werden. Dies ermöglicht es Ihnen, zu verfeinern und zu optimieren, einen Teil der Auswahl, die nicht ganz richtig sein kann, mit zu viel oder zu wenig von einem Bereich ausgewählt.

- Schnellauswahl-Werkzeug und Zauberstab: Dies ermöglicht Ihnen, eine sehr schnelle Auswahl für die Nutzung Dinge wie ein Schnellmaske zu kartieren, wohin du gehst zu machen. Die Ränder werden nicht perfekt sein, aber wie Lasso, können Sie sie zu verfeinern. Die Variante Werkzeug, der Zauberstab, macht seine schnelle Auswahl basierend auf Ton und Farbe im Bild. Was bedeutet, dass, wenn Sie zunächst wählen Sie etwas rosa in einem Bild, wird es gehen und sich auf alle in den Rosa. Wenn Sie nicht wollen, es zu holen absolut jeden Schatten des Rosas, aber nur einen kleinen Teil, spielen, um mit Ihrer Toleranz an der Spitze. Sie können auch

hinzufügen und wegnehmen Selektionen sowie entscheiden, welche Art der Probenahme die Sie gerne tun, und wie viele Schichten zu probieren, sei es eine oder alle von ihnen.

- Crop Tool: das Freistellungswerkzeug natürlich ist selbsterklärend, sondern gibt auch Möglichkeit, die Perspektive Freistellungswerkzeug, Slice-Werkzeug und Slice-Auswahlwerkzeug. Die Art der Kulturpflanzen die Sie vornehmen, auf dem Realismus und Präzision Ihrer Arbeit, ob Sie jede Grafik-Design zu tun abhängen sowie.

- Pipette: Das Pipettenwerkzeug können Sie eine Vordergrund- und Hintergrundfarbe zu wählen, ob die von der Farbauswahl, Farbfelder, oder Ihr Bild. Dieses Tool kann besonders hilfreich sein, weil es Ihnen, länger Dinge wie Hauttöne oder Farbverläufe ermöglichen, wie Sie arbeiten und Korrekturen an kleinen, spezifischen Bereichen. Die Pipette weicht einer ganzen Reihe von anderen Tools: Die 3D-Material Pipette, die Farbe Sampler, der Linealwerkzeug, das Notiz-Werkzeug, und der Graf-Tool. Von diesen sind die einzige andere, die ich wirklich nutzen ist die Farbe Sampler, unter der Sie Proben von bis zu vier verschiedenen Farben in Ihrem Bild auswählen können. Dieses Tool ist sehr nützlich, wenn man versucht, Farbkorrekturen zu tun, da kann man Parameter in diesen Proben eingestellt und Änderungen vornehmen, dass Art und Weise.

- Bereichsreparatur-Pinsel-Werkzeug: Dieses Werkzeug und es ist Varianten erhalten eine Reihe von Sternchen, denn sie gehen sehr wichtig und nützlich für Sie zu sein, unabhängig davon, welche Art von Arbeit, die Sie tun. Dies sind die Werkzeuge, die Sie jede Art von Diskrepanz zu beheben oder Makel erdenklichen ermöglichen, und dafür, sie alle gehen, um ihre

eigenen Stichpunkte zu bekommen. Also, Bereichsreparatur-Pinsel genial für Dinge wie Hautunreinheiten in der Porträtmalerei und Staub auf dem Film. Weil es eine Bürste ist, hat es die gleichen Symbolleisteneinstellungen als General Pinsel-Werkzeug, einschließlich Pinselgröße und Festigkeit, Mischmodi, Spiel-Modi, eine Probe alle Kontrollkästchen Schichten und swirly Stift-Symbol, mit dem Sie den Bürstendruck entsprechen kann seine Größe.

- Reparatur-Pinsel: macht das Gleiche wie das Bereichsreparatur-Pinsel, aber über größere Bereiche. , Mit dem Reparatur-Pinsel-Werkzeug wie mit dem Stempel-Werkzeug Allerdings müssen Sie, um eine Probe vor Ort zu beginnen und arbeiten von zu wählen.

- Patch-Tool: Damit können Sie einen Bereich innerhalb des Foto, das Sie möchten, um zu reparieren, mit anderen Pixel aus einem anderen Teil des Fotos, um sie zu reparieren wählen. Sie wählen einfach und ziehen Sie den Bereich, über den es zu korrigieren. Dieses Werkzeug kann auch verwendet werden, um isolierte Bildbereiche klonen werden.

- Content Aware Verschieben-Werkzeug: Selbsterklärende, bewegt sie den ausgewählten Bereich zu, wo immer Sie es ziehen, aber verwendet dann die passende Software, um es fast mühelos in die Umgebung zu verschmelzen.

- Rote-Augen-Werkzeug: Entfernt rote Augen, wie durch Blitz oder andere schlechte Lichtverhältnisse verursacht.

- Die Pinsel-Werkzeug und seine Varianten sind auch sehr, sehr wichtig. Offensichtlich kann der Pinsel-Werkzeug für jede Art von digitaler Malerei verwendet werden. Seine Bedienfeld besitzt eine Anzeige und im Dropdown-Menü für

die Größe, Härte und Form der Bürste, so kann man wirklich, wie Sie eine tatsächliche Pinsel würde kontrollieren. Darüber hinaus ist eine Palette Ordner aller Pinselvorgaben, die Photoshop enthält. Wenn Sie in diesem Dialogfeld zu gehen, haben Sie wirklich die Kontrolle über die Art der Bürste, die Sie erstellen. Wie Sie sehen können, können Sie jeden Aspekt der Bürste zu steuern. Das ist wirklich ein Werkzeug, das würde ich vorschlagen, sich die Zeit nehmen, um mit sowohl auf Fotos und auf leere Photoshop-Dokumente zu experimentieren. Wenn Sie einen Pinsel Sie wirklich genießen zu erstellen passieren, können Sie es in die Liste der Presets hier für den schnellen Zugriff hinzufügen.

- Stift-Werkzeug: Das Stift-Werkzeug funktioniert im wesentlichen genauso wie der Pinsel-Werkzeug, mit der Ausnahme, dass meiner Meinung nach, es ist weniger vielseitig und frustrierender. Wählen Sie das Pinsel-Werkzeug über das die ganze Zeit.

- Farbe-ersetzen-Werkzeug: Es tut genau, was es sagt: Gibt Ihnen eine einfache Möglichkeit, innerhalb eines Fotos zu ändern, oder zu ersetzen, die Farbe jedes Elements. Was dieses Werkzeug tut, ist, nimmt eine Probe der Farben, die unter dem Cursor sind, so stellen Sie sicher, die Größe entsprechend eingestellt. Was Farbe Sie ziehen über bist ist die Farbe, die Sie ändern wollen, und es wird sich ändern, was auch immer Ihre Vordergrundfarbe gesetzt. Wenn Sie verschieben Sie es außerhalb des Bereichs Sie beabsichtigen, zu beeinflussen, wird es diesen Bereich zu beeinflussen, es sei denn Sie die Toleranz eingestellt, um sicherzustellen, dass dies nicht geschieht. Nur spielen, um mit dieser Zahl bis zum Werkzeug, die nur die Bereiche, die Sie es wollen. Nach wie vor mit der Pipette

erwähnt, können Sie auch festlegen, dass eine Komplimente Farbe aus dem Bild statt mit dem Farbwähler zu probieren.

- Mixer Pinsel-Werkzeug: Ich liebe, liebe, liebe den Mixer Pinsel-Werkzeug. Es ermöglicht buchstäblich Sie mischen und mischen Sie Ihre Farben, als ob es zu einem echten Pinsel waren, und kann einige tolle malerische Effekte zu Ihren Bildern hinzufügen. Sie können entscheiden, wie feucht oder trocken wollen, dass Sie die "Farbe" zu sehen, und was Sie wollen, dass die Mischung von Farben zu sein, wie in, wie schwer auf blau, oder wie Licht auf die rot, und so weiter. Es gibt auch ein Dropdown-Menü von Presets für Ihre Bequemlichkeit. Seien Sie vorsichtig. Dieses Tool abdecken Ihr Foto, wenn Sie es mit der rechten Deckkraft und Füllmethoden, die genaue gewünschte Aussehen zu bekommen.

- Kopierstempel und Musterstempel-Werkzeug: den Kopierstempel ist ein weiterer guter Weg, um Retuschen zu tun oder irgendwelche künstlerischen Muster möchten Sie vielleicht zu erstellen. Kopierstempel können Sie den Bereich, den Sie möchten, zu klonen, und klicken Sie, um sie zu anderen Spots zu übernehmen. Die Sache ist, dass es viel besser, wenn sie in unmittelbarer Nähe der Stelle aufgebracht, und arbeitet auch viel besser, wenn sie zu klein ist, selektive Stellen aufgetragen. So stellen Sie Ihre Pinselgröße auf die kleinste Größe, die Sie möglicherweise für optimale Ergebnisse verwenden. Der Musterstempel-Werkzeug können Sie vorinstallierten Mustern auswählen und wenden Sie sie auf Ihre Fotos. Wie bei anderen Werkzeugen, können Sie auch andere Muster Ihrer Wahl laden für Ihren Einsatz. Sie können entweder Ihre eigenen und speichern Sie sie, oder es gibt viele kostenlose

und kostenpflichtige Online-Mustern, die zum Download gibt.

- Protokoll-Pinsel: Der Protokoll-Pinsel-Werkzeug funktioniert ähnlich wie das Dialogfeld Verlauf, mit der Ausnahme, dass, wie der Name schon sagt, können Sie tatsächlich nutzen es wie ein Pinsel, um auf der Schicht zu malen (und Umgebung), die Sie möchten, rückgängig machen. Der Kunstprotokoll-Pinsel tut viel die gleiche Sache wie dem Protokoll-Pinsel-Werkzeug, mit der Ausnahme, dass Sie in Filtern oder anderen Unterschicht Wirkungen malen kann, im Gegensatz zu dem Protokoll-Pinsel, die nur erlaubt Ihnen, die Dinge rückgängig zu machen.

- Radiergummi, Hintergrund-Radiergummi und Magic Eraser Tool: Der Radiergummi und Hintergrundlöscharbeiten genau so, wie die Namen vermuten lassen, aber die Note Ich möchte Sie zu diesen Tools geben, hat mit dem Konzept der nicht-destruktive Bearbeitung zu tun. Wenn Sie sich dazu entscheiden, eine der Radiergummi-Tools verwenden, möchten Sie nie direkt auf dem Originalbild zu löschen. Verwenden Sie immer eine Kopie oder eine Schicht, insbesondere bei der Verwendung der Hintergrund-Radiergummi. Auf diese Weise, wenn Sie es zurück wollen, müssen Sie nur noch auf eine Schaltfläche klicken, und das gleiche gilt für, wenn Sie einen Fehler machen. Der Magic Eraser Tool heißt, die einfach aufgrund der Tatsache, dass es klug ist; es auswählen und löschen Pixel, die ähnlich wie die, die Sie benennen sind.

- Gradient, Farbeimer und 3D-Material-Tropfen-Tool: Diese Werkzeuge Art von erinnert mich viel Farbe auf alte, alte Mac-Computern. Sie arbeiten fast genau der gleichen Weise. Wenn Sie einen Farbverlauf anwenden möchten, kann

es auf den ersten Blick auf Ihre gesamte Bild verdunkeln. Aber keine Angst, weil Sie es auf einer eigenen Ebene zu isolieren. Auf diese Weise können Sie Mischmodi anwenden und unterschiedliche Opazitäten zu ermöglichen unteren Schichten durchscheinen. Farbeimer funktioniert genau so, wie Sie vielleicht denken, und wird auch in ähnlicher Weise durch Füllmethoden und Deckkraft beeinflusst. Es wird nicht das gesamte Bild zu füllen, wenn Sie auf, jedoch aber das Layout Ihrer Bild folgen je nachdem, wo Sie klicken. Die 3D-Material-Tropfen-Tool ist nicht etwas, was ich noch nie benutzt habe, weil ich nicht in 3D zu arbeiten, aber im Grunde, was sie tut, ist können Sie die hochgeladenen Texturen in das Bild fallen lassen, oder besser gesagt, auf das 3D-Objekt.

- Weichzeichnen, Schärfen und Wischfinger: Das sind ziemlich selbsterklärend und kann ziemlich nützlich für kleine Korrekturen sein. Der Wischfinger-Werkzeug ist wirklich der interessantesten in der Art, es macht die Dinge aussehen, da bei stark aufgetragen, kann es eine melty, surrealistische Wirkung haben.

- Ausweichen, Brennen und Schwamm-Tool: Die Abwedeln und Nachbelichten Tools funktionieren genau wie die traditionellen Dunkelkammertechniken auszuweichen, oder durch das weniger Licht, um Teile eines Bildes zu bewirken, und das Brennen, oder die gegenüberliegende. Natürlich, es ist viel einfacher, in Photoshop zu tun, als es in der Dunkelkammer ist, und es gibt sogar verschiedene Einstellungen, wie viel Sie das Werkzeug, um den Teil des Bildes, der Sie arbeiten, beeinflussen wollen kontrollieren. Die Schwamm-Tool scheint auf den ersten, wie es sollte unter einem anderen Hauptfleck untergebracht werden, da der Name erinnert

mich sehr an den Musterstempel. Aber der Name trügt, und die Sponge-Tool tatsächlich verwendet werden, um zu sättigen oder entsättigen Teile Ihres Bildes.

- Stift-Werkzeug: Das ist vor allem für Dinge wie das Erstellen von Vektorpfaden verwendet, obwohl Sie können auch mit ihm zu ziehen. Ein Pfad ist ein bisschen wie ein Umriss, hilft es, die Dinge Karte aus. Das Stift-Werkzeug befindet sich auch das Freiform-Zeichenstift-Werkzeug, und hinzufügen, löschen und Ankerpunkt-konvertieren Werkzeuge. Dies liegt daran, Wege bestehen aus Ankerpunkten, die sie sagen, wohin sie gehen werden.

- Typ Tool: Das Text-Werkzeug ist genial für jede Art von Grafik-Design-Prozess. Mit ihm können Sie Photoshop verwenden, um Dinge wie Postkarten oder Ihre eigenen Visitenkarten zu erstellen.

- Pfadauswahl-Werkzeug: Selbsterklärende, ist dieses Tool ideal für den Einsatz mit dem Zeichenstift-Werkzeug.

- Form Werkzeuge: Die Formwerkzeuge sind: die Zeilenprogramm, das Ellipse-Werkzeug, das Rechteck-Werkzeug, das Polygon-Werkzeug, und schließlich die eigene Form-Werkzeug. Innerhalb der Polygon-Werkzeug und der benutzerdefinierten Form-Werkzeug sind eine noch größere Auswahl. Im Gegensatz zu den Auswahlwerkzeug, wird dieses Tool nicht eine Auswahl Raum zu schaffen; sie stellt lediglich die Form auf Ihr Image als einer eigenen Ebene.

- Hand- und Ansicht drehen Tool: Das Hand-Werkzeug ist nützlich, bewegen innerhalb von Bildern, wenn Sie ganz in den Rahmen gezoomt. Dies wird besonders nützlich für Dinge wie Retuschieren oder Restaurierung Arbeitsplätze. Ansicht drehen ermöglicht es Ihnen, ein Bild so

wenig oder so viel wie Sie möchten zu drehen, und unterscheidet sich von der Bilddrehung Option im Bild Dropdown-Menü da Sie von Schritten drehen kann im Gegensatz zu nur um 90 oder 180 Grad.

- Lupe: Es ist nur ein besserer Zoom-Werkzeug. Sie können durch Drücken von Z und dann auf zu vergrößern, aber es gibt immer gute alte Befehl plus.

Es ist Ihre kurze heruntergekommen aller Werkzeuge in Photoshop. Auch wenn das nicht fast jeder Befehl, der über Photoshop getan werden kann, denn wir müssen noch Dinge wie die Filtergalerie und Ebenen abdecken decken, das ist ein guter Anfang, wie man navigieren und die Dinge funktionieren für Sie. Apropos die Dinge für Sie arbeiten, eine Sache, die Sie müssen lernen, für sich selbst ist, welche Werkzeuge am besten für welche Aufgabe. Generell gibt es keine ein Weg, um eine bestimmte Aufgabe auszuführen, so dass Sie müssen nur herausfinden, was Ihre Vorlieben sind. Sie haben auch, um herauszufinden, der beste Weg, um sicherzustellen, dass Sie die Wahl des richtigen Werkzeugs für einen Job sind. Dies kann einige Übung. Allerdings, Forschung, Experimente, und zu wissen, welche Fragen zu stellen wird Ihnen helfen, wie Sie auch weiterhin Ihren Weg rund um Photoshop zu lernen.

Kapitel 3:
Ebenen, Kanäle und Pfade

Schichten

Lassen Sie uns über Schichten zu sprechen. Eine der grundlegenden Regeln, wenn es um das Lernen über Photoshop, dass ich kann nicht genug betonen, kommt, ist die Bedeutung der nicht-destruktive Bearbeitung. Zerstörungsfreie Bearbeitung bedeutet einfach, dass Sie Photoshop verwenden richtig, das heißt, zu Ihrem Vorteil, um sicherzustellen, dass Sie alle von der fotografischen und Bearbeiten von Informationen, die Sie erhalten. Das ist, wo Schichten kommen. Ebenen können Sie jede Aufgabe, die Sie in seinen eigenen Raum durchführen zu platzieren.

Um sie alle gerade zu halten, vor allem, wenn Sie mehr als zehn oder so Schichten haben, bietet Photoshop Möglichkeiten, um alles organisiert zu halten. Erstens, Sie haben Ihre Schicht Titeln. Es gibt keine standardisierten Weg zum Titel Ihrer Schichten, aber Sie wollen, stellen Sie sicher, dass Sie jeden einzelnen zu nennen. Verwenden Sie etwas, um Ihr Gedächtnis, oder den Namen, was auch immer fix Sie versuchen zu tun Triggers. Auf diese Weise, wenn Sie sollten zurück zu gehen und etwas ändern, wissen Sie genau, welche Ebene Sie brauchen, um, ohne sich durch jeden einzelnen auf GO drücken.

Photoshop bietet auch eine Möglichkeit zu sehen, was Ihre endgültige Bild wird wie mit und ohne bestimmte Schichten

aussehen. Sie können feststellen, ob eine Schicht durch das Kontrollkästchen neben dem Titel eingeschaltet ist oder nicht. Wenn eine Schicht auf oder sichtbar ist, wird es ein Augen-Symbol in der Kontrollkästchen können. Wenn nicht, wird das Kontrollkästchen leer. Mit dieser Option können Sie entscheiden, ob Sie zu halten, oder drucken Sie eine Schicht, bevor Sie es zur guten löschen möchten.

Wenn Sie Ihre Schichten noch mehr organisieren möchten, können Sie auch erstellen können Schichtgruppen, die einen Ordner, in den Sie alle Schichten Sie wollen Drop schaffen wird. Das ist genial für die Gruppierung wie Fixes. Sagen Sie zum Beispiel, dass Sie ein Portrait Retusche sind. Sie hätten eine Gruppierung für Augen und Lippen, eine für die Haut, eine für die Haare, eine für Retusche Falten von Stoff. Sie vielleicht denken, wie konnte ich nur brauchen diese vielen Schichten für so etwas? Aber manchmal, die Dinge in den Abschnitten zu tun. Zum Beispiel in der Haut Gruppierung, dort möglicherweise eine separate Schicht für die Wangen und die Stirn. Je mehr Schichten Sie haben, desto weniger wahrscheinlich sind, um verwirrt im Falle eines Fehlers zu erhalten (das heißt, wie man den Fehler zu lokalisieren).

Es kann auch eine gute Idee, Gruppe, durch das, was notwendig sind Fixes, wie Fleckenentfernung oder Farbkorrektur und zur Gruppe, die durch künstlerische Wahl sein. Später im Buch, ich werde Modi, die auf Ebenen angewendet werden, um künstlerische Wahl noch beeinflussen zu diskutieren. In der Zwischenzeit auch in der gleichen Palettenbereich als Schichten werden Kanäle und Wege.

Channels

Kanäle arbeiten in Verbindung mit Modus, der unter dem Bild Registerkarte gefunden werden kann. Modus spiegelt die Art von Farbe, die Ihr Bild besteht aus, sei es Graustufen, RGB, CMYK oder. RGB steht für Rot, Grün, Blau, während CMYK steht für Cyan, Magenta, Gelb und Schwarz oder die vier Farben im Druck verwendet und geschichtet, um Vollfarb erstellen. Sie können Kanäle für viele Dinge, einschließlich Farbkorrekturen für jedes separate Schicht oder getrennt Negative zu verwenden, wenn Sie irgendeine analoge Arbeit zu tun. Sie können auch verwenden, um mehr verfeinert Split getönten Bildern.

Paths

Ihre Pfade-Palette wird als leer angezeigt, wenn Sie irgendwelche Wege im Einsatz haben. Denken Sie daran, Wege werden mit dem Zeichenstift-Werkzeug erstellt. Wenn Sie auf einem Weg zu zeichnen, werden Optionen in der unteren Symbolleiste angezeigt. Dies sind, um den Pfad zu füllen, bürsten Sie den Weg mit Ihrem Pinsel, laden Sie den Pfad als Auswahl, und umgekehrt, um einen Weg aus einer Auswahl zu treffen.

Es ist gut, dass Sie wissen, was diese Registerkarten alle tun es, weil es wird Ihnen helfen, die Photoshop zu nutzen, vor allem für weitere technische Anwendungen, wie Sie lernen, wie man mehr tun.

Kapitel 4: Einstellungsebenen

Einstellungsebenen arbeiten in Verbindung mit der allgemeinen Ebenen-Palette. Einstellungsebenen sind nur die andere Art zu sagen, die ganze Korrektur Sie, um das Beste aus ihm heraus zu bekommen, um eine Schicht zu tun. Grundsätzlich können Einstellungsebenen in allen Menüs gefunden werden, und Sie können Ihre Korrekturen wählen diesen Weg, aber es ist viel schwieriger, ständig aus dem Menü, nachdem Menü auszuwählen. Die Entdeckung Einstellungsebenen war eines der besten Dinge, die in meinem Reise mit Photoshop passiert.

Sie können leicht finden Sie Ihre Einstellungsebenen eine von zwei Arten. Sowohl in den Grundlagen der Fotografie und Arbeitsbereiche, werden Sie sich daran erinnern, dass es eine Registerkarte in der Spitze der Palette geschichtet Anpassungen. Wenn Sie darauf klicken, werden Sie mehrere Reihen von Symbolen angezeigt. Alternativ können Sie die Symbolleiste unten am unteren Rand der Palette, in der Einstellungsebenen werden unter einem Dropdown-Menü, durch das, was aussieht wie ein halb schattigen Kreis dargestellt untergebracht zu verwenden.

Innerhalb der Korrekturpalette, jedes Symbol eine Einstellungsebene, oder die Art der Schicht. Sie sind die folgenden: Ebenen, Helligkeit / Kontrast, Belichtung, Kurven, Vibrance, Farbabgleich, Farbton / Sättigung, Photo Filter, Schwarz und Weiß, Kanalmixer, Umkehren, Farb Lookup, Threshold, Tontrennung,

Gradient Karte und selektive Farbe. Wenn Sie eine dieser Schichten zu verwenden, ist es pre-markierten, um seine Funktion. Der andere und zu den Einstellungsebenen, im Gegensatz zu gehen durch die Hauptmenüs ist, dass jede Korrektur hat automatisch einer eigenen Ebene, während durch das Hauptmenü die Korrektur angewendet wird. Ich finde, Einstellungsebenen weniger destruktiv zu sein und glauben, dass sie es leichter zu verfolgen und die Feinabstimmung ändert.

Meiner Meinung nach sind einige von ihnen wichtiger als andere, und auch wenn sie ziemlich selbsterklärend sind, würde ich noch gerne durch jeden zu gehen und liefern eine visuelle Beispiel. Ich werde einfach meinen Weg unten in der Liste zu arbeiten.

Also, wenn Sie auf eine Einstellungsebene klicken, öffnet sich auch die Schicht bildet in der Ebenen-Palette und ein Eigenschaftsfeld auf. Dies ist, wo Sie Ihre Einstellung zu kontrollieren.

Helligkeit und Kontrast

Das Wunderbare an Einstellungsebenen, auch, ist, dass es automatisch eine Ebenenmaske, so dass Sie in der Schicht, in der die Einstellung angewendet werden können steuern,. Helligkeit und Kontrast sind Steuerelemente, die sparsam verwendet werden sollte, weil sie nicht so raffiniert wie einige der anderen Entscheidungen, die Sie haben. Sie wollen nicht, um eine dieser zu hoch schieben, denn es wird nur machen Sie Ihr Foto unprofessionell. In der Tat, wenn Sie gehen, um die Helligkeit und den Kontrast Schieberegler zu verwenden, würde ich vorschlagen, die Anwendung dann, nachdem Sie die Änderungen mit der Belichtungsschieberegler für

die Tonwerte und Kurven Schieberegler anzuwenden. Auf diese Weise werden Sie nicht in Versuchung, Ihre Fotos sehen so hohen Kontrast, dass es knusprig wird. Auch so mit diesen Warnungen, lassen Sie uns einen Blick darauf, was die Helligkeit und Kontrast Schieberegler aus, wenn auf ein Bild angewendet. Pull-up eines Ihrer eigenen Bilder, die keine Korrektur angewendet etwas braucht. Verwenden Sie die Original für den Vergleich und nur spielen, um mit den Schiebereglern, spart verschiedenen Versionen von ihnen. Sie dürfen nicht denken, dass die Werkzeuge machen, dass viel Unterschied, aber wenn Sie ziehen Sie Ihre veränderten Bilder neben dem ursprünglichen, werden Sie sehen, wie sogar eine kleine Fünf-Punkte-Änderung macht einen riesigen Unterschied. Sie glauben mir nicht? Versuchen Sie es auf ein paar verschiedene Bilder und sehen, was Sie erhalten. Versuchen Sie, eine Version, wo man nur minimal-Pop-up-Kontrast und Helligkeit. Das ist eine gute Bearbeitung, allgemein. Dann machen Sie eine Version des Bildes, in dem Sie die Änderungen an ihren max, die ein Beispiel für das, was nicht in den meisten Fällen zu tun ist, zu schieben.

In Ihrem zweiten Bildes, sollten die Schieberegler kaum bewegt haben. Was Sie sind in der Regel auf der Suche nach in Ihre Korrekturen ist Subtilität.

Dann nehmen Sie einen Blick auf Ihre dritte Bild, das, was das gleiche Bild aussehen würde, wenn Sie den Schieberegler Kontrast schieben den ganzen Weg bis zu 100. Dies ist ein häufiger Fehler, dass viele neue Fotografen zu machen, vor allem, wenn sie aufgeregt sind mit waren aussehen Photoshop. Sie wollen ihre Bilder zu stehen, und freuen druckvoll, aber stattdessen, die Wirkung ist nicht aufregend, es ist einfach unprofessionell. Sie können mit den meisten Bildern erzählen, dass drückt den Kontrast

den ganzen Weg ist nicht der Weg zu gehen, weil Ihre weißen Highlights werden ausgeblasen zu werden. Das Histogramm an der Oberseite der Photoshop sind jetzt ebenfalls sehr Rillen, im Gegensatz zu der glatten Überlappung der Farben in dem Histogramm des ursprünglichen (vorausgesetzt das Original war ein gut belichtet und ausgewogene Photographie zu beginnen).

Ebenen

Ebenen sind definitiv mein Lieblings-Weg, um das Licht in einem Bild zu steuern. Zum einen stellt die Ebenen Dialog mit einem Histogramm, damit Sie die hellen und dunklen Bereichen des Originalfotos kann sehen und visuell verfolgen die Änderungen, wie Sie sie treffen. Werfen Sie einen genaueren Blick auf, was Ihre Werte Histogramm sieht aus wie mit der Original-Foto. Wenn Sie auch gewählt haben, sollte die anfängliche Histogramm bereits ziemlich gut ausgewogen. Das bedeutet, dass Änderungen, die Sie sich entscheiden werden mehr in einer künstlerischen Ader im Gegensatz zu einer Korrektur eins.

Wie Sie sehen können, hat zwei Ebenen Schieber, die Spitze von denen für Schatten, Mitteltöne und Highlights. Dies ist, wo wir zuerst konzentrieren. Wenn Sie bereits den Bereich, in dem die Korrektur getan werden muss, zum Beispiel, wenn Sie wollen einfach nur ein bisschen mehr Punch in den Mitteltönen, wie wir hier kennen, beginnen Sie mit diesem tic auf den Schieberegler. In diesem Fall ist selbstverständlich, dass die mittleren. Denken Sie daran, weniger ist mehr.

Hier ist ein weiteres Szenario. Lassen Sie uns sagen, dass Sie in der

Lage, das Grün in einem Foto noch dunkler machen wollen, aber Sie Angst, wie sonst wird es die anderen Farben in Ihrem Foto, das Sie nicht wollen, es zu beeinflussen sind. Sie könnten nur bump up die Sättigung, aber denken Sie daran, dass dies eine etwas andere grün und nicht verdunkelt werden. Also, um sich zu verdunkeln, nur eine Ebenenmaske anwenden. Was für Ebenenmasken zu tun ist entweder zulassen oder blockieren einen Wechsel von einem bestimmten Gebiet, die Sie angeben. Dies ist, wo Sie Ihre Vordergrund- und Hintergrundfarben und die Hervorhebung der Ebenenmaske kommen Sie benötigen, um sicherzustellen, dass.:

- Ihre Vorder- und Hintergrundfarben sind Schwarz und Weiß gesetzt. Es spielt eigentlich keine Rolle, was was ist, denn Sie können sie durch das Drücken der X-Taste rückgängig machen. Schwarz wird eine Anpassung beeinträchtigt eine Fläche zu blockieren, und weiß es zu ermöglichen.

- Ihre Ebenenmaske, (oder die weiße Rechteck innerhalb der Schicht vorgestellten), ausgewählt ist, im Gegensatz zu der Schicht selbst. Wenn es nicht, wenn Sie zu malen, werden Sie nur die Anwendung unerwünschte Farbe auf Ihr Bild sein.

Unter der Annahme, diese Dinge getan werden, sind Sie bereit zu gehen. Lassen Sie uns also die Maske gelten für die Blumen. Bedenkt man, wie klein die Tulpen sind im Rahmen, werden Sie wahrscheinlich wollen um es zu vergrößern, bis sie groß genug sein, angemessen auf lackierten, ohne versehentlich Malerei in andere Bereiche des Rahmens sind. Stelle deine Vordergrundfarbe auf Schwarz, und malen entfernt. Wie Sie zu malen, wird die Änderung nicht zeigen, bis auf das Bild selbst, sondern werden Sie

schwarzen Formen davon, wo Sie gemalt haben beginnen, auf dem weißen der Ebenenmaske erscheinen sehen. Denken Sie daran, dass Sie mit mehr Sorgfalt und Präzision arbeiten, für ein fertiges Foto wollen, auch wenn für diese Übung, können Sie einfach schnell gehen. Wenn Sie auf einem Laptop arbeiten, die Investition in eine Maus oder ein Tablet auf zu zeichnen kann mit mehr Detail-orientiert Arbeit helfen.

Jetzt bewerben Ihre Änderung. Wenn Sie nicht zu präzise in Maskierung sind, können Sie kleine Ringe um Bereiche, die Sie maskiert, wie Sie Ihren Mitteltöne drücken sehen. Dies ist jedoch eine einfache Lösung. Drücken Sie einfach X, die Ihren Vordergrund weißen wechseln wird und Pinsel über es zurück.

Curves

Kurven führen im wesentlichen die gleiche Funktion wie Ebenen, sind aber noch präziser. In diesem Dialogfeld die Korrekturen sind interaktiv, dh Sie können überall innerhalb des Histogramms, die Sie brauchen, klicken Sie auf, Bewegen der Führungslinie nach oben oder unten, um Lichter und Tiefen einzustellen. Sie können auch mehr als ein Punkt auf der Linie, um mehr als ein Wechsel zu einer Zeit in einem Bild beeinflussen.

Wie Ebenen, können Sie auch die Maske verwenden, um sicherzustellen, dass die Schicht wirkt sich nur auf Teile des Bildes, das Sie es haben wollen. Eine weitere einfache Möglichkeit, um sicherzustellen, dass Sie genau das einlassen, was Sie brauchen, ist, um die Pipette-Tools verwenden, um den Bereich, wo Sie die Schwarzen, Mitteltöne und Weißweine herkommen wollen

probieren. Dies kann etwas Praxis jedoch nehmen, weil, wenn Sie etwas, das zu dunkel ist beispielsweise auswählen, können Sie einige seltsame Farbstiche auf Ihrem Bild. Dies ist nur eines dieser Tools, wie Sie alt sind, wie Sie spielen um gerade mit dieser Praxis ist es richtig hinzubekommen. Wie Sie spielen um gerade mit diesem, aber es wird zu einfacher zu bedienen, und Sie können nur zu entdecken einige praktische und künstlerische Anwendungen dafür. Auf diese Weise hat die endgültige Bild mehr Farbe und Kontrast, als es tat, aber es ist nicht übertrieben oder übersättigt. Zögern Sie nicht, mit Ihren eigenen Fotos experimentieren, und starten Sie mit einigen, die Sie wissen müssen einige offensichtliche Korrekturen, dann in subtiler Updates, die einen viel leichter Hand fordern zu bewegen. Dass sich von so ziemlich jede Art von Anpassungsschicht separat sprechen, möchte ich Sie, was Sie mit Einstellungsebenen jetzt, dass Sie eine gute Basis-Datei um von der Arbeit haben tun können, zu sprechen.

Photo Filter

Das Bild Filter Einstellungsebene ist eine Reminiszenz aus der Welt der analogen Fotografie. Wenn Sie ging in ein analoges Foto vor den Tagen von Photoshop zu nehmen, könnte Fixes nicht auf die Negative nach der Tat durchgeführt werden. Also, wenn zum Beispiel eine Landschaft zu schießen und Pop Ihre Grüns zu sein lebendiger benötigt Sie, Sie einen Grünfilter verwenden. Gleiche mit, wenn Sie benötigt, um in den Wolken zu bringen, obwohl das eine andere Art von Filter erfordern würde, blau, glaube ich. Diese Fotofiltereinstellungen kann Ihnen helfen, in zu bringen oder Pop alles, was Sie nach der Tat brauchen, und auch dann, wenn Ihr Foto ist nicht wirklich in der Notwendigkeit einer fix, Sie können sie auch benutzen, um die Farbe der Beleuchtung beeinflussen, so dass

es wärmer oder Kühler oder mehrere neutrale, et cetera. Dies wird Auswirkungen auf die allgemeine Stimmung in der Fotografie, um die Art und Weise Sie es wollen gelesen werden. Zum Beispiel im Verhältnis zur Landschaftsfotografie können Sie einen Grünfilter hinzufügen, um sicherzustellen, dass die Farbe ist so reich, wie es sein sollte. Aber wie Sie sehen können, wenn Sie es anwenden, wird das ganze Bild zu beeinflussen, so dass wieder, nutzen Sie Ihre Ebenenmasken als auch, es sei denn, Sie finden sich lieber das allgemeine Aussehen.

Selektive Farb

Gehen wir weiter, um mehr Farbkorrektur Einstellungsebenen, die potenziell für kreative Anwendungen verwendet werden könnten. Nun, wahrscheinlich ist dies nicht der selektiven Farb Sie schon daran gedacht. Es ist nicht, wo Sie ein Bild kann nehmen und sie alle schwarz und weiß, und speichern Sie für ein Teil. Wir werden diese Fähigkeit zu decken, als auch, wie in Schwarzweißbilder zu färben, in die nächste Fortsetzung. Stattdessen ist diese Einstellungsebene eine Möglichkeit, die die Farben in Ihrem Farbbalance über Einstellung der Mischung aus CMYK. Zuerst müssen Sie entscheiden, ob Sie das Dialogfeld, um unter einem vorgegebenen oder benutzerdefinierten bedienen möchten. Persönlich mit jedem Schieberegler, der einen voreingestellten bietet, möchte ich nutzen, dass nur als Ausgangspunkt, und stellen Sie dann, die dann natürlich macht es individuelle, aber können Sie einige feinere Einstellungen als nur eine voreingestellte würden zu machen. Als nächstes müssen Sie entscheiden, welche Farbe Sie möchten, auswirken. Chancen sind, wenn Sie einen bestimmten Farbstich haben, werden Sie um eine zweite Farbe einzustellen, nachdem Sie den ersten zu korrigieren. Eines der Dinge, Ich möchte

auf diesem Foto zu beheben ist sehr gering, aber dies geht zurück auf das Lernen, wie man für Subtilität bearbeiten. Es ist, dass die rötlichen Tulpen, während sehr rot im wirklichen Leben, nicht sehr gut übersetzen in der Fotografie. Also, lassen Sie setzen die Farben auf Rotweine. Der Grund, warum Sie alle Schieberegler (Cyan, Magenta, Gelb und Schwarz) noch verwenden können, ist, weil alle diese Farben sind immer noch zu den Rottönen beeinflussen und von den Roten betroffen sein.

Beachten Sie auch, ob Sie den relativen oder absoluten Luftblase am unteren Rand des Dialogfelds überprüft haben. Das wird Ihre Farben beeinflussen. Relativ bedeutet, alles, was relativ innerhalb dieses Bereichs von Grün ist wird sich betroffen sein, während die absolute ist jeden grünen in diesem Bereich immer betroffen. Überprüfen Sie beide und hin-und herschalten, um zu sehen, welche Ihnen besser gefällt. Wie Sie mit diesem Bild zu sehen ist, wird das Gras mehr gelb, wenn Sie absolut im Gegensatz zu relativen überprüfen. So ist dieses Tool eine Möglichkeit, Ihre Farbkorrekturen zu tun, obwohl für härtere Fixes, würde ich die gute alte Farbbalance-Tool vor.

Farbbalance

Dies ist ein großes Werkzeug für die, wenn Sie ein gutes Bild, das nur ein wenig zu viel von einer bestimmten Farbe (oder zwei) verfügt. Die Farbbalance-Dialog startet automatisch mit den Mitteltönen Schieberegler überprüft, aber das bedeutet nicht, dass das, was Sie haben, um mit zu beginnen. Schauen Sie sich das Foto und sehen, wenn Sie bestimmen, wo Sie ein Update benötigen. Ist Ihr Bild zu gelb, grün, blau, oder Magenta? Ist es zu viel, so in Lichter, Mitteltöne oder Schatten? Wo benötigt die Hilfe, und wo

muss nur einen Schubs? Denken Sie daran, wie Sie eine Komponente, die Sie werden, die die Beziehungen zwischen den anderen zu ändern und weniger ist mehr, zu beginnen mit, in der Regel.

Ich verstehe, dass alle diese Veränderungen sind sehr subtil und du bist wahrscheinlich Blick auf die Bilder, gehen, "Ich weiß nicht den Unterschied ... zu sehen", aber ich verspreche, dass es da ist. Die wichtige Sache mit allem, was in Photoshop ist, dass Sie nicht haben, um alles, was in der Post zu tun. Wenn Sie so denken, Sie gehen zu stecken, die in Photoshop für eine sehr lange Zeit sein, frustriert, und wahrscheinlich aufgeben. Zugegeben, einige der Prozesse, die später eingegangen wird sehr arbeitsintensiv und kann Stunden dauern, aber so etwas wie Farbkorrektur sollte nicht. Wenn Dinge wie Ihre Farbkorrekturen sind subtil, dass wahrscheinlich bedeutet, dass Sie machen einen tollen Job zu machen, dass alles gut funktioniert in der Kamera. Aber weil Farbänderungen kann und sollte, ist so subtil, die Sie wirklich wollen, stellen Sie sicher, dass Ihr Monitor korrekt eingestellt. Auf diese Weise, wenn Sie einen anderen Computer verwenden, zu drucken oder zu bearbeiten haben, erhalten Sie nicht auf und sein völlig schockiert, wenn Ihr Farbbalance ist völlig aus. Natürlich sollten Sie immer überprüfen, dass jeder Monitor Sie arbeiten korrekt kalibriert ist.

Zwar gibt es andere Einstellungsebenen zu gesprochen werden, fühle ich mich, dass die wichtigsten diejenigen, die den größten Nutzen erhalten werden sind sorgfältig abgedeckt. Dieses Kapitel ist für das Verständnis der Grundlagen, weil alle diese Einstellungsebenen gehen lebenswichtige Prozesse in den Sie später erfahren, als sehr wichtig.

Kapitel 5:
Mischmodi

Mischmodi sind wirklich Spaß, denn sie ermöglicht es Ihnen, zusammen so viele Schichten verschmelzen, wie Sie in ein zusammenhängendes Stück möchten. Es gibt wirklich keinen ein Weg, um zu reden, Mischmodi zu gehen, denn es gibt so viele von ihnen, und weil sie alle gegenseitig beeinflussen unterschiedlich, abhängig von einer Vielzahl von Faktoren, einschließlich, aber nicht beschränkt auf, jedes Foto mit dem Sie arbeiten, wie viele Schichten mit dem Sie arbeiten, anderen Mischmodi, die angewendet wurden, und was Trübungen haben Sie jedes Mischmodus und Schicht eingestellt.

Beginnen wir mit einer Liste von dem, was jeder der Mischmodi sind zu beginnen, und um zu zeigen, was jeder tut, mit sonst nichts darauf angewendet, ich bin gerade dabei, eine Kopie meines aktuelle Bild zu machen und anzuwenden, die Mischmodi zu die obere Schicht. Einige Mischmodi werden besser mit verschiedenen Bildern unten arbeiten, im Gegensatz zu der gleichen.

Zunächst einmal, um Ihren Mischmodi zuzugreifen, gehen Sie bis zu der Spitze der Ebenen-Palette, um das Dropdown-Menü, das gegenwärtig zu lesen sollte "normal". Wenn Sie auf das Menü klicken, sehen Sie, dass der Mischung sehen Phasen werden mit der Aufgabe, die sie ausführen getrennt. Dazu gehören Verdunkelung, Beleuchtung, Lichtqualität, Optionen, die es aussehen wie ein negativer wird, und Farbe Überlegungen.

Zunächst ist zu lösen, die Ihr Bild geben einen knisterte Aussehen. Es ist nicht wirklich zeigen, bis auf zwei Schichten des gleichen Bildes, so ist es hier nur um eine Schicht aufgetragen. Und darunter sind zwei Bilder mit diesem Modus miteinander vermischt. Ich habe nie wirklich verwendet aufzulösen für Korrekturzwecke, aber es hat einen netten painterly, glasiert Wirkung. Wenn Sie ein zweites, anderes Bild gehören, nur bewusst, dass Füll- und Deckkraft beeinflusst, wie das Bild aussieht, und dass es keine Möglichkeit für mich, Ihnen zu zeigen, alle Effekte es haben könnte. Aber Füllmethoden sind wirklich eine Menge Spaß zu spielen, um mit, so dass man in Photoshop und Spaß haben. Man weiß nie, was Sie kommen mit. Auch, wenn Sie sich fragen, wie man eine zweite Schicht mit einem anderen Bild zu erstellen, ist alles was Sie tun müssen, öffnen Sie Ihre zweite Bild, und gehen Sie dann auf die entsprechende Registerkarte. Schnappen Sie sich das Bild oder Teil des Bildes, die Sie wollen mit dem Auswahlwerkzeug und drücken Sie Befehl C zu kopieren. Dann, wenn Sie zurück zu Ihrem Ausgangsbild zu erhalten, schlug Befehl V zum Einfügen. Wenn Sie Ihre Schichten neu anordnen möchten, ziehen Sie sie einfach um in der Ebenen-Palette, bis Sie zufrieden sind.

Weiter sind die Verdunkelung Mischmodi, und wie Sie sehen werden, einige werden sehr ähnlich, andere schauen. Es sind dies: Darken, Multiplizieren, Farbe brennen, Linear Brennen, und dunkler Farbe.

Sie fragen sich vielleicht, warum die eine dunklere Farbe markiert tatsächlich leichter als einige der anderen Darkened Bildern ist. Meine Vermutung wäre, dass die anderen Bilder sind dunkler, weil sie eine Verbrennung oder in der analogen Fotografie der Prozess der Zugabe von mehr Zeit, um einen bestimmten Teil des Bildes

beinhalten. Während bei dunklere Farbe gibt es keine Verbrennung beteiligt, nur eine allgemeine Verdunklung des Bildes.

Genau wie bei den oben verdunkeln Mischmodi, die Aufhellung Mischmodi, nur heller Farbe, wenn es eine Farb auszuweichen, während hellere Farbe und Leinwand Einfluss auf die gesamte Bild insgesamt nicht nur die Teile, die meisten von gesättigten Farben beeinflusst.

Mit diesem Abschnitt der Mischmodi, sind die Arten von Licht beeinflusst, wie Sie sehen können, so etwas wie weiches Licht wird euch mit dem Schwerpunkt auf der zweiten Schicht zu geben ein sehr weiches Bild. Alternativ kann zumindest mit diesem Satz von Bildern die härtere Lichter wie Festmischung und Lichtstift legen mehr Wert auf die Oberseite Bild. Diese härtere Mischmodi kann gut sein, wenn sie eine posterized, Grafik-Design Art Gefühl gehen. Allerdings, wenn Sie sind mit gerade nach oben Foto-Techniken stecken, möchten Sie vielleicht gehen Sie einfach auf diesen Füllmethoden und senken ihre Opazität.

Unterschied, Ausschluss, subtrahieren, dividieren

Mit diesem Abschnitt der Mischmodi, ich will ehrlich sein und sagen, dass ich bin nicht ganz sicher, wie sie funktionieren, und auch, dass ich noch nie viel für Anwendung von ihnen gefunden. Mit diesen besonderen Bilder, ich weiß immer noch nicht, dass sie arbeiten sehr gut, aber ich weiß, dass auf einigen Bildern können sie einen Blick, der ganz wie ein Negativ zu erstellen, sei es Farbe oder schwarz und weiß. Meine Vermutung ist, dass der Algorithmus

arbeitet durch den Ausschluss von bestimmten Teilen der Schicht. Beispielsweise mit Differenz es sieht aus wie die Intensität des oberen Bildes wurde die Informationen aus dem Bild selbst gehalten aber nicht. Ausgrenzung sieht aus wie der obere Bild wurde komplett und hinterließ auch, dass alle Kontrast und Sättigung wurde von der unteren Bild gemacht. Also noch einmal das ist nur eine von diesen Zeiten, wenn ich Ihnen sagen würde, dass es hängt davon ab, was Sie brauchen, und es ist wirklich einfach, durch Füllmethoden scrollen, um zu sehen, ob einer von ihnen für das, was Sie tun, zu arbeiten.

Farbton, Sättigung, Farbe, Helle

Diese Füllmethoden hauptsächlich Einfluss auf die Farbe und alle Attribute der Farbe innerhalb der zwei Bilder verwendet wird. Wie Sie sehen können, wenn die Farben der Fotos sind nicht ähnlich genug, kann es führen einige seltsame Farbe bei Verwendung des Farbmischmodus wirft. Aber wenn die Leuchtkraft oder Sonnenschein dieses Bildes ist ähnlich wie die beiden zusammen zu mischen, um eine neue Einheit ziemlich mühelos zu machen. Sättigung ist ein gutes Werkzeug zu benutzen, wenn Sie schon einmal Probleme auftauchen, Ihre Farben mit dem Sättigungsregler. Auf diese Weise wird der Mischmodus erhalten Sie ziemlich nah an, wo Sie sein müssen, und Sie haben die letzten kleinen Tweaks manuell durchführen, um es perfekt.

Auch in der Ebenen-Palette gibt eine Reihe von Symbolen nach unten an der Unterseite, die Masken und das Hinzufügen von mehr Schichten Schicht beziehen. Aber es gibt auch ein Dropdown-Menü markiert FX, die Ihnen noch mehr Optionen für das Mischen. Während diese nicht streng Arten mischen in gleicher Weise die

anderen sind, bieten sie Ihnen die Möglichkeit, noch mehr Tiefe durch Zugabe von Textur und Schatten, um das Bild hinzuzufügen. Zu Beginn des nächsten Teil dieses Buches werde ich mit den Verwendungszwecken und Anwendungen der FX beginnen im Dropdown-Menü, bevor er in die, wie Sie, um bestimmte Aufgaben in Photoshop zu tun beginnen.

Abschluss

Denken Sie daran, dies ist nur der Beginn Ihrer Reise in das Verständnis, wie Photoshop arbeitet. Stellen Sie sicher, Sie Spaß haben, wie Sie gehen, und nicht stressen. Ich denke, eine der größten Lektionen, die ich über die Verwendung von Photoshop wird nicht warten, bis Sie einen Stichtag oder die Notwendigkeit einer bestimmten Fähigkeit, es zu lernen haben gelernt. Ich habe auch gelernt, dass, während die Aufträge aus den Bereichen für die Schule oder einem Client oder einfach nur persönliche, gute Lernerfahrungen, sie sind nicht genug dafür, um das einzige Mal, wenn Sie üben. Sie müssen sich in die Gewohnheit, die Bilder nur zum Üben zu bekommen.

Während Photoshop wird allgemein der als Werkzeug für die Festsetzung Fehler dachte, ich möchte Leser dieses Buches zu verschieben, dass gerade jetzt denken und sehen es als Werkzeug zur Verbesserung. Was ich damit meine ist, dass Sie sollten nicht über die Möglichkeit, die "Ich kann es in der Post zu beheben", damit Sie mit subpar Bilder in Kamera, die dann in Ordnung, Bilder in Photoshop zu skaten durch verlassen. Vielmehr denke, dies: Dass Sie Ihre Bilder sollten bedruckbar und nutzbare direkt von der Kamera mit nur geringen Verbesserungen sein, und dann, wenn man sie in Photoshop, magisch werden sie, weil Sie genau wissen, was Werkzeuge zu benutzen, um das Beste aus jedem Bild, das Sie ziehen wählen, zu verwenden. Fangen Sie an, Ihr Denken zu erwägen Photoshop als Werkzeug für die Anwendung künstlerischen, ästhetischen Entscheidungen und vollständig Umwandlung Ihrer Bilder von guten Fotos, digitale Kunstwerke

multimedialen verschieben. Es gibt fast buchstäblich keine Begrenzung für die kreativen Prozesse und Ebenen, die Sie in Photoshop verwenden können, um fast alles, was man sich wünschen kann erstellen.

Etwas, was Sie lernen, ist jedoch, dass es unerlässlich ist, um von extrem hochwertigen Materialien von Anfang an zu arbeiten. Sie können jederzeit ein Foto kleinere oder ändern Sie den Dateityp auf einen weniger kräftigen eine für die Verwendung im Web, aber Sie können nicht eine winzige Datei und machen es zu vergrößern, ohne dabei eine Menge von Auflösung und eine Menge professioneller Glaubwürdigkeit. Auch, während es ist durchaus möglich, ein paar ziemlich verrückte Dinge in Photoshop, wie die Entfernung von Personen oder Gegenständen, Körper Umformung und Gesicht Swapping zu tun, es gibt Grenzen, weil Photoshop arbeitet in einem Algorithmus, der Möglichkeit, nicht magisches Denken. Eine der verrücktesten Dinge, die ich je gefragt worden, zum Beispiel, war, ob ich eine Person, die stationär in einem Foto sehen war, als würden sie einen Sprung zu machen. Die Antwort darauf, wenn Sie gesunden Menschenverstand anzuwenden, ist ein klares Nein. Wie erfahren Sie, was möglich ist und was nicht, werden Sie gewinnen mehr von einer Anerkennung für Retusche und der allgemeinen Kunst des Post-Processing.

In diesem Buch haben Sie gelernt, wie Sie Ihre Bilder prep, wie Sie Ihren Weg rund um die Werkzeugleiste, die Tools sind nützlich für das, was und wie zu benutzen und kombinieren Einstellungsebenen und Mischmodi, um das Beste aus Ihrem Bild zu finden, oder aus mehreren Bildern. Denken Sie daran, dass alles, was ich hier bis heute verschwunden sind nur Anregungen und Ansatzpunkte, und dass die Möglichkeiten, auch nur mit Einstellungsebenen und

Mischmodi, wirklich sind endlos. Wenn man sie auf den ersten nicht verstehen, verwenden Sie nicht, dass ein Grund, entmutigt und nicht von ihnen Gebrauch machen. Gerade weiterhin Ihre Grenzen zu gehen und zu erkunden.

In der nächsten Folge dieser Photoshop Bücher, werden wir Problemkreise werden in komplexere Prozesse und sie gehen, um viel mehr Arbeit für Sie als nur die gelegentliche Screenshot beinhalten, um Ihnen zu zeigen, was ich meine. Der Schwerpunkt liegt dabei auf einer Kombination von Porträt- und Mode Retusche, und wie die verschiedenen Betriebsarten und Erweiterungen wie HDR, der Verflüssigen-Werkzeug zu verwenden, und der Filtergalerie für künstlerische, impressionistisch Anwendungen.

PHOTOSHOP Beherrschen die Grundlagen 2

9 Techniken, um Take Your Photoshop Fähigkeiten auf die nächste Stufe

James Carren

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Einführung

Willkommen t0 die zweite Installation von meinem Buch über Photoshop, oder genauer gesagt, die Nutzung des Photoshop im Adobe Creative Cloud gefunden. Andere neuere Versionen von Photoshop wird auch ähnlich sein, aber versuchen, relativ neue bleiben.

In der ersten Ausgabe auf Photoshop, diskutierten wir alle Grundlagen: Wie vertraut gemacht mit dem Arbeitsbereich geworden und stellen Sie es für die Optimierung der eigenen persönlichen Workflow, welche Werkzeuge sind in dem, was sie meinte, und wie man sie anwendet . Sobald Orientierung gegründet wurde, wurde die Bildvorbereitung diskutiert. Wieder nur im Vorbeigehen, ich will, um zu diskutieren, wie wichtig es ist, sicherzustellen, dass Ihr Bild richtig, bevor er vor mit jeder Art von Bearbeitung oder Änderungen vorbereitet. Wie Sie wissen, ist, dass der erste Baustein, um ein Bild, das die höchste Auflösung sein wird. Anfängliche Dateityp Einflüsse all dies, so dass nur bewusst von Anfang an und Sie werden zu einem guten Start.

Die anderen im vorigen Buch besprochen Baustein ist Schichten. Schichten verhindern, dass Sie von der Arbeit rechts oben auf das Bild, was bedeutet, dass, wenn Sie benötigen, können Sie die Geschichte Tool verwenden, um zurück an den Start zu gehen. Dieses Tool ermöglicht es Ihnen auch, um die Schichten aus und wieder einschalten, die Ihnen die Möglichkeit zu sehen, was Sie getan haben und ob es funktioniert. Schichten gehen, um Ihr bester Freund sein, so nutzen sie, und verwenden Sie sie oft. Immer

beschriften alles, was man in einer klaren, präzisen Art und Weise zu tun, so dass Sie wissen, was jede Schicht bezeichnet. Nun, da Sie eine Auffrischung auf Ihrem Bild Setup gehabt haben, lassen Sie uns in das, was dieses Buch abdecken zu bewegen.

- Die Filtergalerie; wo es ist und warum es wichtig ist. Die Filtergalerie kann für alle möglichen Dinge aussehen werden, daran, die Bearbeitung, die viel einfacher, zu machen ein Foto natürlichere, um Spaß und verrückte Kunst-Anwendungen.

- Einfaches Portrait Bearbeitungen; nichts Besonderes, enthält dieser Abschnitt Informationen über Dinge wie, wie Rötung der Haut, wie Falten oder große Poren zu glätten, und wie rote Augen und flyaway Haare zu entfernen. Im Grunde ist es darum, natürliche Attraktivität des Motivs und wodurch es sich, ohne es schien wie Korrekturen vorgenommen wurden.

- Fortgeschrittene Portrait Retusche; dies ist nicht für den täglichen Kopfschuss oder Senior Porträt. Dieses Kapitel konzentriert sich auf, was Sie tun, wenn Sie Dinge wie Schönheit oder Modeaufnahmen haben. Es beginnt mit der richtigen Nutzung des liquefy-Tool, das es dem Benutzer, Körper und Gesichtszüge, wie subtil oder so dramatisch wie nötig neu gestalten können. Es gibt auch andere Techniken, die ich erwähnen, dass geben, dass die High-End, Airbrush-Look.

- Geht man von Porträts, gibt es ein Kapitel über die Einfärbung. Einfärbung ist eine Reminiszenz aus der Welt der frühen Fotografie, wo Fotografen gemalt Schwarzweißfotos zu erscheinen, um volle Farbe. Heutzutage ist die Technik sehr ähnlich, mit der Ausnahme, dass es

viel einfacher ist und Fehler können leichter mit Hilfe von Photoshop korrigiert werden. Ich will erörtern, wie die ausgewählten Teile eines Bildes, wie auch die ganze Sache zu kolorieren.

- Farbverbesserung bezieht sich lediglich auf nehmen, was Sie haben in einer vorhandenen Farbbild und das Beste aus ihm heraus. Es geht, sicherzustellen, dass Farben und Lichtstärken sind sauber und angemessen lebendige, ohne übermäßig gesättigt. Es ist im Wesentlichen Grundretusche für eine Landschaft oder ein Stillleben-Fotografie.

- Hintergrundentfernung ist viel einfacher als Sie vielleicht denken. Es ist auch eine nützliche Fähigkeit zu haben, vor allem, wie sie sich in die Welt der Produktfotografie und der Collage.

- Camera RAW natürlich bekommt ein eigenes Kapitel, denn es ist absolut wesentlich für die Schaffung guter Fotografien. Wenn Sie ein angehender Profi sind, ist es wichtig, immer zu schießen RAW und in die Gewohnheit zu tun, zumindest vorläufige Entwicklungen im Dialogfeld Camera RAW zu bekommen. Dies ermöglicht es Ihnen, das Beste aus Ihrer Basis-Image zu bekommen, und dann können Sie andere Dinge, wie Filter und coole Effekte im Hauptprogramm Photoshop-Anwendung.

- HDR ist High-Definition-Bildgebung, die die Kombination von Mehrfachbelichtungen, um den besten Gesamtbelichtung der Szene zu bekommen beinhaltet. Die Bilder sind gestochen scharfe und fast surreale suchen. Ob Sie es glauben oder nicht, ist dieser Prozess unglaublich einfach zu erreichen.

- Smart-Objekten können Sie 3D-Elemente in Ihrem Bild zu machen. Ich werde erklären, was sie sind und wie sie funktionieren, wie auch einige fotografische Beispiele für deren

Verwendung. Schließlich wird das Leben viel einfacher, wenn Sie verstehen, wie die Batch Dialog Editing zu Ihrem Vorteil nutzen, um Ihnen helfen, Ihre Presets zu verwalten.

Davon abgesehen, lassen Sie uns in die ersten Kapitel zu bewegen, an der Filtergalerie.

Kapitel 1:
Die Filtergalerie

Der Filter-Galerie finden Sie in der Photoshop-Navigationsleiste zu finden. Es hat seinen eigenen Platz in jeder Version von Photoshop. Wenn Sie unten das Menü ziehen, werden Sie eine Vielzahl von Möglichkeiten zu sehen. Natürlich gibt es eine Auswahl, die Ihnen erlauben, um Ihre zuletzt verwendeten Filter und alle seine Einstellungen zum nächsten Foto der Sie arbeiten, gelten. Ich habe festgestellt, dass diese Option nicht wirklich für mich arbeiten, es sei denn die Einstellungen aller Fotos arbeite ich an nahezu gleich sind.

Wenn Sie auf den Hauptfilter-Galerie klicken, es wird ein Dialogfeld für alle Filter, die verwendet werden können, bis zu bringen, und die, die Sie zuletzt verwendet haben, wird automatisch gehen, um auf dem Bildschirm zu sein. Ich mag, um direkt in die gesamte Filtergalerie zu öffnen, wenn ich zu experimentieren, Schichtung, oder nicht genau, welche Wirkung ich suche. Alternativ gibt es einige andere üblicherweise verwendete Filter, die hauptsächlich als Fixes oder mit anderen Verfahren verwendet werden, und diese sind in Untermenüs unterteilt. Wenn Sie in das Untermenü zu gelangen, ein weiteres Dropdown-Liste der Filter kommt. Einige von ihnen können einige Tests erforderlich, aber die meisten sind ziemlich selbsterklärend. Wenn Sie über jede Auswahl unsicher sind, aber keine Sorge. Egal, ob Sie in die Filtergalerie in seiner Gesamtheit zu gehen oder die Dropdown-Menüs verwenden, wird ein Dialogfeld gehen, um Pop-up, dass ermöglicht es Ihnen, Ihre aktuelle Bild in einem Fenster zu sehen, so dass, wenn Sie irgendwelche

Schieberegler einstellen, können Sie siehe die Änderungen, die Sie machen, bevor sie angewendet werden, sind.

In der Hauptgalerie, alles unter einer Kategorie Überschrift gruppiert um die Dinge einfacher. Sie werden Dinge wie sehen: Künstlerisch, Pinsel-Anschläge, Verzerren, Skizze, Stilisierungsfilter und Textur. Einige Kategorien haben mehr Filter als andere, und Photoshop kommt immer mit einer vorgegebenen Menge an Filtern, obwohl, wie Sie in Ihre Fähigkeiten zu fördern, können Sie wählen, um mehr von anderen Quellen herunterladen und legen Sie sie in Ihrer Galerie.

Auch wenn jeder Filter ist mit einem kleinen Thumbnail dargestellt, wenn Sie die Zeit haben, ich würde vorschlagen, das Spiel mit dem Dialog und die Anwendung ein paar auf ein Testbild nur um zu sehen, was Sie mit oben kommen kann. Wie bei Mischmodi, die Möglichkeiten sind schier unerschöpflich. Vergessen Sie nicht, zu spielen, um mit den mitgelieferten Schiebern und sehen, wie das verändert die Wirkung, auch.

Einige Filter, abhängig von ihrer Komplexität und der Intensität, kann eine Minute dauern zu laden, sobald Sie sie angelegt haben. Das ist in Ordnung, nur Geduld. Neben bestimmten Objektivkorrekturen und andere Korrektur Dinge, die Sie tun können, verwenden viele bildende Künstler den Filter-Galerie, um das Aussehen und das Gefühl von ihr Image komplett zu ändern. Wenn Sie nur einen Filter, der Effekt auf der Hand, aber nach mehreren Schichten, kann sie umgewandelt werden, um wie ein Gemälde, ein Ätzen oder eine Collage aussehen.

Unterhalb des Hauptfilters Galerie ist ein Filter namens Adaptive

Weitwinkel, die entweder richtig verwendet wird, oder, jede Linsenverzerrung sieht Sie haben könnten oder möchten. Wenn Sie unsicher sind, was ein Werkzeug funktioniert in diesem Dialogfeld sind, platzieren Sie einfach mit der Maus über das Werkzeug und Photoshop wird Ihnen zu helfen. Adaptive Weitwinkel ist meist für das Hinzufügen, dass artsy, verzerrt Flair. Wenn Sie wirklich eine Aberration Sie nicht ausstehen kann, würde ich vorschlagen, mit dem Objektiv-Korrekturfilter statt.

Wir werden diskutieren, Camera Raw und deshalb liebe ich sie später in dem Buch, aber jetzt sollten Sie, dass direkt unter dem Adaptive Weitwinkel ist die Camera Raw-Filter kennen. Dies ist besonders nützlich, wenn Sie eine RAW-Datei haben, und Sie haben Ihre Korrekturen durchgeführt, das Dialogfeld geschlossen, öffnete es im Haupt Photoshop Arbeitsbereich, und dann realisiert man etwas falsch gemacht haben, oder dass Sie nicht ganz so fertig waren wie Sie ursprünglich gedacht.

Nun, ich weiß, wir haben bereits die Adaptive Weitwinkel Filter diskutiert, aber es gibt auch die Objektivkorrektur-Filter, der sehr viel spezifischer ist. Wo mit dem Adaptive Weitwinkel, entscheiden Sie sich, jede Linsenverzerrung hinzuzufügen, hier geht es um die Korrektur keine Fehler oder seltsame Verzerrungen Ihr Objektiv entstanden sind. Dieser Filter ist ein wirklich gutes Werkzeug, um die ganze Zeit, und ich würde sogar laufen Vorschlagen Objektivkorrektur-Filter auf alle Ihre fertigen Bilder nach der Grundkorrekturen wurden durchgeführt.

Die Art, wie die Objektivkorrektur funktioniert, ist sehr spezifisch. Beginnend mit der Registerkarte Autokorrektur können Sie die Kamera Marke und das Modell als auch das Objektiv Modell Sie Ihr

Bild Film- auszuwählen. Dies hilft das Programm, um die häufigsten Probleme, dass diese bestimmte Kamera oder das Objektiv kann, und korrigieren Sie sie zu identifizieren. Wie Sie Objektivprofile hinzufügen, wird Photoshop sie zu retten, so dass Sie nur wählen Sie die richtige ist im Dropdown-Menü später.

Dann werden Sie auf die kundenspezifische Korrekturen Registerkarte, wo man solche Dinge wie geometrische Verzerrungen, chromatische Aberration zu korrigieren bewegen (auch bekannt als Farbsäume bekannt; einigen Objektiven, zum Beispiel, sind dafür bekannt, leicht magenta oder grün, etc. sein), fügen Sie ein Vignette um das Bild (nur nicht, verwenden Sie den Schieberegler für die gute und es verwenden, um jede Vignette müssen Sie möglicherweise zu entfernen) oder richtige Perspektive mit Transformationswerkzeuge.

Fluchtpunkt vorhanden ist zur Korrektur von Perspektive. Wie immer, bevor Sie in Fluchtpunkt zu beginnen, sollten Sie eine neue Ebene für deine Änderungen auf existieren erstellen. Nachdem Sie dieses Schicht angelegt haben, öffnen Sie den Fluchtpunkt Dialog. Arbeiten auf der Oberseite einer Schicht ist auch toll, weil es bedeutet, dass Sie die Bereiche, die Perspektivenkorrektur wirkt sich durch den Einsatz von Ebenenmasken steuern. Sie werden auch in der Lage sein, alle anderen Einstellungen des Originalbilds zu bewahren. Sie können auch kopieren und fügen Sie Bilder oder Teile von Bildern in der Perspektive, so lange wie Sie das Kopieren und dann das Einfügen im Dialogfeld für jedes Bild zu tun. So zum Beispiel, wenn Sie etwas zu kopieren, öffnen Fluchtpunkt, tun Sie Ihre Korrekturen wollen, kopieren, in der Nähe Fluchtpunkt, öffnen Sie es mit Ihren zweite Bild, und fügen Sie anschließend. Korrekturen bleiben erhalten. Sie können das gleiche mit einer

Auswahl von Teilen der Bilder zu tun.

So, jetzt lassen Sie uns über die Funktionen des Werkzeugs selbst zu sprechen. Zunächst werden Sie aufgefordert, die vier Ecken der Ihr Flugzeug, um zu definieren, wo Sie sein werde arbeiten klicken werden. Es ist durchaus möglich, dass Sie nicht mit Ihrem ersten Auswahl zufrieden, und Sie brauchen, um einige Anpassungen vornehmen werde. Verwenden des Ebene-bearbeiten-Werkzeug, die Sie, indem Sie die Ecken neu gestalten können, stellen Sie die Rastergröße visuell zu geben Grenze zu den Details, die Sie sie finden, klicken Sie und ziehen, um die Ebene um vollständig zu verschieben oder zu skalieren die Ebene, indem Sie rund um Ihr Randknoten innerhalb Ihrer Grenzen.

Wenn all dies klingt wie eine Fremdsprache jetzt, würde ich vorschlagen, dass Sie spielen, um mit ihm. Wir wissen intuitiv, wie Perspektive arbeitet, so dass nur dieses Tool verwenden, als eine Anpassung, um sicherzustellen, dass alles korrekt ausgekleidet.

Um alles vollkommen richtig halten, ist es sehr wahrscheinlich, dass Sie brauchen, um sich überlappenden Ebenen zu schaffen, damit das, was du tun wirst es abreißen eine neue Ebene von einer vorhandenen. Dies geschieht, indem Sie auf Ebene bearbeiten und Command Ziehen eines Randknotens (kein Eckknoten) des Begrenzungsrahmens durchgeführt. Voila! Sie haben eine zweite Ebene hat, und, wenn nötig Sie weg von diesem einen reißen kann als gut. Achten Sie darauf, die Winkel Ihres Ebenen entsprechend im Dialogfeld immer einzustellen. Neue Flugzeuge automatisch abreißen zu einem Winkel von 90 Grad, aber das wird nicht immer ausreichend. Wenn Sie unsicher sind Ihre Winkel sind, erhalten sie gerade im Baseballstadion und dann spielen, um mit ihm, bis es gut

aussieht.

Es ist wichtig zu verstehen, was es bedeutet, wenn das Raster ändert sich die Farbe. Wenn Sie einen blauen Gitter haben, bedeutet dies, Sie eine richtige Ebene haben. All dies bedeutet, dass alle Fluchtpunkte des Gitters gelöst werden kann, obwohl dies nicht garantiert, dass die Perspektive haben Sie das Bild richtig ist korrigiert. Denken Sie daran, dass Photoshop ist nur ein Werkzeug, und dass es immer noch erfordert, dass Sie darauf achten, dass das Gitter, die Ihr Führer, Linien ist mit den vorhandenen Elementen. Rot bedeutet die Ebene ungültig ist, und gelb bedeutet, dass Teile des Flugzeugs sind ungültig. Es ist möglich, von einer ungültigen Ebene arbeiten, aber Ihre Ergebnisse zu bekommen wackelig. Ich konnte sehen, wo die Perspektive-Werkzeug könnte wertvolle innerhalb konzeptionelle Kunst, um Bilder, die die Gesetze der Perspektive trotzen komplett zu erstellen, aber ich denke, es ist wichtig zu lernen, um das Werkzeug für den beabsichtigten Gebrauch zuerst, bevor er so weit zu verwenden.

Beachten Sie, dass Sie möchte auf jeden Selektionen und Klonen zu verwenden, Stanzen, Verschieben, Drehen und Skalieren in Fluchtpunkt. Auf diese Weise, sobald Perspektive innerhalb des Bildes korrekt ist, können Sie sicherstellen, dass alle Elemente, wie Fenster, Türen, und Details sind alle an ihrem richtigen Platz. Alternativ können Sie Selektionen zu füllen (Türen, Fenster, etc.), wenn Sie nicht wollen, dass sie da sein. Obwohl die Erreichung perfekte Perspektive bringt ein Bild näher an visuellen Realität, möchten Sie vielleicht, um diese Tools verwenden, um den Fluss oder ästhetischen innerhalb des Bildes zu erhalten. Alles ist immer bis zu Ihrem ästhetischen Wahl. Ich würde dieses Filter meisten für Dinge wie Weitwinkel-Landschaftsbilder, Bilder von Innenräumen

oder sehr geometrischen abstrakten Mustern vor.

Entdecken Sie die Filter-Galerie, um Ihre Arbeit zu suchen, dass viel mehr kreative, professionelle und zusammen. Nehmen Sie sich Zeit, um mit jedem Versuch, vorzugsweise auf dem gleichen Bild, so dass Sie sehen, was all die verschiedenen Filter zu tun.

Kapitel 2:
Einfache Portrait Edits

Beginnen wir mit einigen einfachen Portrait Bearbeitungen. Wenn ich sage, einfache portrait Bearbeitungen, was ich mich beziehe, sind die Art der Updates, die sehen nicht offensichtlich ist, dass die natürliche Schönheit und Anziehungskraft des Motivs zu behalten. Mit dieser Art der Änderungen, die Sie nicht wollen, dass jemand (außer vielleicht einem professionellen) in der Lage, an der Bild schauen und wissen, dass alles, was ist, um es geschehen zu sein. Grundsätzlich zu optimieren, wie Sie das Motiv sieht schon wollen. Natürlich mit einem Foto, das gut belichtet, scharf und schön komponiert ist beginnen wollen. Die Arten der Dinge, die Sie korrigieren möchten, sind: macht die Haut natürlich glatt suchen, unter Beibehaltung Ton und Textur und Attribute wie Sommersprossen, während der Beseitigung von Akne, indem tiefe Falten um die Augen, Nase und Mund weniger hart, aber immer noch vorhanden ist, zu entfernen Jeder Hautrötung oder Flecken, Aufhellung und Schärfen Augen und Wimpern, und die Aufrechterhaltung Textur in Haare, Lippen und Augenbrauen gleichzeitig dafür gibt es keine vereinzelte Haare oder Staub.

Lassen Sie uns mit Akne Entfernung, die auch funktioniert mit Rötung Entfernen zu beginnen.

Akne / Rötung Removal

Beginnen wir mit der Einstellungsebene zu starten. Sie möchten

eine Farbton / Sättigung-Einstellungsebene, die gehen, damit Sie nicht nur auf einer separaten Ebene aus Ihrem Bild arbeiten, aber wird Ihnen zu erlauben, nur die roten Farben auf dem Foto Ziel erstellen. Diese Technik wird auch gehen, um die gleiche grundlegende Ausgangspunkt, die Sie als wenn Sie versuchen, Hitzeflecken oder Rosacea, oder etwas ähnliches zu entfernen sind zu verwenden wäre.

In Ihrem neuen Farbton / Sättigung Schicht, gehen bis zu Ihrem Master-Dropdown-Menü und wählen Sie die roten Kanäle. Schieben Sie Ihre Schattierung und Sättigung bewegen, ihre max. Das wird Ihr Foto Blick sehr merkwürdig zu machen, aber keine Sorgen machen. Es ist nur so, dass Sie sehen, was all die Schieber noch zu beeinflussen und eng, dass Bereich, so dass Ihre Änderungen werden nur die Bereiche, die Sie wollen, dass sie zu beeinflussen.

Beachten Sie, dass sich an der Unterseite ist ein Doppelschlitten, der die durch die obige Schieber in der durch den Schieber unterhalb ausgewählten Farbe gewählten Farbe umwandelt. Wenn Sie sich bewegen, dass rund ein wenig, wird das Bild beginnen, mehr normal aussehen, und Sie werden gut in der Lage, um zu sehen, welche Farben tatsächlich betroffen sind. Was Sie tun möchten, ist sicherzustellen, dass alle roten oder Akne betroffenen Gebieten werden von diesem anderen Farbe hervorgehoben. Das ist, wie Sie Sie Photoshop Ziel jene Bereiche zu machen, wenn Sie gehen, um sie zu beheben. Sie wollen so viel wie möglich einzugrenzen, diesen Bereich nach unten, so dass wirklich nur die Akne Rotweine sind betroffen, im Gegensatz zu jedem roten präsentieren auf dem Foto. Sie wissen, dass Sie es bekommen im Baseballstadion, wenn die Lippen des Motivs sind ebenfalls leicht berührt wird.

Als nächstes bringen Sie Ihren Farbton und Sättigung wieder normal, während die unteren Schieberegler, wo sie sind. Auch bringen die Leichtigkeit nur ein kleines bisschen. Sie sollten in der Lage zu sehen, dass das Gesicht der Person sieht viel weniger rot als es von Anfang an getan haben. Wenn Sie irgendwelche Bereiche des Fotos, die rot wie Lippen oder der Haare oder eine Wand sein sollte, gehen Sie einfach in mit dem Pinsel auf Ihrem Ebenenmaske und bringen diese Farbe zoomen.

Jetzt packen wir die Akne. Dies ist, wo Sie Ihr Bereichsreparatur-Pinsel kommt in. Stellen Sie sicher, dass Sie eine neue Ebene ein, auf dem Sie die Akne zu entfernen, so dass Sie nicht direkt Ihre Master-Image beeinflussen erstellen. Sobald Sie, dass ausgewählt ist, vergrößern Sie Ihr Bild zu dem Bereich, wo die Akne ist. Wenn Sie eine Menge von Akne haben, das ist okay, Sie immer noch um es zu vergrößern, so dass Sie sicher, dass Sie gehen, um nur die Pixel, die Sie wollen und müssen mit dem Pinsel berührt sind sein wollen. Auch sicher sein, kontinuierlich zu sein Anpassung Ihrer Pinselgröße, wie Sie arbeiten; Sie wollen nicht zu sein, mit einer sehr großen Pinsel auf einer kleinen Fläche, weil Sie Teile der Haut, die Sie nicht die Absicht, zu beeinflussen.

Stellen Sie sicher, dass hierfür die Taste an der Oberseite markierten Content Aware ausgewählt. Wie Photoshop arbeitet, um die Flecken Sie auswählen zu korrigieren, um sicherzustellen, dass Sie es gesagt haben, die Aufmerksamkeit auf den Inhalt des Bildes bezahlen wollen. Wie Sie Ihren Bereichsreparatur-Pinsel verwenden, sollten Sie auf die Teile, die Sie beeinflussen möchten, klicken Sie im Gegensatz zu den Fehler machen und verschieben, um mehr Boden schneller decken. Dies ist nicht nur faul, aber auch hier werden Sie Einfluss auf Pixel, die Sie nicht ursprünglich beabsichtigt.

Möglicherweise müssen Sie mehrmals klicken, um eine Fehl vollständig zu entfernen, aber es wird nur in diesem Bereich statt das gesamte Bild nicht korrekt beeinflussen zu entfernen.

Hautglättung

Sie wollen immer Rötung Entfernung und Akne Entfernung, bevor sie zu Hautglättung zu tun. Auf diese Weise haben Sie schöne, saubere Haut, mit zu arbeiten. Egal, das Alter Ihres unterliegen, werden Sie wollen, um etwas Hautglättung zu tun, obwohl Alter und persönlichen Vorlieben sind dabei wirklich zu bestimmen, wie viel Sie zu tun. Für diesen Schritt, werden Sie wollen, um Ihre Hintergrundebene mit allen Korrekturen, die Sie haben bisher angewendet duplizieren. An dieser Stelle kann es sogar eine gute Idee zu prüfen, Gruppieren Sie Ihre Korrekturen durch Ordner, so dass Sie nicht bekommen, verwirrt oder versehentlich etwas neu zu ordnen und setzen Sie sich wieder.

So duplizieren Sie das Hintergrundbild Sie möchten, um mit zu beginnen. Stell den Mischmodus der Kopie zu überlagern, und gehen Sie auf Filter > Andere > High Pass. Was das Hochpassfilter tut, ist ein Bild zu schärfen, so wirst du einen großen Anstieg in der Schärfe zu sehen. Vielleicht denken Sie, warum in der Welt würde ich das tun wollen? Aber es ist gut, denn was es wird dazu dienen, zu tun ist, um sicherzustellen, dass, wie Sie erweichen, können Sie auch die Dinge zu halten, wie Augen, Lippen und Haare sehr scharf. Wenn die Hochpass-Dialog erscheint, wirst du sehen, was aussieht wie ein ausgegraut Version Ihres Bildes. Was Sie tun möchten, ist zu erhöhen, bis der Radius können Sie detailliert in den Augen und um den Mund zu sehen. Der Radius wird anders für jedes Bild sein, aber ich würde sagen, dass irgendwo um eine 6 oder 8 ist gut, aber nur

sicher sein, Ihre Daten zu sehen, wie beispielsweise Falten um die Augen oder den Mund. Wenn Sie klicken Sie auf OK, keine Panik. Ihr Bild wird zu viel zu sehen überschärft, was wirklich ist die Antithese dessen, was wir zu tun versuchen. So, jetzt, traf Befehl und ich und invertieren das Bild. Was Sie stattdessen ist ein sehr weiches Bild, das fantastisch für die Haut, aber nicht so groß, für Dinge wie Augen und Haare ist.

Um dies zu beheben, und erstellen Sie das endgültige Bild, müssen Sie eine Ebenenmaske auf das Kopierschicht hinzuzufügen. Verwenden Sie Ihre Pinsel, Bürste durch die Teile des Bildes, die scharf sein müssen. Außerdem ermöglichen einige der Falten um die Augen und den Mund zu kommen.

Falten

Während die obige Technik sollte gut zu machen, um auf minimalen Falten oder Falten zu nehmen, ohne sie komplett loszuwerden von ihnen, wenn Sie tiefe Falten haben weniger bemerkbar zu machen, müssen Sie einige andere Techniken verwenden. Eine besteht darin, den Reparatur-Pinsel zu verwenden. Dies ist die Schwester-Tool, um dem Bereichsreparatur-Werkzeug, und kann verwendet werden, um große Flächen abzudecken. Wie immer, sollten Sie eine neue Ebene zu erstellen, die Arbeit an, bevor Sie beginnen. Sie müssen auch einige Setup zu tun, und stellen Sie sicher, dass "Alle Ebenen" aus dem Dropdown-Menü am oberen Rand. Stellen Sie außerdem sicher, dass das Kontrollkästchen Aligned deaktiviert ist. Es macht es einfacher, mit aller Heilwerkzeuge im Allgemeinen zu arbeiten.

Der nächste Schritt ist, eine gute, glatte Bereich der Haut zu Probe zu finden. Es sei denn, Sie sind mit einer sehr alten Menschen arbeiten, sollte dies nicht allzu schwer zu tun, aber ich würde vorschlagen, halten die Bereiche, die Sie so nah an den Bereich der Falten Sie mit wie möglich arbeiten zu probieren, und ich möchte auch zu vergrößern in und finden Sie einen kleinen Bereich. Wie Sie rund um das Gesicht zu bewegen, sollten Sie einen neuen Bereich der Haut zu probieren. Versuchen Sie nicht, die gleiche Probe aus rund um die Augen für einen Bereich um den Mund verwenden, zum Beispiel. Dies wird dazu beitragen, dass Ihr Bild aussehen die natürlichste. Zu probieren, Photoshop fordert Sie auf, halten Sie die Option und klicken Sie auf.

Wenn Sie mit einer relativ jungen Menschen arbeiten, können Sie in der Lage, eine Falte ganz oder nur zu entfernen, um einen winzigen Hauch davon zu verlassen, und haben Ihr Bild immer noch natürlich aussehen können. Allerdings, wenn die Person ist älter und / oder tiefere Falten und Narben, die Sie nicht wollen, um sie vollständig zu entfernen oder das Bild seltsam aussehen. Also, mit dem kleinsten Teil der Falten beginnen und sich langsam hocharbeiten. Stellen Sie sicher, dass Ihre Pinsel etwa größer als die Falten auf der Hand, aber nicht zu viel. Sie können ganz einfach verwenden Sie Ihre Halterung Tasten der Pinsel kleiner oder größer zu machen, wie gebraucht. Sie wollen auch, um verschiedene Bits der Hautprobe, wie Sie entlang zu bewegen, um zu verhindern, dass das Foto seltsam aussehen, wie es die gleichen Informationen immer und immer wieder in verschiedene Bereiche repasted hat. Ich habe auch nie gefunden, die in weiten Teilen als sehr effektiv, wenn es um den Ersatz Qualität geht. Plus, wenn Sie einen Fehler machen, es ist nur, dass viel mehr, dass Sie wiederholen können. Arbeiten in kleineren Schlaganfällen, Zeit und Energie zu sparen.

Wenn Sie mit jemandem, der sehr wenig Falten hat arbeiten, sollten Sie in der Nähe an dieser Stelle durchgeführt werden. Allerdings, wenn Sie mit jemandem mit einer Vielzahl von Falten arbeiten, werden Sie ihr Gesicht nicht ganz so glatt, so verringern Sie die Deckkraft der Korrekturschicht, um die Wirkung Blick natürlicher zu machen wollen.

Zähne und Eye Brightening

An diesem Punkt wird das Bild vermutlich ziemlich gut, aber es gibt ein paar andere Dinge, die Sie tun können, um ein bisschen mehr Pop hinzuzufügen. Zwei davon sind zu erhellen die Augen und Zähne. Glücklicherweise können beide mit dem gleichen Werkzeug, das Abwedler erfolgen. Möglicherweise müssen Sie ein bisschen spielen, um mit ihm, aber Chancen sind, dass sowohl Ihre Zähne und Weiße im Auge gehen, um in den Bereich der Mitteltöne. Machen Sie eine Whitening-Schicht, und fühlen sich frei, um die gleiche sowohl für die Zähne und die Augen zu verwenden. Stellen Sie die Belichtung in der oberen Leiste zu justieren, wie viel Sie möchten die Gegend zu aufgehellt werden. Beginnen Sie mit rund 30 bzw. 40 Prozent und Crank It Up von dort, wenn Sie benötigen. Wenn Sie feststellen, dass der Dodge Aufgabe ist zu weiß für Ihre Bedürfnisse anpassen, einfach auf die Symbolleiste Bearbeiten gehen und Sie werden eine Option namens Fade Dodge-Tool. Wählen Sie diese Option, und ein Dialogfeld wird angezeigt, in dem Sie den Prozentsatz der Überblendung anzupassen.

Achten Sie darauf, wie Sie auf die Augen arbeiten, so dass Sie nicht zu viel Einfluss auf die Farbe der Iris.

Fliegendes Haar

Auch wenn wir unsere Bilder als natürlich aussehende wie möglich für diesen Abschnitt zu halten möchten, ist es immer ein wenig nervtötenden, wenn Ihr Foto sieht perfekt aus, und dann gibt es ein oder zwei Haare fehl am Platz.

Noch einmal, Sie wollen, um eine neue Ebene zu erstellen. Wenn ich noch etwas auf Sie in diesem Buch nicht zu beeindrucken, wird es, wie wichtig Schichten.

Wenn Sie einen soliden Hintergrund hinter Ihrem Thema haben, das wird eine ziemlich einfache Lösung zu sein. Erstellen Sie eine neue Ebene, herausgreifen den Kopierstempel, erhalten Sie eine weiche Bürste, die groß genug ist (aber nicht zu groß) für den Bereich, den Sie möchten, zu decken ist, und malen Sie über das Haar. Du bist nur bringen den Hintergrund zu vertuschen, die Haare, die Sie nicht wollen, um zu sehen. Wenn Sie versehentlich entfernt jede Haar Sie wollte nicht, können Sie es zurück über die Verwendung eines Ebenenmaske zu bringen. Beachten Sie, dass dieses Update nur auch mit Bildern oder Bildbereiche, die einen soliden Hintergrund aus zu probieren haben zu arbeiten. Eine Lösung ist, spielen, um mit den Mischmodus der Abdeckung nach oben, und sehen, ob etwas funktioniert. Falls ja, großartig! Wenn nicht, ist es Zeit, etwas Unschärfe hinzuzufügen. Genauer gesagt, müssen Sie eine neue Ebene zu erstellen und fügen Sie auf etwas Oberfläche verschwimmen. Was Sie tun müssen, ist Ihre Schwellenwert an einem solchen Punkt, dass das Werkzeug (über Farbänderung) wissen, festgelegt, wenn die Unschärfe beenden möchten. Mit der Vorschau im Dialogfeld, beobachten Sie die Unschärfe, bis es beginnt zu Bereichen beeinträchtigen Sie nicht wollen, es zu. Halten

Sie es direkt unter diesem Punkt, und das Werkzeug wird große Teile dieser Farbe, (zB die Haare) zu erhalten, aber nicht die kleineren (den Übersee-Rennen). Spielen Sie mit dem Radius an welchem Punkt zum Anschlag mit einer reinigende Wirkung zu sehen. Sie müssen auch nicht wollen, dass es zu niedrig ist oder die Farbe wird Blutungen in den Hintergrund, das ist nicht gut zu beginnen.

Dies sollte Ihnen ziemlich nah an, wo Sie sein müssen, aber bedenken Sie, dass Sie möglicherweise haben, um eine zweite Weichzeichnungsebene erstellen und ausführen Oberfläche Blur ein weiteres Mal zu bereinigen einige andere Teile. Nur vergrößern Sie die Bits, die noch Hilfe brauchen, und Kopierstempel it out. Hinweis: NICHT versuchen, diese, wenn Sie nicht gezoomt werden Weg in den Bereich, in dem Sie arbeiten, zu tun. Zooming wird auch helfen, wenn Ihr Hintergrund hat einige Abstufungen, um es zu bekommen; So können Sie sicherstellen, dass Sie nur die gleichen Farben zu beeinflussen. Verwenden Sie Befehl + Wahl + Umschalt + E, die einen Stempel sichtbare Ebene schaffen wird. Dies ermöglicht es Ihnen, um loszuwerden, den Arbeitsschichten, die unter ihm sind zu bekommen, und das ist eigentlich ein guter Trick, um zu erinnern, nachdem Sie Ihre Akne Heilung vor Ihrer Hautglättung getan, aber. Fügen Sie eine Ebenenmaske, um Ihren Stempel sichtbare Schicht. Dadurch werden alle der Glättungs, die Sie getan haben, zu verbergen, und jetzt müssen Sie nur mit dem Pinsel-Werkzeug, um die Updates wieder in Teile, die Sie nicht wollen, zu bringen, oder, mit anderen Worten, zu verbergen.

Kapitel 3:
Verwenden des Verflüssigen-Werkzeug für fortgeschrittene Editing + Sonstige Techniken

Als Haftungsausschlusses, würde Ich mag zu sagen, dass in der Regel, ich weiß nicht des gesamten Körper Umformung zu genehmigen, wenn sie in der Konzeptkunst verwendet wird, um eine Art von Aussage zu machen. Während ich das Gefühl, dass es völlig akzeptabel, zu nutzen, um leichte Umgestaltung zu tun oder für mehr Symmetrie in einer Körperform zu ermöglichen, wenn Ihr Modell ist bis zum Ende Ihres Prozesses völlig unkenntlich, werden Sie wahrscheinlich sollten Sie sich fragen, warum es notwendig ist, zu machen war, ihn oder sie so anders in den ersten Platz zu suchen.

Das heißt, lassen Sie uns über das Verflüssigen-Werkzeug zu sprechen. Verflüssigen verwendet grundsätzlich viel Schieben, Ziehen und Verzerrung von Bildpunkten, eine neue Form zu erstellen. Die Werkzeuge, um in der Verflüssigen-Dialog gefunden werden, sind: die Vorwärts Warp-Werkzeug, das Rekonstruktionswerkzeug, das Zusammenziehen-Werkzeug, das aufblasen Tool, die Push-links-Tool, das Handwerkzeug und das Zoomwerkzeug. Achten Sie darauf, dass, wie Sie arbeiten, sind Sie in den Bereich, die Sie auf konzentrierte sich gerade gezoomt. Sie können jederzeit verkleinern, um größere allgemeine Fehlerbehebungen später.

Beginnen Sie mit dem Zusammenziehen-Werkzeug, oder eine Kombination aus dem Zusammenziehen-Werkzeug und der Schub linken Werkzeugbewegungs Pixel, wo Sie sie gehen wollen, um zu starten. Mein Vorschlag wäre, um zu versuchen, die Arbeit an einem Bereich des Körpers zu einer Zeit, während noch ein Auge auf dem Bild als Ganzes. Das letzte, was Sie wollen, ist für den Oberkörper große nur der Unterkörper komplett unverhältnismäßig suchen zu müssen suchen. Es ist auch wichtig, die Aufmerksamkeit auf, ob Sie versehentlich zu beeinflussen Teile des Bildes, die Sie nicht wollen, um zu zahlen. Dies kann passieren, wenn Sie den Pinsel zu groß ist, oder wenn Sie Schwierigkeiten Steuerung Ihrer Bewegungen mit nur einer Maus sind.

Das gefrierMaskenWerkzeug und Auftau-Maske-Tool, das in der Registerkarte Erweitert des Verflüssigen befinden, wird mit diesem Problem helfen. Diese Werkzeuge stellen Sie sicher, dass Ihr Bild geschützt ist, während Sie andere Teile in Verflüssigen einzustellen, und dann gibt Ihnen die Möglichkeit, diesen Schutz zu entfernen, wenn Sie fertig sind.

Das Beste an verflüssigen, ist, dass man sparen, was man eine Masche. Ein Mesh enthält alle Informationen für alle Updates, die Sie auf ein Bild gemacht habe. Wenn Sie sich entscheiden, für den Tag fertig sind, können Sie Ihr Mesh speichern und dann laden Sie sie später, wenn Sie bereit sind, auf diesem Bild wieder arbeiten können.

Hin- und Herwechseln zwischen den Werkzeugen nach Bedarf, und Geduld. Wie ich schon sagte, es geht um eine Menge des Bewusstseins auf Ihrem Teil, welche Größe Sie benötigen, Pinsel, welches Werkzeug funktioniert einzubeziehen und bewegten Pixel

vor und zurück und von einer Seite auf die Dinge einfach perfekt zu machen.

Kapitel 4:
Einfärbung

Die Menschen sind oft fragen mich und meine anderen Fotografen Freunde, wenn wir ihre Schwarz-Weiß-Bild Farbe machen. Während die Antwort ist eigentlich ja, dass es nicht in genau der Art, wie sie denken, funktionieren könnte. Sie können zwar ein Farbbild zu nehmen und wandeln es in schwarz und weiß mit dem Klick auf eine Schaltfläche oder zwei, mit schwarzen und weißen Farbe, ist der Prozess ein wenig intensiver.

Erstens, wenn Sie mit einem älteren vintage photo, der einige Risse, Risse oder Flecken haben könnte arbeiten, müssen Sie zu reinigen, dass bis. Führen Sie eine schnelle Beseitigung aller Staubflecken oder Fehler, bevor Sie beginnen.

Um tatsächlich beginnen die Kolorierungsprozess, müssen Sie das Objekt, das Sie möchten, um Farbe hinzuzufügen auszuwählen. Dies können Sie mit einem beliebigen Auswahlwerkzeug zu tun, und während ich immer noch lieber die Schnellauswahl-Werkzeug, bevorzugen einige Leute das magnetische Lasso. Gehen Sie zu Bild > Anpassen > Farbton / Sättigung, und spielen Sie herum, bis Sie die gewünschte Farbe in Ihre Auswahl zu bekommen. Wenn sich herausstellt, dass zunächst nichts in Ihrem Bild geschieht, stellen Sie nur sicher, dass Sie das Kontrollkästchen colorize überprüft. Sobald Sie zufrieden sind, klicken Sie auf OK und gehen Sie zum nächsten Teil. Wenn Sie feststellen, dass Ihr Bild ist zu flach (oder kolorierte suchen) für Ihren Geschmack, können Sie in einigen Lärm, oder die

Wirkung von Filmkorn durch den Zugriff auf sie in der Filtergalerie hinzuzufügen. Spielen Sie nicht nur mit dem Rauschfilter, aber mit der Kornfilter sowie, bis Sie die Wirkung, die Sie gerne zu bekommen. Im Grunde sind Sie gehen, um diesen Prozess mit allen Teilen Sie kolorieren, bis Sie fertig sind wiederholen. Nachdem der Vorgang abgeschlossen ist, können Sie einige allgemeine Aufhellung oder Korrektur mit einer Kombination aus Ebenen, Kurven zu tun, und vielleicht sogar ein Farbbalance-Einstellungsebene. Denken Sie daran, Sie jedoch, dass so schön wie eine eingefärbte Bild auch sein mag, es wird nie genau wie ein Bild, das in der Farbe genommen wurde aussehen. Sie können jedoch hinzufügen, Lichtabstufungen durch Filter am Anfang Ihrer Farbton / Sättigung Auswahl.

Kapitel 5:
Farbverbesserung

Farbverbesserung ist im Grunde nur Retusche für Farbe, und es beinhaltet auch Ihre Lichtqualität als gut. Es gibt viele Möglichkeiten, wie Sie über eine entsprechende Einstellung Ihrer Farben zu gehen, und sie beinhalten keine säumigen auf die Lebendigkeit und Sättigung bewegen. In der Tat ist dies eine der schlimmsten Fehler, die Anfänger machen oft. Sie denken, ihre Farben wirken glanzlosen oder ausschalten, und anstatt zu überlegen, was das Problem ist; ob es sich um Belichtung, Schatten und Lichter, oder eine seltsame Farbe guss sie gerade Kurbel bis die Sättigung und nennen ihn einen Tag. Was ich will, in diesem Kapitel, um zu sprechen, ist die Verwendung von Kurven und Ebenen, und ein Verfahren zum Aufpumpen Farbe, die den LAB-Kanal im Modus Dropdown-Menü verwendet.

Erstens, für eine schnelle Lösung, würde ich vorschlagen, die in zwei Schritten. Stellen Sie eine Tonwertkorrektur-Einstellungsebene ersten, denn, um sicherzustellen, dass Sie die Farbe richtig gemacht wird, müssen Sie sicherstellen, dass es in die richtige Beleuchtung gemacht. Es gibt alle Arten von Standardeinstellungen aus, verfügbar direkt an der Spitze der Tafel zu wählen. Während Sie durch diese scrollen und sie als Ausgangspunkte für die Bestimmung, wo Sie mit Ihrem Bild gehen wollen, würde ich nicht empfehlen es zu stoppen. Dies ist besonders wichtig, weil, egal wo Sie sich kreativ mit Ihrem Bild gehen möchten, müssen Sie eine gute, richtig beleuchtet und Farbe ausgewogene Bild, um es aus zu arbeiten, sonst wird alles abgeworfen.

Also, bevor Sie einen Schieberegler bewegen, überlegen, was falsch mit Ihrem Bild. Hat es keine schwere, ausgeblasen Highlights oder unerwünschte Schatten? Wenn dem so ist, das ist, wo Sie brauchen, um zu beginnen. Verschieben die Dunkelheiten Regler nach rechts, wird Ihre gesamte Bild dunkler, bewegt sich die grauen Schieberegler die Mitteltöne nach oben und unten, und das Bewegen des Lichter-Regler nach links wird das Bild heller. Verwenden Sie das mitgelieferte Histogramm als Leitfaden; es wird Ihnen zeigen, wo die Täler und Gipfel des Licht und Schatten im Bild sind. Die ausgezeichnete Sache über die Arbeit an einer Einstellungsebene im Gegensatz zu nur Zugriff auf Ebenen aus dem Dropdown-Menü ist, dass man Ebenenmasken als notwendig gelten, so dass Sie nur setzen Lichtkorrekturen, wo Sie sie haben wollen. Dies ist ideal für Situationen, in denen Sie möglicherweise ein gut belichtetes Bild mit Ausnahme der in einer nervtötenden Ort zu haben. Mit der Einstellungsebene können Sie den Großteil der Bild lassen wie es ist, und ändern Sie die Dinge, die Sie benötigen.

Kurven sind etwas komplizierter, aber sie nach dem gleichen Prinzip arbeiten. Sie werden ein Histogramm, das die Lichtmuster stellt in Ihrem Bild, zusammen mit einem beweglichen Liniendiagramm angezeigt. Sie können dies von Hand bewegen, um die Änderungen auswirken, oder Sie können die Lichter, Mitteltöne und Schatten Pipette Tools verwenden, um direkt auf das Bild klicken und beeinflussen so.

Sobald Sie mit Ihren Änderungen in der Beleuchtung zufrieden sind, ist es Zeit, um Farben zu suchen. Du wirst eine Farbbalance-Einstellungsebene zu erstellen, und dann nehmen Sie einen guten Blick auf das Bild. Wie Sie sehen können, hat das Dialogfeld einen Satz von drei Schieberegler, Cyan und Rot, Magenta und Grün und

Gelb und Blau. Passen Sie diese Schieberegler nach Bedarf und darauf achten, ob Sie Lichter, Tiefen, Mitteltöne oder im Dropdown-Menü am oberen Rand gewählt haben. Sie müssen Minute Korrekturen jedes Mal, wenn Sie eine Änderung vornehmen zu machen und sicherzustellen, dass die drei Elemente aussehen Farbe ausgewogene normal. Um sicherzustellen, dass Sie keine andere seltsame Farbverschiebungen auf Druck- oder Online-Buchung haben, sollten Sie sicherstellen, dass Ihr Monitor richtig kalibriert. Sobald Sie Ihre normale Farbbalance haben, dann können Sie sich mit Dingen wie, ob die Farben benötigen mehr Lebendigkeit, Sättigung oder Entsättigung betreffen.

Auch wenn all dies wie eine Menge von Korrektur klingen mag, es ist eigentlich nicht so viel, vor allem, wenn Sie bereits ein ziemlich gutes Bild zu beginnen habe. Denken Sie daran, um die Einstellungsebenen und nicht nur dem Dropdown-Menü allein für zusätzliche Leichtigkeit, wenn Sie mess up verwenden.

Reden wir über einen anderen Weg, um Ihr Licht und Farbe zu Pop. Dazu gehört auch die Verwendung von Kurven, aber in Verbindung mit dem LAB-Modus der Farbe. Die LAB-Kanal ist anders, weil Sie es wirkt sich auf die Helligkeit des Bildes statt der Farbe. Wählen Sie ein Bild abgeflacht, und ändern Sie den Modus auf LAB. Wie immer, duplizieren Sie Ihre Hintergrundebene, denn das ist, wo Sie gehen, um Ihre Änderungen zu übernehmen sind. Jetzt offenen Kurven, und wieder, dies ist einer der wenigen Fälle, in denen Sie nicht auf eine Einstellungsebene verwenden möchten, weil das Bild, das Sie auf die Bedürfnisse arbeitest abgeflacht bleiben. In diesem Fall, da der L-Kanal steuert die Leichtigkeit, werden Sie nicht einmal nach oben ziehen ein zweites Dialog auf Farbe und Licht zu arbeiten; es kann auf einmal durchgeführt werden. Nachdem Sie

Ihre L-Kanal einzustellen, wählen Sie eine, die der Magenta und Grün-Kanal ist. Grün wird links und Magenta ist richtig, und Sie müssen auf jeder Seite in der gleichen Anzahl der Quadrate ziehen möchten. Wiederholen Sie diesen Vorgang mit der B-Kurve. Übernehmen Sie die Kurve, und ändern Sie den Bildmodus zurück zu RGB. Glätten Sie nicht die Schicht. Dann stellen Sie die Deckkraft auf der oberen Schicht bis Sie sehen, das Original zu beginnen, um wieder in meld. Passen Sie sie, bis die Farbkorrekturen wirkt das Bild so viel wie Sie es wollen. Sie sollten auch mit Füllmethoden experimentieren, um zu sehen, wie sie Ihre Lösung auswirken.

Kapitel 6: Hintergrundentfernung

Es gibt viele Möglichkeiten, die Sie können wählen, um eine Hintergrundentfernung zu tun, und viele Gründe, warum Sie dies tun. Hintergrundentfernung ist besonders gut für Dinge wie Produktaufnahmen, wo Sie in der Lage sein, um das Bild des Produktes in einer Ad-Layout einfügen wollen. Typischerweise sind Produktaufnahmen gehen, um die einfachste Art der Hintergrundentfernung, weil sie in der Regel auf einem sauberen weißen oder einfarbigen Hintergrund. Allerdings, wenn Sie nicht mit einem Produkt, Schuss arbeiten, der Prozess könnte etwas schwieriger sein, aufgrund von Photoshop-Tools Aufnehmen unerwünschte Farbpixel. Es kann jedoch gereinigt werden. Hintergrundentfernung ist in der Regel ein schneller Prozess, es sei denn es gibt viele kleine Elemente beteiligt sind, (wie eine große Gruppe von Menschen oder einer sehr ähnlichen farbigen Hintergrund hinter einem Objekt-Weiß auf Weiß ist schwer zu trennen), aber es hat mehrere Schritte.

Beachten Sie, dass wie bei allem in Photoshop können Sie eine Methode oder Anleitung, die besser für Sie arbeitet, und als solche, würde ich vorschlagen, dass Sie mit allen Werkzeugen, die nützlich für die Hintergrundentfernung sind, einschließlich Schnellauswahl, Zauberstab zu experimentieren finden kann, und Lasso. Doch für dieses Verfahren, werden wir mit einem Schnellauswahl, die mein Favorit Weg, Dinge zu beginnen, ist ausgehend werden.

Mit Schnellauswahl, werden Sie wollen sicherstellen, dass die Bürste an der Spitze mit dem Plus ausgewählt wird. Das wird, damit Sie Pixel auswählen. Zeichnen Sie lose mit der Maus um das Objekt. Die Schnellauswahl-Werkzeug wird einen ziemlich guten Job machen, aber es einige kleine Teile oder Details, die Sie benötigen, um es zu vergrößern und stellen Sie sicher, wählen Sie verpassen. Wenn die Bürste wählt zu viele Pixel werden Sie auf Ihre Pinselgröße anpassen, und wählen Sie das Minus-Bürste, die gehen, um Ihnen zu erlauben Pixel deaktivieren möchten. Es funktioniert genauso, nur putzen sie über den Bereich, den Sie entfernen möchten. Auch hier müssen Sie möglicherweise vergrößern und verkleinern, um sicherzustellen, es ist gut, aber nicht darum, es zu perfekt gerade noch kümmern.

An der Spitze zusammen mit den Bürsten ist ein Kontrollkästchen "Refine Edges". Sobald Sie das Gefühl Ihrer Auswahl ist ziemlich gut, klicken Sie auf dieses Feld, und ein weiteres Dialogfeld angezeigt. Ihre Auswahl wird auf weißem Grund isoliert erscheinen, und auf diese Weise können Sie überprüfen, um zu sehen, wie sauber die Kanten wirklich sind. Ich würde vorschlagen, die Überprüfung der Kontrollkästchen Smart-Radius als Ausgangspunkt verwenden und mit den Schieberegler, um von dort aus weiter zu verfeinern. Sie können auch löschen oder hinzufügen, um die Auswahl, die Sie, indem Sie die Pinsel und Radiergummi-Tools, die in der oberen linken Ecke angezeigt werden sehen. Testen Sie auch das Kontrollkästchen verfeinern Radius. Ich verstehe, dass dies eine kann ein wenig verwirrend sein, einfach deshalb, weil, wenn Sie zuerst klicken Sie darauf, Photoshop gibt Ihnen eine weiße Fläche mit nichts drauf. Aber, wenn Sie bemerken, die in dem Abschnitt unter Kantenerkennung, Ihre Radius wird durch einen Schieberegler und standardmäßig gesteuert, und es beginnt immer bei Null. Wenn Sie den Regler verschieben, werden Sie beginnen zu sehen, die

Kanten der Auswahl angezeigt. Sie wollen zu halten verschieben, bis Sie haben eine ziemlich gute Gliederung und Sie können sehen, dass Photoshop zieht an alle kleinen Details, die Sie wollen, aber sicher sein, nicht um sie zu weit zu treiben. Wenn Sie Ihre Auswahl ist immer noch ein bisschen chaotisch, können Sie beginnen, um Bits Hintergrund auszuwählen. Viele dieser Einstellungen erfordern hin und her, der Blick auf die Vorschau, Blick auf den Radius, Herumspielen mit Ihren Kanten und so weiter. Es könnte ein paar Versuche dauern, um das Bild genau das bekommen, wo Sie es haben wollen. Wenn Sie zufrieden sind, klicken Sie auf OK.

Nun, werden Sie, um das inverse des Bildes durch einen Rechtsklick auswählen möchten. Etwas Wichtiges zu beachten: Dies ist nicht das Gleiche, wie Umkehren Ihr Bild. Wenn Sie mit der rechten Maustaste wird ein Menü angezeigt. Wählen Inverse, und fügen Sie eine Ebenenmaske. Der Hintergrund verschwindet und das Motiv wird schwimmt auf einer leeren Ebene überlassen werden. Wenn Sie feststellen, dass Sie immer noch Bits der Hintergrund, der nicht hingehören, verwenden Sie einfach das Minusbürste, um mehr zu entfernen. Vielleicht möchten Sie auch, um wieder in den verfeinern Kanten Dialog gehen und eine endgültige Lösung. Wenn Sie es vorziehen, an diesem Punkt könnten Sie auch wählen, um direkt auf die Ebenenmaske, indem Sie die Pinsel-Werkzeug zu arbeiten. Die große Sache über Umkehren, um eine Ebenenmaske zu erstellen ist, dass wenn Sie sich entscheiden, Ihren Hintergrund wollen zurück, können Sie einfach die Ebenenmaske schmeißen.

Auch hier gibt es andere Möglichkeiten, dies zu tun, sondern versuchen Sie diese Methode zuerst. Ich möchte noch hinzufügen, dass, wenn Sie Probleme haben (wegen der Farbe Ähnlichkeiten) der unerwünschten betrachteten Pixel werden immer abgeholt,

versuchen Umschalten auf das Zauberstab-Werkzeug, bevor Sie fertig. Mit dem Zauberstab können Sie Ihre Toleranz und Ihre Beispielpunkt festgelegt, nur abholen bestimmte Farben.

Jetzt können Sie kopieren und einfügen oder ziehen Sie Ihre Auswahl auf einen neuen Hintergrund, falls gewünscht.

Kapitel 7:
Camera RAW

Ich kann nie scheinen, wie viel ich schätze Camera RAW sprechen genug. Ich werde mich nicht durch all seine Funktionen zu gehen, da das könnte ein anderes ganzes Buch zu füllen, aber ich möchte zum Ausdruck bringen, wie wichtig es ist, dass Sie immer schießen Sie Ihre Bilder als RAW-Datei und führen Sie die überwiegende Mehrheit von Fixes Sie in Camera Raw benötigen. Das Programm kann Ihnen helfen, viel mehr von einem Bild ziehen, als dies möglich gewesen, wenn es nur ein jpeg. Wie immer, wenn Sie brauchen, um Ihr Bild als JPEG speichern, stellen Sie sicher, dass Sie immer speichern Sie eine Druckvorlage in CR2-Format, so dass, wenn es sein muss, können Sie zurückgehen und alle notwendigen Änderungen durch den Zugriff auf Camera Raw über die Filter Menü. Auch wenn Sie noch es vorziehen, Ihre Updates in regelmäßigen alten Photoshop zu tun, zumindest tun Sie Ihre Belichtung und Weißabgleich Anpassungen in Camera Raw, da es alles andere, was viel einfacher, mit zu arbeiten.

Wie Sie das Programm zu erfahren, können Sie feststellen, dass Sie es mögen noch mehr als Photoshop und Photoshop kann für Updates, die nur in der Filter-Galerie getan werden kann, zu reservieren.

Kapitel 8:
HDR

HDR ist eines jener Dinge, die wirklich kompliziert aussieht, aber eigentlich nicht so schwer zu tun. Mit, Sie gehen zu müssen zumindest zu beginnen. Die Art, wie HDR funktioniert, ist verschiedenen Belichtungen, um zu verwenden, um kombiniert werden und geben Ihnen die meisten Informationen in dem Bild als möglich ist. HDR steht für High Dynamic Range Imaging. Das macht das Bild sieht so scharf und klar, und in einigen Fällen fast surreal. Typischerweise wird bei normalen Bildern, nimmt der Sensor einen Durchschnitt von der Szene, und so werden Sie einige Bereiche, die tief in die Schatten fallen oder möglicherweise unterbelichtet sind. Mit HDR, bedeutet dies nicht passieren, denn durch die Kombination der Bilder, die Sie immer die richtige Belichtung in jedem Stück der Szene sind.

Was Sie tun, ist die Belichtung wie gewohnt für Ihr Thema. Dabei bestimmt, daß eine angemessene Belichtung, sollten Sie sowohl einen Anschlag oben und eine Station unter dieser ein zu gehen. Diese geben Ihnen die Mindestreichweite, die Sie sowohl für Ihren Schatten und Highlight Detail benötigen. Auch dies ist das Minimum, und wenn Sie möchten, um noch mehr Nuance Detail zu erfassen Ich würde vorschlagen, zwei Haltestellen oberhalb und unterhalb Ihrer Basis Exposition.

Nachdem Sie Ihre Bilder haben, wirst du in Photoshop zu gehen, und Ihr erster Impuls sein kann, um zu öffnen, alle diese Bilder, die

Sie gerade aufgenommen haben, aber alles, was Sie tun müssen ist, gehen Sie zu Datei > Automatisieren > Zu HDR zusammenfügen Pro. Wenn Sie Zu HDR zusammenfügen Pro auswählen, wird ein Dialogfeld geöffnet, in dem Sie sich zu fragen, um Ihre Dateien auszuwählen sind. Wählen Sie alle Dateien, die Sie der Szene stattfand, und klicken Sie auf OK. Abhängig davon, ob das Bild in 8-Bit, 16-Bit oder 32-Bit-Modus eingestellt ist, werden Sie ein paar verschiedene Optionen für Ihre Bearbeitung zu haben. Wenn es auf 8-Bit oder 16-Bit eingestellt ist, wirst du ziemlich viele Optionen. Wenn Sie ein visueller Lerner sind, würde ich vorschlagen, auch auf der Suche nach einige Leitbilder zu gehen zusammen mit dieser Anleitung.

8 und 16-Bit-Bilder gehen, um eine ganze Reihe von Bearbeitungsabschnitten im Dialogfeld angezeigt. Das erste ist ein Kontrollkästchen Ghosts entfernen. Markieren Sie dieses Kästchen, wenn Sie sehen, dass Sie etwas flippige Unschärfe los, das ist in der Regel von der Kamera Schütteln oder Fremdlicht Verschütten in der Nacht verursacht haben. Weiter ist Edge Glow, die, wie es klingt, steuert die Lichtmenge, oder Halogen, dass Sie rund um Ihr Thema zu haben. Sie können es mehr oder weniger des Bildes mit dem Radius Regler Effekt, sowie Helligkeit einzustellen. Weiter sind Ihre Ton und Detail Schieberegler, gefolgt von Schiebereglern und Kurven, die Ihren Schatten, Lichter, Lebendigkeit und Sättigung zu steuern, genau wie bei jedem Foto. Passen Sie diese einfach wie gewohnt, bis Sie mit dem Erscheinungsbild Ihrer Foto zufrieden sind.

Nachdem Sie fertig sind Bildeinstellung in seiner 8 oder 16-Bit-Zustand ist, konvertieren Sie den Modus auf 32-Bit mit dem Dropdown-Menü ganz oben im Dialogfeld. Bei Verwendung der

Weißpunkt Vorschauregler, werden Sie nicht viel Unterschied zu sehen, wie Sie den Schieberegler entlang zu bewegen. Während HDR funktioniert am besten als ein 32-Bit-Datei, ist es schwer für Computermonitore, um all diese Informationen angezeigt werden, so dass der Weißpunkt Vorschauregler wirklich da ist als visuelle Führung. Dips und Punkte des Histogramms darstellen, wo und wie die Informationen innerhalb der Fotografie fällt.

Sobald alle diese vorbereitenden Schritte durchgeführt worden sind, ist es Zeit, einige Tone Mapping, das der Schritt, wo Sie wirklich sind, um die beste Kontrolle und Kreativität aus Ihrem Bild zu erhalten, ist zu tun. Wenn Sie Creative Cloud, wie in diesem Buch sind, haben Sie die Möglichkeit, Ihre Tonemapping-in Camera Raw zu tun. So stellen Sie sicher, dass das Kontrollkästchen aktiviert ist, wenn Sie möchten diese Option. In älteren Versionen von Photoshop, (oder nur nach persönlicher Vorliebe basiert) können Sie einfach weiter in die HDR-Dialog zu arbeiten. Sie wollen sicherstellen, dass Sie alle Ihre Tone Mapping mit dem Bild in 32-Bit-Modus zu tun, aber wenn Sie mit Ihrem Bild zufrieden sind, speichern Sie sie als 8-Bit- oder 16-Bit-Bild. Genau wie bei jedem Bearbeitungs Job in regelmäßigen Foto, es geht um etwas spielen zu ergreifen, mit Ihrer Schieberegler, um das Bild, um genau das bekommen, wo Sie möchten, es zu sein. Auch bewusst sein, dass, solange Sie eine Masterkopie der 32-Bit-Bild gespeichert haben, können Sie Tone Mapping über und über, um unterschiedliche Ästhetik für das gleiche Foto zu schaffen.

Im Hauptdialogfeld HDR, gibt es auch Presets, die Ihrem Fotos verschiedene Looks. Während ich wirklich würde nicht vorschlagen, der Kollision mit einem vorgegebenen und mit ihm fertig sind, können Sie auf jeden Fall nutzen es als Ausgangspunkt oder zu

sehen, was Ihre ästhetischen Vorlieben sein könnte. Meine persönliche Tipps für HDR wäre es, dass Sie es als Werkzeug zur Verbesserung eines bereits schönes Foto verwenden möchten. Der Punkt, der HDR ist, um die Dinge aussehen real, und während Sie die Grenze in Hyperrealismus kann irgendwie cool zu sein, Sie wollen nicht zu übertreiben, oder wird es unglaublich klar aussehen.

Alternative zu tun eigentliche HDR können Sie so genannte HDR Tonen zu tun. Dies kann mit jedem normalen PNG, JPEG oder andere Datei, die Sie geschossen haben getan werden kann, und Sie müssen nur einen. Um das Dialogfeld zu öffnen, gehen Sie zu Bild > Einstellungen > HDR Toning, und wenn Sie darauf klicken, wird das Bild auf ein Auto HDR-Look gehen, und dann können Sie Ihre Einstellungen vorzunehmen. Auch wenn dies nicht wahr ist HDR arbeiten die Schieberegler die gleiche und es wird in eine Prise für die ästhetische tun. Das Dialogfeld verfügt über exakt die gleichen Regler als tatsächliche HDR. Wenn Sie zufrieden sind, klicken Sie einfach auf OK.

Egal welchen Weg Sie sich entscheiden, ist HDR ein Weg, um mit Photoshop zu experimentieren, Spaß haben, und machen Sie Ihre Bilder abheben.

Kapitel 9:
Was ist ein Smart-Objekt? +
Smart-Filter + Batch Editing

Smart-Objekte können über das Ebenenbedienfeld mit einem rechten Mausklick erstellt werden, wenn Sie sie erstellen möchten. Ein Smart-Objekt ermöglicht es Ihnen, Dinge wie Vektorgrafiken oder Illustration in Ihre Bildebene zu integrieren. Transforming etwas in ein Smart-Objekt ermöglicht es Ihnen, Verlust der Bildqualität zu verhindern. Es ist mehr digital Archivierung, indem Sie eine verknüpfte Kopie der Informationen auf das Originalfoto. Auf diese Weise, Smart-Objekte zu speichern, was Sie tun, viel in der Art, die Schichten zu erhalten, was Sie tun. Smart Objects sind weniger Archiv als Vektoren, dadurch gekennzeichnet, dass, wenn Sie eine Größenänderung zu tun, haben Sie immer die Bildqualität zu verlieren, aber sie sind auf jeden Fall mehr als nur Archiv Arbeit mit Klar Pixel allein.

Smart-Objekte auch das Frei transformieren Tools mehr Archiv durch Speichern aller Pixel und die Transformation, so dass, wenn Sie benötigen, können Sie zu ihr zurückkehren und Änderungen vornehmen, später. Und wenn Sie teilen, oder Kopieren und Einfügen ein Smart-Objekt, wenn Sie eine Änderung an einer Version des Bildes zu machen, haben Sie die Möglichkeit, um die Änderung zu ihnen allen zu machen, damit die Beschleunigung der Arbeiten können Sie zu tun haben. Smart-Objekte können auch verbunden werden, können per Copy geteilt werden, und umfassen zerstörungsfreien Smart-Filter, die übereinander gestapelt werden

können, und dann einzeln bearbeitet. Ich hatte noch nie viel Grund, um ein Smart-Objekt in der Vergangenheit verwendet, aber angesichts der Einführung von Smart-Filter als auch ich muss mehr Forschung in ihnen zu tun und sie auszuprobieren.

Das letzte, was ich wollte zu erwähnen ist die sogenannte Batch-Bearbeitung. Batch-Bearbeitung ist genau, wie es klingt, und ermöglicht es Ihnen, Änderungen an viele Bilder auf einmal zu machen. Um einen Stapel zu erstellen, werden Sie zu Fenster > Aktions zu gehen, und Sie werden eine neue Charge durch einen Klick auf das Ordner-Symbol an der Spitze der im Dropdown-Menü, das erscheint, erstellen. Benennen Sie Ihre Charge in dem Ordner und nennen Sie die Aktion unter dem. Machen Sie es beschreibende und in Bezug auf was auch immer fix Sie gehen zu tun zu haben sind.

Was Photoshop tut, ist, was auch immer Aufzeichnungen Aktion, die Sie auf dem Bildschirm als Teil dieser Aktion Batch zu tun. Auf diese Weise müssen Sie nur alle Aktionen auf einem Foto durchzuführen. Drücken Sie Stop-Aktion, wenn Sie fertig sind. Anschließend werden Sie in der Lage, diese Aktion zu laden und es auf dem Stapel.

Um die Aktion gelten, gehen Sie zu Datei > Automatisieren > Stapel. Wählen Sie die Aktion, stellen Sie die Quelle, und stellen Sie die Batch-Destination zu keinen. Klicken Sie auf OK, und Photoshop wird Ihre Batch-Bearbeitungen für Sie durchführen, die helfen, sparen Sie Zeit mit wie Bearbeitungen aus der gleichen schießen oder Serien sollt

Abschluss

Wie Sie hoffentlich aus diesem Artikel gelernt haben, gibt es eine Vielzahl von Dingen, die in Photoshop getan werden kann, und Tonnen von Möglichkeiten, sie zu tun. In der Tat, da Sie verwenden die entsprechenden Werkzeuge für den Job und einer zerstörungsfreien Workflow, gibt es wahrscheinlich viele Möglichkeiten, um die gleichen Aufgaben wie oben beschrieben. In Verbindung zu diesem Buch möchte ich auch vorschlagen, die Erforschung der Arten von Updates, die Sie am häufigsten verwenden, und herauszufinden, was Workflow und Kombination von Werkzeugen ist das von Vorteil für Sie.

Denken Sie immer daran, wie wichtig es für die Erhaltung der Schichten ein Master-Image sowie Tracking alle Änderungen, die Sie vornehmen. Beschriften Sie alles, und wenn Sie überhaupt viele Veränderungen zu tun auf einem Bild sind, legen Sie wie Änderungen in ihre eigenen Ordner zur einfacheren Organisation.

Denken Sie auch daran, dass, obwohl alle Updates, die in diesem Buch erwähnt wurden, sind recht einfach zu begreifen, bauen sie auf der jeweils anderen Prinzipien und kann einige Zeit zu meistern. Wenn Sie sich im Kampf mit den feinmotorischen Bewegungen bestimmter Fixes, wie ich in der Vergangenheit, könnte es eine gute Idee, in einem größeren Desktop-Monitor zu investieren, im Gegensatz zu einem Laptop und einem Wacom oder andere Marke der Tablette zu ermöglichen Sie, um eine natürlichere Art der Kontrolle zu haben. Tabletten, zu verlangen, die Praxis zu lernen, zu benutzen, aber wenn man es zu meistern, ist es sehr sinnvoll und

nützlich.

Und mit jeder neuen Ausgabe von Photoshop, stellen Sie sicher, dass Sie auffrischen, was Änderungen und Korrekturen wurden durchgeführt, wie Adobe arbeitet ständig daran, die Benutzerfreundlichkeit ihrer Produkte zu verbessern.

Landschaftsfotografie

10 Essential Tips, um Take Your Landscape Fotografie auf die nächste Stufe

James Carren

Inhaltsverzeichnis:

Einführung

Landschaftsfotografie ist eine schwierige Handwerk, das täuschend einfach aussieht. Oft gehen Fotografen aus, um ein Bild, das durch ihr Auge und Linse sieht üppigen, grünen, pastoral oder anderweitig hinreißenden schießen, und kommen sich fragen, warum die Bilder sind flach, ohne Leben oder uninteressant.

In diesem Buch werde ich Ihnen eine Vielzahl von Techniken und Tipps für die Aufnahme Landschaftsaufnahmen und Ihre Fähigkeiten auf andere Weise zu verbessern. Es spielt keine Rolle, wenn Sie Landschaftsaufnahmen vor oder nicht getroffen habe, fühle ich mich zuversichtlich, dass hier etwas wird Ihnen helfen, von Landschaften auf eine neue Art zu denken.

Einer der wichtigsten Punkte dieses Buches -, die ich immer wieder bekräftigt werden - ist, dass Sie in die Gewohnheit des Sehens zu bekommen. Nur weil Sie jeden Tag schauen Sie sich um, bedeutet nicht, Sie zu sehen. Es ist eine Fähigkeit, die erlernt werden müssen, die aber flüssig, intuitiv, und durch viel Übung gelernt wird. Sehen beinhaltet Verständnis und bemerken Dinge wie Lichtverhältnisse, die Zusammensetzung und die Psychologie der Farben beeinflussen, wie das Gefühl und Ton Ihres Bildes. Der Spaß daran ist, dass, sobald Sie gelernt haben, wirklich zu sehen, werden Sie feststellen, dass jeder anders sieht. Zwei verschiedene Menschen können ein Foto von der gleichen Landschaft an der gleichen Stelle in der gleichen Tageszeit zu nehmen, und diese Bilder, auch vor der Verarbeitung, wird völlig anders aussehen.

Abgesehen von dieser Möglichkeit, die geschliffen werden müssen, werden Sie auch lernen, wie Sie Ihre Kamera besser zu handhaben. Für die meisten Menschen ist dies die einschüchternde Teil über Fotografie zu sein. Ich bin nicht dabei, Sie mit komplizierten Gleichungen oder Erklärungen zu überwältigen. Allerdings ist es wichtig, dass Sie die Grundlagen kennen, wie Sie Ihre Kamera zu steuern, so dass Sie weniger Zeit für die Festsetzung der Bilder, nachdem Sie sie zu nehmen. Es gibt auch ein paar technische Tricks, die Ihnen helfen Ihre Bilder abheben.

Landschaftsfotografie, wie alles andere, erfordert Übung. Ich werde ein paar einfache Techniken zu diskutieren, um Sie in die Gewohnheit, die Bilder jeden Tag zu bekommen. Schließlich werde ich über Nachbearbeitung zu sprechen, und wie Sie es verwenden können, in Kombination mit Ihre einzigartige Art zu sehen, zu manipulieren, was Ihre Zuschauer sieht und fühlt.

Kapitel 1:
Was ist eine Landschaft?

Wenn Sie Google-Suche das Wort Landschaft, hier ist die Definition erhalten Sie: alle sichtbaren Merkmale einer Fläche von Land oder Land, die oft in ihrer Ästhetik betrachtet.

Sehr breit, dies gilt auch für die Kunst der Landschaftsfotografie selbst. Im Wesentlichen ist jedes Bild des Landes eine Landschaft. In der zeitgenössischen Fotografie, aber es gibt eine Vielzahl von unterschiedlichen Techniken und Stile, die als Landschafts qualifizieren können. Die Faustregel in meinem Kopf ist, solange es eine Horizontlinie, es ist eine Landschaft. Selbst mit dieser Regel, aber es gibt ein paar Arten von Fotografien schwanken zwischen dem, was als Landschaft und was als abstrakt. Dinge wie diese könnte eine detaillierte Schuss eine Blume oder ein Stück Rinde, oder ein Bild der Himmel oder das Meer, in dem keine Horizontlinie zu erkennen, umfassen. Diese Art von Bildern kann oft in Portfolios mit Landschaft wegen der unklaren Grenze zwischen Genres einbezogen werden.

Das heißt, wir konzentrieren uns auf die häufigsten Arten der Landschaftsfotografie. Erstens, lassen Sie uns ansprechen Querformat. Wie die meisten von euch wissen, ist dies, wenn das Bild gedreht und / oder angezeigt horizontal, was Sinn wegen der Horizontlinie macht. Die meisten Landschaftsaufnahmen haben auf diese Weise zu lesen, aber sie müssen nicht.

Landschaften nicht alle müssen verträumt und Schäferszenen, entweder. Sie können dramatisch sein und sich auf das Wetter, wie die beeindruckenden Fotos des heftige Gewitter und Tornados getroffen. Sie haben nicht frei von Gebäuden zu sein, entweder; Landschaften gibt, egal wo Sie leben, eingenommen werden. Insbesondere wird eine Landschaft mit vielen Gebäuden als urbane Landschaft oder Stadtbild bekannt.

Wenn Sie ein Fotograf, der in der Regel befindet sich der Aufnahme von Porträts, und dies ist ein Ausflug in eine ganz neue Welt für Sie, versuchen, Bilder von Menschen in Landschaften. Bei diesem Verfahren sind die Menschen nicht im Mittelpunkt, aber sie können ein gutes Gefühl der Skala oder menschliche Präsenz, um das Bild zu schaffen. Wenn Sie beispielsweise, um die Menschen in die Landschaft unglaublich winzig, es kann dazu dienen, die große Statur etwas Natürliches zu betonen, sei es ein riesiger Redwood oder ein hoch aufragenden Welle.

Im Genre der Landschaftsmalerei, gibt es drei Hauptkategorien. Diese gelten für die Landschaftsfotografie sowie. Sie sind Realismus (oder Modernismus), Impressionismus (oder Piktorialismus) und Abstraktion.

Realismus ist genau das, was es klingt. Sie nehmen Sie ein Bild von dem, was vor Ihnen, und dann, wenn Sie es zu bearbeiten, damit Sie es sehen so viel wie die Realität wie möglich. Dies würde Dinge wie Weißabgleich bezeichnet, wie es sah draußen, und dafür sorgen, dass die Farbe war so nah an wahr, wie Sie es bekommen könnten. Wirklich, ich glaube, dass diese Art der Dreharbeiten nicht viel Raum für Ausdruck jenseits Wahl der Zusammensetzung nicht zulassen.

Bilder wie diese bringen die Modernist Gruppe f / 64 in den Sinn. Ein schnelles Foto Geschichtsstunde: f / 64 war eine Gruppe vom Fotografen Alfred Stieglitz gebildet, als gegen die piktorialistischen Bewegung, die ich mit der Kategorie des Impressionismus zu diskutieren. Eine prägnante Leitbild vom Mitglied Edward Weston gegeben lautet: "Die Kamera sollte für eine Aufnahme des Lebens verwendet werden, für die Darstellung in die Substanz und die Quintessenz der Sache selbst, ob sie poliert werden Stahl oder zuck Fleisch." Der Grund, warum die Gruppe genannt f / 64 war, weil sie oft wählte zu fotografieren mit, dass f / stop, was die niedrigste ist, und das die meisten Bildschärfe zu einem Bild gibt. Wenn Sie sich für den Ansatz des Realismus (oder Modernismus) nehmen bei der Aufnahme von Landschaft, die Sie Möchten Sie folgendes versuchen Schießen auf dieser f / stop.

Impressionismus ist die Gegenkraft zum Piktorialismus, da die meisten Modernisten zustimmen würde. Diese Art der Landschaft ist mehr über die Atmosphäre oder Drama in einem Bild; es geht darum, Emotion und Absicht. Wo die Moderne / Realismus ist etwa die Erfassung einen Dokumentarfilm Bild, das aus dem Leben gegriffen ist, ist Piktorialismus / Impressionismus eine handwerklichen, fine art Unternehmen. Auch heute würde ich wage zu sagen, dass die Mehrheit der beliebten Landschaftsbilder Impressionistische sind. Der Grund, warum diese Art von Bildern sind so sehr geliebt, weil sie auf Atmosphäre verlassen, sowie Handwerk.

Atmosphäre ist überall um uns herum, und während wir merken es nicht im täglichen Leben, einen großen Einfluss auf unsere Wahrnehmung einer Fotografie hat. Atmosphäre ist sowohl wörtlich als das Gewicht und die Anwesenheit der Luft in einem Foto und

der Eindruck, den er uns verlässt. Das Gewicht Ich beziehe mich auf unsere Fähigkeit, räumliche Tiefe zu erfassen, oder die Anwesenheit von Vorder-, Mittel- und Hintergrund kennzeichnet. Unterschiedliche Atmosphären, wie beispielsweise einem sonnigen klaren Tag im Vergleich zu einem Tag mit starker Bewölkung beeinträchtigen unsere Fähigkeit, diese verschiedenen räumlichen Bereichen sehen. Mit diesen Unterschieden in der Vision, wir sind auch psychisch betroffen. Dies, in Verbindung mit der Farbe, beeinflusst, wie wir über einer Fotografie fühlen.

Atmosphäre in der Landschaft hat immer eine Farbe oder Gefühl zu ihm, was den Unterschied zu unserer Wahrnehmung machen können. Wenn beispielsweise ein Bild aus reichen Rot und Gold gemacht wird, kann es ein Gefühl der Ehre oder Macht zu vermitteln. Wenn er lehnt sich mehr in Richtung der roten als das Gold, kann sie fühlen sich mehr bedrohlich. Eine ruhige, kontemplative Foto hingegen kann aus kühlen Grün und Blau durchgeführt werden. Und ein Bild, das launisch ist, mit einem hohen Kontrast von Schwarz und Weiß, oder, dass ist schwer, mit dunklem Purpur und Blau kann eine unruhige Atmosphäre zu vermitteln.

Atmosphärische Wahrnehmung kann auch durch Verwendung von selektiven Fokus, Schärfentiefe, und der Zusammensetzung, von denen alle ich sowohl in technischer und ästhetischer Hinsicht in Kapitel 5 besprechen betroffen sein Zum Beispiel, wenn Sie ein Bild mit einem schweren, nebligen Atmosphäre, und Sie wählen, um es bei einer geringen Schärfentiefe zu schießen, könnten Sie entweder ein luftiges, traumhafte Gefühl oder eine beklemmende Horrorfilm Stimmung, je nach Ihrer Wahl der Farbe. Ich werde auch dies weiter diskutieren in einem späteren Kapitel.

Das zweite Attribut des Impressionismus / Pictorialsm, die es von Realismus unterscheidet / Moderne ist das Handwerk. Mit dem Handwerk, ich meine, das Niveau der Pflege und Auswahl der Technik, die in den endgültigen Druck des Fotos geht. Das ist nicht zu sagen, dass realistisch, dokumentarische Aufnahmen sind nicht gut gemacht. Alles, was es bedeutet, ist, dass sie sehr einfach, während Piktorialismus sorgt für mehr Meinungsfreiheit in der Drucken. Dazu gehören Dinge wie Abwedeln und Nachbelichten für die künstlerische Wirkung, mit einem speziellen Papier oder mit einem alternativen Verfahren Drucktechnik.

Die dritte Art von Landschaftsarbeiten, wie oben kurz erwähnt, ist abstrakt. Abstraktion erfordert die Landschaft sichtbare zu interpretierenden Formen und Farben reduziert werden. Die emotionale Wirkung des Bildes ist viel wichtiger als die tatsächliche, physische Inhalt des Bildes berücksichtigt. Wie Stieglitz würde erschauerte haben!

Diese Arten von Bildern können absichtlich flach oder verschwommen sein, ein einfacher Mechanismus, oder können weiter in Richtung auf das Gefühl der Malerei zu bewegen, indem der Himmel, Meer, oder Gras zu füllen den gesamten Rahmen. Während diese Bilder können eine Horizontlinie haben, können sie nicht verpflichtet sind. Personen ohne solche kann etwas verwirrend und, in meinem Kopf, sehr interessant sein.

Nun, da Sie wissen, ein wenig über die Geschichte der Landschaftsfotografie und all seinen Varianten, lassen Sie uns auf zu fotografieren begonnen zu erhalten!

Kapitel 2: Verstehen Sie Ihre Kamera-Einstellungen

Dies ist die technische Kapitel dieses Buches. Ich habe versucht, es so einfach und nicht einschüchternd wie möglich zu machen.

Lernen Sie Ihre Kamera zu steuern kann schwierig sein, auf den ersten zu erreichen sein, aber mit der Praxis und eine zugrunde liegende Verständnis davon, wie Sie Ihre Kamera arbeitet, wird es leichter sein, um gute Fotos zu machen. Nicht nur das, aber Sie werden auch feststellen, dass Ihre Fähigkeit, konsequent zu gut belichtete Fotos verbessert.

Wenn Sie digital zu schießen, können Sie sich fragen, warum dies wichtig. Wenn ein Foto nicht richtig belichtet, können Sie einfach löschen und erneut versuchen, oder? Besser noch, können Sie es in Photoshop zu beheben! Während diese beiden Aussagen technisch wahr sind, sind diese nicht, gute Gewohnheiten zu entwickeln. Betrachten Sie es so: Wenn Sie all Ihre Zeit Löschen von Fotos und messing ziellos mit Einstellungen zu versuchen, das gewünschte Aussehen zu verbringen, werden Sie nur frustriert. Sie laufen Gefahr, zu verlieren, gutes Licht, vor allem während der goldenen Stunde (wir diesen Begriff im nächsten Kapitel besprechen), und Sie selbst aufgeben können. Wenn Sie genau wissen, wie zu bekommen, was Sie wollen, aber Sie werden mehr Zeit für gelungene Fotos. Dies wiederum führt zu mehr wünschenswerte Bilder ohne so viel Gedanken.

Wenn Sie immer noch denken, dass Sie nur fixieren Sie Ihre Fotos später, könnten Sie überrascht feststellen, dass es gar nicht möglich sein werden. Beginnend Fotografen denke oft an Photoshop als Zauber catchall Fehler. Manchmal, wenn Fotos sind einfach zu technisch nicht korrekt gespeichert werden soll. Man könnte stundenlang arbeiteten über ein Problem, das bei der ersten Aufnahme in wenigen Sekunden korrigiert worden sein könnte. Darüber hinaus, nachdem Sie verbringen alle diese Stunden zu korrigieren, können Sie feststellen, dass das Foto sieht nun zu fälschen nutzbar zu sein. Der einfachste Weg, um eine gute Landschaft machen ist, ein gutes Bild von Anfang an, die dann verbessert werden kann, und nicht gespeichert, von Photoshop zu nehmen.

Zunächst sollten Sie sicherstellen, dass immer im RAW-Format. Wenn Sie nicht mit Canon schießen, haben Sie die Wahl, in DNG, das auch ein RAW-Dateiformat zu schießen. RAW-Dateien aufzeichnen die meisten Informationen, so dass Sie die effektivsten Änderungen vornehmen und das Beste aus Ihren Bildern. Darüber hinaus möchte ich erwähnen, dass, wenn Sie die Bearbeitung abgeschlossen haben, können Sie Ihre Bilder als JPEGs, die kleinen und gut für Dinge wie Vorschauen und Web-Nutzung sind zu speichern. Allerdings sollten Sie nicht einfach speichern als JPEGs. Sollten Sie weitere Bearbeitung oder große Abzüge tun müssen, werden Sie wollen, um die RAW-Dateien zur Verfügung, um Sie wegen ihrer überlegenen Qualität haben. Zumindest, konvertieren Sie Ihre RAW-Dateien in das DNG oder ähnlichen TIF-Format, die beide kleiner sind, enthalten aber immer noch eine größere Menge an Informationen.

Das zweite, was ich will, um zu diskutieren, ist die automatische

Einstellung Ihrer Kamera. Die meisten Kameras in diesen Tagen machen einen guten Job bekommen eine Ordnung, die Belichtung, sondern das Problem mit, Belichtung, die nur "okay" ist selten das, was Sie wirklich wollen. Wenn Sie nicht mit, wie Kameras Arbeit vertraut sind, würde ich empfehlen, mit Ihren automatischen Einstellungen als Ausgangspunkt, und dann Dosierung für Ihre Anlaufstelle. Eine andere Methode ist Meter für einen mittelgrau, und dann passen Sie Ihre Exposition gegenüber etwas mehr für Ihr Thema angemessen.

Wie Sie lernen, Ihre Kamera zu steuern, wäre es zu dienen Sie die gemeinsame f / Haltestellen und Verschlusszeiten zu speichern. Digitalkameras sind oft Halbschritte, die verwirrend sein kann, wenn sie versuchen, um herauszufinden, die richtige Belichtung. Darüber hinaus lernen Sie so viel wie möglich über gleichwertige Belichtungen. Dies sind verschiedene Kombinationen von Blende und Verschlusszeit, die die gleiche Exposition (oder Menge des Lichts in das Objektiv) zur Verfügung stellt, aber mit unterschiedlichen Tiefen des Feldes und der Menge (oder deren Fehlen) von Bewegungsunschärfe.

Sobald Sie mit Ihrer Kamera experimentiert habe und gründete eine Grundlage gleichwertiger Belichtungen, hast du Zugriff auf die AV und TV-Tasten auf der Kamera zu verwenden. Diese stehen für Blende und Verschlusspriorität, bzw., und ermöglicht es Ihnen, den Wert für welch auch immer Sie gewählt haben eingestellt. Die Kamera dann m der andere Wert, um Ihnen eine angemessene Belichtung. Die AV-und TV-Tasten kann ein guter Mittelpunkt in immer in der Lage, manuelle Einstellungen richtig nutzen zu können.

Eine gute Möglichkeit, um ein Bild mit vielen selektive Bewegung zu erreichen beinhaltet ein Stativ und etwas Mathematik. Stellen Sie Ihre Kamera auf und wählen Sie eine sehr langsame Verschlusszeit, wie f / 30, verbunden mit einer entsprechenden f / Stopp für gute Belichtung. (Oft Ihrer Kamera Messgerät überkompensieren für Sie, und Sie wollen, um zu stoppen unten, oder in der Nähe 1-2 Haltestellen - was die f / stop-Nummer größer - um eine Überbelichtung zu vermeiden). Die gute Sache über die digitale Fotografie ist, dass Sie Ihre Kamera auf manuelle setzen, um mit dieser Technik zu experimentieren und die Ergebnisse sofort. Sie können sofort sehen, die Ergebnisse der Belichtungsreihe, die eine Technik, die verschiedene Belichtungen des gleichen Bildes ist. Dies kann eine gute Praxis Sicht sein, wenn Sie planen, um bei schwachem Licht auf Film zu drehen sind. Hier finden Sie nur wollen, um sicherzustellen, dass die ISO (ASA) von Ihrer Digitalkamera auf den gleichen ISO, wie werden Sie mit dem Film eingestellt.

Wenn Sie möchten, eine noch längere Belichtung als deine Kamera erlaubt, gibt es eine Taste für das. Na ja, eigentlich zwei. Die Glühbirne Einstellung (B) wird durch Drücken und Halten, bis die gewünschte Belichtungszeit abgelaufen ist verwendet, und dann wieder losgelassen wird. Die Zeit (T) Einstellung wird in ähnlicher Weise verwendet, mit der Ausnahme, dass er gedrückt wird einmal zu öffnen, und dann bleibt der Verschluss geöffnet, bis es wieder heißt gedrückt. Dies kann besonders nützlich für Situationen, in denen Sie nicht wollen, zu stehen und halten Sie eine Taste, wie Forderungen, die 30 Minuten oder länger dauern können.

Um eine schnelle Belichtung, die Bewegung in Aktion einzufrieren zu machen, werden Sie eine kurze Verschlusszeit benötigen. Wie bei

jeder anderen Art der Exposition, obwohl es Leitlinien, müssen Sie spielen, um mit Ihrer Kamera auf die optimalen Einstellungen für Ihre Bedürfnisse zu finden. Darüber hinaus, desto schneller die Bewegung, desto schneller Verschlusszeit müssen, um "einfrieren" zu sein.

Ich möchte Ihnen für die Verwendung von sehr hohen ISOs Vorsicht. In der analogen Fotografie, ist die ISO, was sagt die Kamera, wie empfindlich der Film. Grundsätzlich, desto schneller die Filmempfindlichkeit ist, desto empfindlicher ist auf Licht. Die ISO-Empfindlichkeit auf einer Digitalkamera arbeitet nach dem gleichen Prinzip. Du sagst die Kamera auf eine andere Empfindlichkeit anzupassen. Auf neueren Digitalkameras, können ISOs 3200 übertreffen und produzieren immer noch eine sehr gute Qualität Fotografie. Allerdings, wenn Sie eine ältere Kamera haben oder mit Film-Dreharbeiten, höhere ISOs können in Bilder, die die Grenze zwischen körnig und laut überqueren führen. Während offensichtlich Korn kann eine bewusste ästhetische Wahl sein, nie ist das Rauschen. Nicht auf kurbelt Ihren ISO, nur weil es einfacher als herauszufinden, die richtige Kombination von Blende und Verschlusszeit standardmäßig nicht.

Kapitel 3:
Die Suche nach schönen Licht und warum sollten Sie in allen Arten von Wetter Schießen

Ich werde Ihnen ein Geheimnis verraten: das einzige, was Sie wirklich wissen müssen, um eine gute Landschaft ist, wie man schönes Licht zu finden. Wenn Sie schöne Licht und eine gute Atmosphäre haben, wird das Foto wunderschön sein. Müssen Sie einfach werden, um Sie auf der Suche - Sehen - zu allen Zeiten.

Sie können in vielen unterschiedlichen Qualitäten von Licht zu arbeiten, und keiner von ihnen sind falsch. Manche Menschen können nicht zustimmen, zitiert, dass Licht am Mittag ist schrecklich für Fotos, zum Beispiel, aber wir später befassen werde.

Wenn Sie gerade erst anfangen, um Landschaft zu schießen, wäre mein erster Vorschlag wäre, die Nutzung der goldenen Stunde zu machen. Die goldene Stunde passiert eigentlich zweimal am Tag, morgens nach Sonnenaufgang und am Abend kurz vor der Dämmerung. (Es gibt einen Grund, so viele Menschen wie Sonnenaufgang und Sonnenuntergang Fotos!) Die goldene Stunde ist auch viel interessanter, wenn über eine Landschaft betrachtet. Das Licht ist absolut strahlend, und weil die Sonne nicht direkt von oben, spielt es keine harten Schatten zu werfen. Sanfte Schatten sind unglaublich erfreulich, weil sie zu erweichen die Atmosphäre, und das Licht scheint viel mehr noch als zu anderen Tageszeiten.

Alles glüht und kann mit großer Detailgenauigkeit und Klarheit zu sehen.

Während sowohl Sonnenaufgang und Sonnenuntergang erzeugen eine ähnliche Wirkung, sie sind verschieden voneinander. Dieser Unterschied kann kaum wahrnehmbar, aber dennoch präsent ist es. Bei Sonnenaufgang, das Licht ist mehr ordentlich und bleich, mit helleren Farben wie Gelb, Rot und Rosa. Reds neigen auch stärker bei Sonnenaufgang zu sein. Bei Sonnenuntergang, umgekehrt, blendet Licht schneller, und die Ergebnisse in vibrierenden Purpur und reiche Orangen. Der Unterschied ist gering, aber wenn Sie gehen und schießen auf beiden Zeiten des Tages, werden Sie schnell herausfinden, welche Zeit die Sie bevorzugen.

Eine andere Art von Licht, das wirklich toll für jeden Fotografen ist, dass von einem bewölkten Tag. Viele Menschen wissen nicht, dass dies, weil da ein bewölkten Tag nicht über die schönen Wolkenformationen, die so häufig sind und geliebt in Landschaftsaufnahmen. Aber wie bei der goldenen Stunde, das Licht ist ideal für die Fotografie. Das ist, weil die Sonnenstrahlen durch die Wolken bekommen verteilt, Gießen, auch Licht auf alles. Ihr Bild wird frei von harten Schatten zu sein.

Wenn Sie ein Bild mit diesem glatten Licht und beeindruckende Wolken wollen, gibt es zwei Methoden, um dies zu erreichen. Die erste besteht darin, die Landschaft selbst in den bewölkten Licht schießen, dann kommen Sie an einem anderen Tag wieder in die Wolken zu fotografieren. Diese natürlich erfordert Zusammensetzen der beiden Bilder zusammen. Oder, wenn der Tag hat eine perfekte Himmel, aber sonst zu hell würde, können Sie einen Neutraldichtefilter verwenden, um die Menge an Licht in das

Objektiv zu senken. Dies hat keine Auswirkungen auf Ihre Schatten, aber es wird Steuer Helligkeit zu helfen. Andere Filter, wie zum Beispiel rote, die einen geringeren Kontrast aufweist, kann verwendet werden, um verschiedene Effekte, die später diskutiert werden erzielen.

Ihre Zeit für die Landschaftsfotografie ist nicht auf sunrise / set und bewölkten Tagen beschränkt. Schießen Vormittag ist immer noch in der Regel von den meisten Fotografen erlaubt, aber man muss vorsichtig sein, wenn Sie für einen Look, glatter Licht erfordert gehst. Als der Tag nähert Mittag, wird Schatten wachsen härter. Dies liegt daran, wie die Sonne höher wird, bekommen Schatten kürzer und dunkler. Das Licht wird direkt von oben kommt, und mit nichts, um es von den Seiten diffundieren können Schatten schwarz und wenig schmeichelhafte aussehen. Der Nachmittag fortschreitet, das Licht besser und besser wieder, ähnlich wie es in Vormittag war. Es ist immer noch nicht so gut wie die goldene Stunde, aber es ist besser. Der Grund, warum die goldene Stunde ist so erfreulich, weil die Schatten sind lang, und deshalb decken mehr von der Landschaft, Streuen des Lichts. Die Ausnahme von dieser Regel ist wiederum einem bewölkten Tag, den Sie mit gleichmäßiges Licht, solange die Wolkendecke bleibt zur Verfügung stellt.

Trotz der Tatsache, dass Schatten sind hart und können am Mittag wenig schmeichelhaft sein, es ist immer noch ein gültiger Tageszeit, um zu schießen, wenn man weiß, wie man es zu Ihrem Vorteil. Wenn Sie die Schatten mag passieren, sie verwenden. Viele Menschen können Ihnen sagen, dass es technisch falsch, aber das bedeutet nicht, können Sie eine große, dramatische Foto nicht erstellen. Tun Sie etwas Spiel um und machen die Schatten für Sie arbeiten. Sie können dies tun, zum Beispiel durch Aufnahme aus

einer Richtung, die sie veranlasst, interessante Muster auf Ihrem Thema zu machen, wodurch die Licht Verwendung, um eine abstrakte Landschaft zu schaffen.

Auf der anderen Seite, wenn Sie mittags zu schießen, weil Sie keine andere Möglichkeit haben müssen, profitieren Sie von den Schatten zu deinem Licht zu steuern. Sie können natürlichen Schatten verwenden oder eigene erstellen. Oft kann die fallende Licht durch Halbschatten interessante, schöne Muster zu schaffen, vor allem, wenn Sie Interesse an Lichtstudien und Abstraktionen sind. Um eine gleichmäßigere Schatten, das erinnert an einem bewölkten Tag sein wird, zu erstellen, können Sie ein Dach über der Kamera befestigt zu verwenden, um das Licht zu streuen.

Wenn Sie nicht so minimalistisch mit Ihren Aufnahmen sind, können Sie auch entscheiden, Leuchten sowie Sonnenschirme, solange Sie eine Quelle von Elektrizität haben zu bringen. Mit der Abgabe eines Licht an der Seite des Motivs, so wie in der Porträtmalerei Fotografie, die Sie erstellen eine Füllung für Ihr Thema. Diese Technik kann jedoch in der Regel nur in geringem Umfang eingesetzt werden, weil die meisten von uns haben nicht die Ressourcen, um eine riesige Szene zu beleuchten. (Um dies zu tun, müssten Sie das Budget und die Ausrüstung von einem Film-Set, oder Gregory Crewdson die Fotos.) Das bedeutet, dass die Themen, die Sie könnten mit dieser Technik beleuchten müsste relativ klein zu sein. Dies würde gut funktionieren, dann zum fotografieren Dinge wie Blüten oder andere Pflanzendetails.

Nachtschießen ist durchaus ein anderes Tier. Ihr größter Feind, wenn es um eine gute Landschaft in der Nacht kommt, ist ein Schütteln Kamera. Mit jeder Art von Landschaft, es sei denn Sie auf

einem hohen f fotografieren / Stop mit einer entsprechend schnellen Verschlusszeit (als korreliert mit einer korrekten Belichtung, natürlich), werden Sie ein Stativ verwenden möchten. An einem sonnigen Tag, können Sie wahrscheinlich weg mit f / 8 und einer 60stel Sekunde Belichtung zu erhalten, ohne dabei zu überbelichtet, aber ich würde nicht empfehlen, schießen nicht mehr öffnen oder langsamer als die ohne Stativ. So selbstverständlich, in der Nacht, ist ein Stativ unerlässlich. Sonst werden Sie am Ende mit Bildern, die kaum zu entziffern sind, stark von der Kombination aus geringem Licht und Verwacklungen betroffen. Wie Sie aus dem vorigen Kapitel kennen, können Sie die Belichtung eines Bildes Nacht entweder mit der Nacht-Einstellung an der Kamera steuern (das ist ein guter Ausgangspunkt sein können, aber ich würde nicht empfehlen, dort zu stoppen), oder mit Hilfe eines manuellen Kombination der entsprechende ISO, Verschlusszeit und Blende.

Abgesehen von der Verwendung einer größeren Blendenöffnung und / oder lange Verschlusszeit, ist eine weitere gute Technik, um das Licht, das Ihnen zur Verfügung steht nutzen. Verwenden Sie den Schein der Straßenlaternen oder Fenster zu Ihrem Vorteil. Schießen Detail ist auch ein guter Ansatz. Oft Detailbereiche, beispielsweise die Seiten von Gebäuden, werden mehr als die gesamte Fassade beleuchtet werden. Und wenn Sie zoomen, werden Sie in mehr Licht, das ist in diesem Fall, ist gut zu lassen sind.

Wie im vorigen Kapitel, ich möchte gegen den Impuls, einfach Ihre ISO bei Nachtaufnahmen Vorsicht. Dies ist zwar eine schnelle Lösung, kann die Korn schnell aufhören, Getreide und werden Geräusche, die störend und schwer zu entfernen ist, vor allem in der Farbe.

Jetzt wissen Sie, das optimale Weg, um in allen Lichtverhältnissen zu schießen. Wenn Sie neu in das Genre der Landschaft sind, oder wenn Sie müssen nur eine Auffrischung, würde ich nicht empfehlen, beginnend mit Nachtaufnahmen. Stattdessen lernen Sie Ihre Kamera in der Art Licht der goldenen Stunde zu kontrollieren, dann fortschreiten, komplizierte Techniken, wie Sie Ihre Fähigkeiten zu erhöhen.

Andere als nur Lichtarten, sollten Sie auch prüfen Schießen bei jedem Wetter. Je nach Art von Wetter beteiligt, müssen Sie möglicherweise einige Vorkehrungen getroffen werden, insbesondere im Hinblick auf die persönliche Sicherheit. Allerdings, wenn Sie nur wollen, um Dreharbeiten in der regen versuchen, go for it! Es gibt alle Arten von wasserdichte Kamera Abdeckungen von seriösen Händlern von Fotografie-Zubehör verkauft. Wenn Sie nicht über das Geld, um in so etwas wie, dass in dem Moment zu investieren, wird eine durchsichtige Plastiktüte in eine Prise zu arbeiten. In diesem Fall würde ich nicht empfehlen, außerhalb zu lang. Ich schlage vor, obwohl, immer trägt eine Schutzabdeckung von einer Art in jegliche Bedingungen, bei einsetzendem Regen oder Schnee.

Nun, da die meisten der technischen Kram diskutiert worden ist, wird der Großteil der verbleibenden Kapitel auf, warum wir die Bilder, die wir tun, und wie man die Bilder, die wir wollen, zu machen zu konzentrieren.

Kapitel 4:
Die Bedeutung der Zusammensetzung und andere Design-Elemente

Wie bei jeder anderen Kunst oder Design-Konzept, müssen Sie die Elemente und principlsprinciples von Design berücksichtigen, wenn Komponieren Sie Ihre Landschaftsbilder. Das sind alles Dinge, die Sie vielleicht schon wissen, aber eine Auffrischung kann nicht schaden.

Die Elemente des Designs sind: Linie, Form, Richtung, Farbe, Größe, Beschaffenheit, und Wert. Die Gestaltungsprinzipien sind: Balance, Gradation, Wiederholung, Harmonie, Kontrast, Dominanz, und der Einheit. All diese Aspekte zusammen, um zu bilden, was als eine Zusammensetzung bezeichnet. Zusammensetzung ist nicht nur das, was der Grund für Ihre Landschaft ist, wie ein Baum in einem Feld, sondern auch, wie es angeordnet ist. Ist der Baum, der aus dem Gebiet von selbst, oder es wird von einer Wiederholung von anderen Pflanzen umgeben? Ist es in der Mitte des Rahmens zu klatschen, oder ist es zu einer Seite? Scheint es, um über oder unter dem wahrgenommenen Horizontlinie sein? All diese Überlegungen wird verändern, wie ein Betrachter interpretiert Ihr Foto. Wenn Sie, um ein Foto zu nehmen sind, dann fragen Sie sich, welche dieser Designprinzipien anzieht Sie.

Eines der besten Grundlagen, um etwa mit irgend

Zusammensetzung Linie denken. Verwenden Sie die natürlichen Linien und Formen einer Szene, um das Auge des Betrachters über das Bild führen. Versuchen Sie nicht, lassen Sie Linien im Bild führen, weg von der Bildfläche, es sei denn, das Auge nacheinander durch die Serie als Ganzes durchzuführen dient. Es ist viel interessanter, Zeile verwenden, um durch das Bild zu bewegen, vielleicht auf den Brennpunkt oder Hauptthema führt.

Als ich um eine Linie in diesem Zusammenhang zu sprechen, kann er alles, was in der Szene sein. Vines, Äste, die Flüsse und die Locke von Schaum auf der Welle sind nur einige Beispiele. Eng verbunden mit Linie verwandt ist Form, die auch etwas aufpassen. Wenn die Äste eines Baumes Kurve ein Herz, um zu erstellen, das könnte etwas Interessantes zu sehen sein. Formen auch in weiten Wiederholung kommen in der Natur, wie die Formen der Blätter. Geben Sie für interessante Brüche in Mustern, oder vielleicht auf das Muster als ein Eingriffs Bild in seinem eigenen Recht.

Wenn ich über die Harmonie zu sprechen, was ich meine ist, wie das Bild fließt und arbeitet. Dies beinhaltet alles von der Liste der Elemente und Prinzipien vor. Überlegen Sie, ob Sie Ihre Farbpalette ist ähnlich oder unähnlich, ob die Anordnung des Bildes gewichtet oder perfekt ausbalanciert. All dies trägt zur Harmonie.

Bevor Sie irgendwelche kompositorischen Regeln zu brechen, müssen Sie ihnen zu folgen, so dass Sie wissen, wie, warum und wann sie zu brechen. Der einfachste Weg, um die Gesamtbalance Ihres Bildes zu überprüfen ist es, die Drittel-Regel zu verwenden. Bei der Aufnahme eines Bildes, kann die meisten Anfänger die Notwendigkeit, das Thema direkt in der Mitte des Rahmens gesetzt fühlen. Allerdings ist die meiste Zeit diese schwere Gleichmäßigkeit

zu ausgewogenen und damit das Auge auf natürliche Weise um das Bild zu bewegen, kann das Thema nicht Totpunkt ist. (Es gibt natürlich Ausnahmen von dieser Regel. Sagen Sie einen Baum mit einigen interessanten, Wölbung haben, knorrigen Ästen. Platzierung der Stamm in der Mitte und so die Zweige abfließen erratisch können das Bild machen, nur nicht in der Mitte genug für es funktioniert.)

Um zu sehen, ob Ihr Bild wird nach der Regel nehmen Sie Ihr Bild und teilen sie in Drittel horizontal und dann wieder vertikal. Es ist wirklich einfach, um in Photoshop zu tun ... nur zu Ansicht > Neuer Leitfaden, und legen Sie die Linien in gleichen Abständen. Wenn Ihr Bild folgt der Regel, werden Sie feststellen, dass die Schwerpunkte (die interessanteren, dynamischen Teile des Bildes) wird entlang einer Schnittpunkte der Linien fallen.

Zu spielen, um mit der Regel, versuchen Sie, Ihre Anlaufstelle, um eine extreme Seite oder nach oben oder unten. Alternativ können Sie den Fokuspunkt, wo es verlassen, und dann verschieben Sie die Kamera nach oben oder unten, die die Position der Horizontlinie ändert. So wie eine Horizontlinie ändert sich im realen Leben, wie wir uns bewegen oder springen oder gehen Sie auf einen Hügel, können Sie Interesse oder sogar Tiefe durch Verschieben der Horizontlinie nach oben oder unten zu schaffen. Diese Technik ist nützlich, um die langweiligen Teile einer Landschaft zu beseitigen ... Wer sagt, dass eine Landschaft hat einen Himmel haben? Warum wird das Land müssen die wichtigsten Teil des Fotos, wenn was wirklich auffällt, ist der Himmel sein? Spielen Sie in verschiedenen Situationen, um herauszufinden, was am besten funktioniert.

Ich weiß, ich habe von Farbe und Licht, bevor gesprochen, und ich

werde es wieder in den Bearbeitungs Teile dieses Buches zu tun, aber ich glaube, es ist wichtig zu beachten, dass die Leistung von beiden sollte nicht unterschätzt werden. Sowohl Farbe und Licht dienen, andere als das, was sie sind Funktionen; Farbe und Licht unterbieten Balance, Richtung, Einheit und Linie für das Auge, um zu folgen. Farbe und Licht gibt Kraft und machen oft die ersten, die meisten unmittelbaren Eindruck auf Ihr Publikum. Farbsättigung bezeichnet eine andere Stimmung als entsättigt und dunkleren Farben machen uns anders fühlen als helle.

Es gibt auch verschiedene nützliche Farbschemata (Think-Vorschriften über die Farbe und nicht an bestimmten Farben), die genutzt werden, um die Emotionen des Betrachters beeinflussen werden. Und bevor Sie denken, dass Sie die Farbe der Landschaft nicht kontrollieren kann - Ja, Sie können. Alles was es braucht ist zu wissen, was Sie suchen, und dann die Wahl, wie es zu manipulieren.

Hier sind die vier wichtigsten Arten von Farben: einfarbig, komplementären, analogen und Split komplementär.

Entgegen der landläufigen Meinung, monochromatischen, bedeutet nicht, schwarz und weiß, obwohl ein monochromatisches Farbschema könnte die Varianzen der grauen, die zwischen Schwarz und Weiß fallen. Es bedeutet einfach, eine Farbe. Wenn Sie eine Textur Bild von einigen Laub zum Beispiel zu nehmen, wäre, dass ein monochromatisches Bild sein. Das Bild ist grün, aber alle verschiedenen Grüntönen.

Weiter ist analog, und dies bedeutet, dass die Farben liegen nebeneinander auf dem Farbkreis. Eine Farbpalette von Grün und

Blau und Blaualgen bestehen könnte als analog kategorisiert werden. Ein Meerblick wäre wie eine Fotografie sein. Ein Bild von lila, fuchsia und rote Blumen ist auch analog.

Ergänzende vielleicht die einfachste Farbschema unverfälscht in der Natur zu finden. Ergänzende bezieht sich lediglich auf Farben, die sich gegenseitig auf dem Farbkreis zu widersetzen. Weihnachtssterne und rote Rosen werden mit einer natürlichen komplementären Farbpalette.

Die letzte und komplizierteste Regelung ergänzt aufgeteilt. Es arbeitet nach dem gleichen Prinzip als ergänzende Regelung. Sie wählen eine Farbe, zum Beispiel sagen, grün. Gehen über den Farbkreis, ist sein Komplement rot. Statt nur mit rot, aber Sie möchten auch mit den benachbarten Farben, die orange und lila sind. Alle vier dieser Farben und ihre Varianten wäre im Einklang mit der Regelung zulässig.

Nun, da Sie wissen, wie diese Systeme vor Ort, können Sie fundierte Entscheidungen über die prominente Farben in Ihrer Landschaft zu machen.

Licht ist auch ein nützliches Werkzeug, in dass sie die Stimmung etwas, das die Farben von einer gegnerischen Stimmung haben können zu transformieren. Wenn Sie zu einem Karneval zu gehen waren, zum Beispiel, in dem alle Farben sind fröhlich, könnten Sie wählen, um es zu fotografieren in einer Zeit der Tag, an dem tiefen Schatten bieten würde, wodurch ein unheimlicher Gefühl zu schaffen.

Die Elemente und Prinzipien des Designs, wie oben aufgeführt, sind Ihre Werkzeuge. Ohne sie, haben Sie eine Momentaufnahme statt ein Stück Kunst.

Kapitel 5:
Haben Sie keine Angst! - Werkzeuge und Bedingungen für eine schöne Fotografie

Jetzt wissen Sie, diese Techniken für die Herstellung eine ehrfürchtige Landschaftsphotographie, werden Sie wahrscheinlich wollen, zu gehen und zu schießen! Schließlich können Sie eine Kamera und Stativ haben. Und während das ist alles schön und gut, es gibt ein paar Dinge, die Sie benötigen, bevor Sie beginnen.

Als ich gehen, um zu schießen, ich immer eine kleine Reihe von Werkzeugen, mit mir, sowohl tatsächliche als auch fotografische.

In Bezug auf fotografische Werkzeuge, die neben einem Stativ, Sie auch interessieren könnten Durchführung Dinge wie Klemmen, einem Reflektor, schwarz und weiß Flags, Belichtungsmesser, Filter und einem Sonnenschirm. Sie wissen bereits, dass der Schirm ist zum Streuen von Licht, aber Reflektoren und flags kann sich als nützlich für die hüpfenden Licht zu oder weg von einem Thema zu kommen. Diese sind nicht so wichtig, wenn es, wie Klemmen, einem Zähler und Filter. Klemmen sind nur gut zu haben, falls es windig wird oder Sie brauchen, um etwas, das bewegt und / oder Schwer zu halten. Ein Belichtungsmesser ist gut, für die der doppelten Kontrolle Ihrer Umgebung und sicherstellen, dass die Kamera richtig dosieren müssen.

Wenn Sie sich nicht leisten eine gute Lichtmesser (was verständlich ist - sie sind teuer!) Haben Sie zwei Möglichkeiten. Entweder schauen und ausdrucken eine äquivalente Exposition Blech, oder laden Sie eine App für Ihr Mobiltelefon. Ich finde aber, dass die meisten Anwendungen sehr ungenau sind. Der, den ich würde empfehlen, heißt Pinhole Assist, die etwa zwei Dollar kosten, denn es ist genau genug, und kostet nicht die Hunderte oder sogar Tausende von Dollar eine richtige Belichtungsmesser wäre.

Das nächste Werkzeug sollten Sie tragen eine Reihe von Filtern. Es ist sehr wichtig, um mindestens einen Basis-Pack von ihnen um, um auf Triebe zu nehmen. Packs von Filtern (oder Gele) variieren, aber in der Regel sind die Farben rot, grün, gelb und blau. Ein Graufilter ist auch gut zu haben. Und während Sie sie kaufen, um Ihr Objektiv passt, finde ich, es ist nur so einfach, jemanden zu haben halten Sie eine vor dem Objektiv.

Filter zu beheben eine Vielzahl von technischen Fragen, so dass Sie nicht haben, um für sie in Photoshop zu korrigieren (wenn auch, zugegeben, eine Filterschicht in Photoshop wird einige Probleme zu lösen.) Red Gele helfen, geringem Kontrast zu beheben und wird auch das Bild dunkler. Dies kann helfen, in dieser lästigen bewölktem Himmel zu bringen. Yellow verdunkelt sich das Bild, grün hellt andere grüne Dinge (nützlich, wenn Ihr Laub ist im Schatten und fängt an zu verstopfen) und Blau heller Himmel und senkt den Kontrast. Die Filter arbeiten über Komplementärfarben, wie wir im vorigen Kapitel besprochen. Ein Filter hellt was Farbe es ist, und dunkelt das Komplement. Dies ist der einfachste Weg, sich zu erinnern, was jeder tut. Das ist, warum rote Filter sind so gut für Landschaft: sie die Grüns zu verstärken. Um diesen Effekt für sich selbst sehen, probieren Sie es aus in Photoshop. Farbfilter

funktionieren am besten auf Schwarz-Weiß-Bilder.

Neutralfilter reduzieren die Lichtmenge in das Objektiv und sind im Allgemeinen gräulich. Sie können die Blendung eines über hellen Hintergrund zu reduzieren, und kann auch die Bewegung verwendet Unschärfe eines Bildes während immer noch eine richtige Belichtung werden. Wenn Sie noch nie bei einem der anderen Filter in der Tasche zu halten, halten eine rote und eine neutrale Dichte.

Abgesehen von Ihren fotografischen Werkzeugen, würde ich auch empfehlen, halten ein kleines Toolkit und Verbandskasten griffbereit.

Zusätzlich zu wissen, wie man die Belichtung zu steuern und wie Sie ein gutes Foto zu komponieren, sollten Sie mit ein paar anderen photography Begriffen vertraut sein: Schärfentiefe und Fokus.

Schärfentiefe gibt an, wie weit das Auge reicht, und in einem Foto, das ist wichtig. Oft wird ein Foto, dass als entweder eine flache oder tiefe Schärfentiefe bezeichnet. Für die meisten Landschaftsaufnahmen, werden Sie wollen eine große Tiefenschärfe, die Ihren Betrachter zu weit in die Ferne sehen, können eingesetzt werden. Selbstverständlich können die Schärfentiefe, die Dinge wie Trübung, Wolkenbedeckung und regen betroffen sein, aber diese Faktoren tatsächlich produzieren mehr Tiefe je nachdem, wo sie fallen. Große Tiefenschärfe wird durch Verwendung einer höheren (oder kleineren Anteil) erzielt f / stop, wie f / 16, f / 32 oder höher. Geringe Schärfentiefe wird durch Verwendung einer geringeren (oder größeren Anteil) erzielt f / stop, wie f / 8, f / 4 oder niedriger. Geringe Schärfentiefe kann

nützlich für die Erhebung einer wichtigen Vordergrundobjekt in den Fokus, und ließ den Hintergrund weg fallen.

Schwerpunkt ist nur eine andere Bezeichnung für das Motiv, oder was auch immer es ist, Sie konzentrieren Ihre Foto auf. Jedoch weit entfernt das Motiv wird die Brennweite des Objektivs für das Bild bestimmen. Mit anderen Worten, es ist, wie weit oder verkleinern Sie Ihr Motiv sind gezoomt. Beachten Sie, dass verschiedene Objektive unterschiedliche Brennweiten, so stellen Sie sicher, dass Sie ausreichend nah oder weit weg von Ihrem unterliegen den gewünschten Effekt zu erzielen. Ihre Brennweite wird auch das Ausmaß des Motivs bestimmen, in Bezug auf seine Umgebung. In der Regel, die weiter entfernt Ihre Anlaufstelle, sieht die kleineren Motiv. Sie können dieses Wissen nutzen, um Ihre Bilder, indem sie die Dinge in den Rahmen kleiner oder größer als sie tatsächlich sind manipulieren.

Kapitel 6:
sich heraus durch Landschaften

Um eine expressive Druck wirklich zu erstellen, müssen Sie ein Foto, das technisch gut ist genommen. Viele Leute denken, dass, sobald sie haben eine schöne, gut belichtete Fotos, die mit einem starken Zusammensetzung, sie fertig sind. Während Sie können wählen, es zu stoppen, es ist nicht notwendig. Es gibt eine Welt der Möglichkeiten jenseits einfach nur einen technisch kompetenten Fotografie, obwohl, wie ich habe festgestellt, es ist ein wesentlicher Ausgangspunkt.

Für den Anfang, mach dir keine Sorgen, wenn die Art und Weise Sie zu fotografieren beginnen, ist zu Fuß um und schießen die Dinge, die Sie interessieren. Viele tolle Portfolios beginnen auf diese Weise. Nachdem Sie eine ganze Menge Bilder geschossen haben, sollten Sie sich hinsetzen und sehen sie als Ganzes. Dies wird Ihnen helfen, um Elemente, die die Bilder gemeinsam haben, zu identifizieren. Sollten Sie sich entscheiden, um eine Serie zu schaffen, anstatt nur ein einziges Bild, werden die Eigenschaften, die Sie zu identifizieren helfen, sich bewusst zu vereinheitlichen die Körper der Arbeit, wie Sie schießen mehr.

Berücksichtigen Sie alle Komponenten wir besprochen haben. Was ist in der Zusammensetzung ähnlich, in der Farbe, in der Linie, in der Bewegung, in der Stimmung oder in der Atmosphäre? Die meisten dieser Auswahl und Gruppierung erfolgt ohne viel bewusstes Denken - wir einfach automatisch wissen, welche Bilder

zusammenfließen. Es gibt zu Grunde liegenden psychologischen Elemente, die diesen Entscheidungsprozess zu führen.

Es gibt zwei Möglichkeiten, in der digitalen Welt, um über das Gruppieren von Bildern zu gehen. Entweder Sie es mit Lightroom tun können, mit Bewertungen, Markierungen und schnelle Sammlung der diese Webseite und Bilder zu beseitigen. Oder Sie können es auf die altmodische Weise, die meine bevorzugte Methode ist. Drucken kleine Proofs Ihrer Bilder und ordnen sie auf einem Tisch oder auf dem Boden, Verschieben und Gruppieren von Hand. Nachdem verwendet beide Methoden auf der gleichen Katalog von Bildern, kann ich Ihnen sagen, dass es möglich für Ihre Entscheidungen je nachdem, welche Methode Sie wählen, zu unterscheiden. Es ist nicht, dass ein Weg ist besser als der andere, aber Halten und Bewegen die Bilder von Hand bewirkt, dass wir anders als sortiert sie auf einem Computer zu denken. Probieren Sie beide und sehen, welche Sie bevorzugen. Wenn Sie schießen Film sind, können Sie Ihre Kontaktabzüge als Referenz verwenden kann, oder scannen Sie sie und verwenden Sie eine der oben genannten Methoden, um Ihre Anordnung zu tun.

Wie Sie die Gruppierung sind, sollten Sie nicht nur prüfen, die Prinzipien und Elemente des Designs, aber die konzeptuellen Gründen hinter dem, was Sie schießen. Andere als einfach nur schön oder dramatisch, was Ihre Landschaft zu sagen? Portfolios mit ein Grund dahinter gibt viel mehr vereinheitlicht, als diejenigen, die nur ästhetisch ansprechend sind. Zum Glück, in den letzten Jahren, Umfeld hat eine große politische Frage, die Landschaftsaufnahmen macht eine tragfähige Thema mit vielen Standpunkten zur Auswahl geworden. Denken Sie darüber nach, warum Sie gewählt haben, um die Orte, die Sie haben zu

fotografieren. War es eine persönliche Verbindung? Ist dies ein Ort, der von der Natur zurückerobert worden ist? Oder ist es im Papierkorb, ohne konventionelle Schönheit und eine Aussage darüber, wie wir kümmern (oder ist es egal) für die Erde?

Sie können sich denken, dass Sie nicht über ein Konzept im Kopf zu beginnen, dass Sie gerade erschossen, was für Sie interessant schien. Wenn dies der Fall ist, ist das in Ordnung, aber es ändert nichts daran, dass Sie immer noch, sich mit einem Grund, diese besonderen Fotos sind wichtig für Sie zu ändern. Darin liegt Ihr Konzept.

Jetzt möchte ich über die Bestimmung Ihrer Gesamtdruck ästhetischen sprechen. Wenn ich sage, Druck ästhetischen, ich meine, wie Sie Ihre fertige Bild zu sehen, ob Sie beabsichtigen, es zu drucken. Wenn Sie beabsichtigen, zu drucken, wird es einige zusätzliche Überlegungen im Auge zu behalten.

Wenn Sie Lightroom verwenden, zu bearbeiten, zu fühlen Sie sich frei, um ihre Top-down-Workflow, das ist ziemlich effizient für alle Ihre grundlegenden Änderungen verwenden. Wenn Sie Photoshop verwenden, würde ich noch empfehlen, einen ähnlichen Ansatz in Bezug auf die Grundlagen. Passen Sie Ihre Weißabgleich und verfeinern Belichtungen, dann passen Sie Ihre Beleuchtung. Sofern Sie nicht all Ihre Landschaften im gleichen Licht am selben Tag erschossen, werden die Anpassungen nicht genau das gleiche sein. Zwar sollte man ed betrachten das Licht, wenn erste Shooting, möchte ich darauf hinweisen, dass dezente Beleuchtung Veränderungen können die Stimmung Ihrer Bilder drastisch beeinflussen.

Als nächstes betrachten Sie den Kontrast. Sie möchten Ihre Landschaften hell und luftig, ätherisch zu sein? Oder sind sie bedeutete, launisch, straff, vorausschau zu sein? Wenn Sie einen schönen, sonnigen Szene von einer Weide und Pferde erschossen, können Sie den ehemaligen wählen, während, wenn es Sturmwolken auf dem gleichen Horizont, können Sie geneigt, die letzteren zu wählen. Obwohl viele Faktoren tragen zur Gesamtstimmung, ist dagegen eine, die haben kann, ein großer Einfluss nur durch sich selbst.

Dies bedeutet, dass, mit Kontrast, in der Regel müssen Sie weniger als Sie denken, Sie tun. Neue Landschaftsfotografen, wollen ihre Bilder, um dramatische und spannende anschauen, werden häufig stoßen den Kontrast bis fünfzig oder hundert Prozent. Dem Drang widerstehen. Diese viel Kontrast wird einfach einen Bildblock auf, und suchen Sie weniger als dimensional. (Blocking up bedeutet, dass alle der Schwarzen im Bild zusammen zu konsolidieren, so dass das Bild blockartig und flach aussehen). Dies kann ein Blick, wenn es absichtlich von Anfang an getan, aber da der Punkt der Landschaft ist es, Schönheit und Detail zu erfassen, ich würde es nicht empfehlen.

Das gleiche gilt für die Sättigung, die zu hoch ist. Stattdessen würde ich vorschlagen, mit einer Kombination aus den vibrance Schieberegler und die Farbbalance Einsen. Auf diese Weise können Sie isolieren und zu steuern, nur die Farben, die Sie beeinflussen, anstatt das gesamte Bild möchten. Sagen Sie zum Beispiel, dass Sie die Rottöne und die Orangen, um ein wenig mehr in den Himmel Pop möchten. Wenn Rot und Orange sind nur wirklich gegenwärtig in den Himmel, gehen Sie vor und verwenden Sie die entsprechenden Schieberegler, um den gewünschten Farbtöne

erzielen. Alternativ kann, wenn ein Abschnitt eines foto braucht einige pop, können Sie alles außer diesem Bereich zu maskieren und wenden Sie die Farbkorrektur oben auf dieser Maske.

Eine weitere Korrekturwerkzeug, die gleichzeitig unterschätzt und überstrapaziert ist, wird als Klarheit Schieberegler. Für diejenigen von euch, die es noch nicht verwendet haben, tut es genau das, was es sagt. Es ist im Grunde eine glorifizierte Schärfen und Kontrast-Tool. Nun müssen Sie nicht so viel Kontrolle mit der Klarheit Schieberegler, wie ich möchte, so sollten Sie sie sparsam. Ich weiß nicht, wie es muchreally für Porträtmalerei, aber für die Landschaft, kann es so wenig von einem hyperrealistischen pop, ohne sich die Mühe des HDR, die ich über die im nächsten Kapitel gehen zu geben.

Die Techniken und Werkzeuge für die Bearbeitung oben genannten sind nur eine kleine Auswahl der Werkzeuge Photoshop und Lightroom zur Verfügung. Entdecken sie, schau Tutorials, nehmen Workshops und steigern Sie Ihre Kenntnisse. Genau wie bei Kamera-Einstellungen, je mehr Sie wissen, desto mehr Kontrolle haben Sie und desto feiner und differenzierter Ihre Bilder geworden.

Wenn Sie Abzüge Ihrer Bilder zu machen, gibt es ein paar andere Überlegungen zu bedenken. Im Gespräch ausführlich über Druck würde eine ganz andere Buch zu rechtfertigen, so dass ich nur geben einige grundlegende Hinweise.

Zuerst müssen Sie, welche Art von Papier Sie verwenden möchten denken, und es gibt Tausende zur Auswahl. Von einer grundlegenden Standpunkt aus gibt es matt, Glanz und glänzende Oberflächen. Matt ist schön, und einige Papiere können wie Samt

aussehen, wenn richtig gedruckt, aber sie haben auch eine Tendenz zu verstopfen dunkleren Farbtönen, und Ihr Foto muss möglicherweise erheblich verringert werden, bevor Sie mit dem Ergebnis zufrieden sind. Luster Papiere (eine ähnliche Oberfläche wird als Perle) sind auf halbem Weg zwischen matt und glänzend, so dass sie genug Glanz zu blockieren in den Dunkelheiten, ohne auf die Sie über den Kopf mit glänzende, glatte Textur zu verhindern. Schließlich gibt es noch glänzend, was wohl die meisten im Volksmund in kommerziellen Druck ausgewählt ist. Die Leute mögen es, weil Farben und die Textur wirklich zeigen, und natürlich, es glänzt.

Nun, Sie wissen (oder wurden aufgefrischt worden ist) in der Grundlagen Photoshop Bearbeitungstechniken, lassen Sie uns über einige fortgeschrittene Techniken, die Sie können wählen, zu beschäftigen, zu sprechen.

Kapitel 7:
Jeder Fotograf hat einen Panorama … And Other Thoughts

Ich hatte einmal einen Professor, der sagte, dass jeder große Fotograf hat ein Panorama. Dies scheint wahr zu sein, wie ich es bis auf wenige Ausnahmen gefunden. Panorama ist etwas, was jeder gute Landschaftsfotografen lernen sollte. In der Tat, obwohl ich Panoramen in anderen Arten von konzeptionellen Arbeiten verwendet zu sehen, ist es die beliebteste innerhalb des Genres der Landschaft. Dies ist sehr offensichtlich und aus gutem Grund. Wenn du gehst, um eine Landschaft zu schießen, warum nicht einen vollen Blick auf das?

Erstellen Sie ein Panorama ist unglaublich einfach jetzt mit einem Photoshop-Plugin, wenn auch Sie finden es beeindruckend zu beachten, dass die ersten Panoramen wurden vollständig von Hand in einer Dunkelkammer gemacht. Die meisten von uns heute nicht über diese Art von Geduld, aber Sie können immer noch entscheiden, es zu versuchen, wenn Sie möchten.

Hier ein kurzer Überblick, wie man ein Panorama in Photoshop erstellen. Erstens, natürlich, müssen Sie, um Ihre Bilder zu haben. Eine einfache Möglichkeit, zu erklären, wie diese Bilder zu achten ist mit dem iPhone aufgenommen werden. Wenn Sie zu einem Panorama mit Ihrem Telefon zu erstellen gehen, weist der Software,

die Sie auf Ihr Telefon Ebene mit einer geraden Linie auf dem Bildschirm zu halten. Wenn Sie mit einer DSLR Handwerk Ihre Bilder, ist das Konzept das gleiche. Damit das Panorama Stitching-Software richtig funktioniert, werden die Bilder, die Sie verwenden müssen, um den gleichen Horizont so weit wie möglich zu folgen. Deshalb würde ich nicht empfehlen, versucht, von Hand halten Sie Ihre Kamera. Legen Sie es in Ihren Startplatz und schießen mehrere Bilder, und drehen Sie dann das Stativ ein wenig. Sie wollen sicherstellen, dass einige der Informationen in dem ersten Bild wird auch in der zweiten enthalten. Auf diese Weise ist das Programm, dass, wo das Bild soll verschmelzen. Es ist wichtig, mehrere des gleichen Bildes zu nehmen, so dass Sie die perfekte Passform wählen können. Mehr als das, je mehr Bilder die Sie ein Panorama zu erstellen verwenden, desto detaillierter wird es sein. Halten Sie tun dies, bis Sie in einem vollen Kreis gegangen. Dies kann eine Selbstverständlichkeit sein, aber stellen Sie sicher, dass alle Ihre Bilder werden im gleichen Format (horizontal oder vertikal) aufgenommen.

Weiter, Sie gehen, um Ihre Bilder in Photoshop zu importieren und öffnen Sie das Dialogfeld für Panorama. Die Befehle sind auf Datei > Automatisieren > Photomerge. Nachdem Sie die Bilder auswählen und klicken Sie auf OK, haben Sie die Möglichkeit, verschiedene Arten von Panorama versuchen zu sehen, was am besten aussieht. Wenn keiner von ihnen zu tun, das ist, wenn Sie wissen, was Sie brauchen, um Ihre Horizontlinie mit größerer Genauigkeit zu folgen. Auch, denken Sie daran, dass wenn Sie eine Menge von sehr großen Dateien auf Ihren panorama komponieren, kann es eine lange Zeit, um zusammenzufügen zu nehmen. Ich hatte auch die Programmabsturz, so stellen Sie sicher, dass Ihr Computer über genügend Rechenleistung, um diese Funktion zu behandeln.

Eine andere beliebte Methode, die beide vor kurzem und in das Genre der Landschaft, ist HDR. HDR steht für High Dynamic Range Imaging und im Wesentlichen extrahiert sie eine größere Palette von Informationen, wodurch das Foto, um mehr aus dem Leben zu suchen. Wenn übertrieben, kann HDR leicht aussehen hyper real oder sogar gefälscht. Ich würde dann vorschlagen, um nur HDR, wenn es für den Gesamtnutzen des Bildes. HDR ist besonders gut für jene nervtötenden Bildern, die einfach nicht richtig aus. Ein Beispiel: Angenommen, Sie eine Szene, in der der Hintergrund ist ein hellen sonnigen Tag haben, und die Mitte-zu-Vordergrund im Schatten befindet. Was kann man dann zu tun ist, nehmen Sie ein Bild für jede, und verschmelzen die beiden in HDR, das ganze Foto richtig belichtet werden.

Eine andere Methode, um HDR ist es, mehrere unterschiedliche Belichtungen der gleichen Szene zu nehmen und zusammenführen. Es ist viel das gleiche Konzept wie das Panorama - die weitere Expositionen die Sie machen, desto detaillierter das Ergebnis. Im Grunde, was Sie tun, ist Reihen. Machen Sie ein Bild mit der richtigen Belichtung für die Szene (oder ein Teil der Szene, wenn Sie so etwas wie die oben genannten Situation haben), dann Klammerhalb einen Anschlag unten, einen Anschlag unten, einen Anschlag und eine Hälfte unten usw. Gehen Sie elben in der entgegengesetzten Richtung.

Um die Bilder zu fusionieren, wieder zu gehen Sie zu Datei > Automatisieren > Zu HDR zusammenfügen Pro. Sie werden dann zu einem Dialogfeld, das Ihnen erlaubt, um Ihren Schatten, Lichter und Sättigung einstellen, wie mit Nicht-HDR-Fotos genommen wird. Sie können auch steuern, andere, spezifischere Faktoren wie Kanten glühen und Gamma. Es gibt auch eine Vielzahl von

Voreinstellungen können Sie durch scrollen, um das Bild in der Regel erhalten, wie Sie es wollen.

Dies sind zwei spezifische Möglichkeiten, um die Qualität und den Stil Ihrer Landschaft zu steuern. Meine Lieblings-Methode, die, glaube ich, erreicht die meisten natürlich wirkende Landschaft, die noch schiessen, ist, indem Sie den Großteil Ihrer Bearbeitung in Camera RAW. Camera RAW ist ein Glücksfall, und kann eine Vielzahl von Informationen aus einem Foto zu ziehen, da es speziell für diese RAW-Dateien gedacht. Sie können feststellen, wie ich oft, dass ein einfaches Bearbeiten in Camera Raw bringt genug aus ein Bild, um es zu einem absoluten Schönheit zu machen. Wenn nicht, indem Sie Smart Objects in Verbindung mit Camera RAW, können Sie ganz einfach das gleiche Bild zweimal bearbeiten, einmal für Schatten, und einmal für Highlights, und dann eine Ebenenmaske, um das Gesamtengagement entsprechende machen anzuwenden. Diese Technik wird Ihnen eine noch dynamischer, noch realistischer Suche Bild als HDR.

Es gibt keine falsche Weise zu wählen, um Ihre Bilder zu verarbeiten. Zwar halte Panorama, arbeiten in HDR, und Arbeiten in Camera RAW, wenn Sie wirklich wollen, Ihre Bilder zu stehen.

Kapitel 8:
Do not Give Up (Und Machen Sie keine Ausreden)

Dabei meinen Recherchen für dieses Buch, las ich eine Menge von Bewertungen und instructionson anderen Publikationen. Eine der Bewertungen, die mich wirklich gestört hat, war einer, bei dem ein Leser, dass ein Buch, war nutzlos, weil die Person einfach nicht die Zeit, während der eine der vorgeschlagenen Tageszeiten zu fotografieren.

Wie in Kapitel 3 erläutert, gibt es bestimmte Lichtverhältnisse, die als optimal für die Aufnahme einer Landschaft sind. Dies sind die goldenen Stunden des Tages, in der Umgebung der Morgendämmerung und kurz vor Sonnenuntergang, wenn sie, wie der Name schon sagt, dreht sich der Tag eine goldene Farbe. Nun, wie bereits erwähnt, wird niemand sagen, dass Sie in diesen Zeiten des Tages müssen schießen, oder dass, wenn Sie nicht zu wählen, Ihre Landschaft wird nicht gut sein. Aber wenn der Grund für Ihren nie Schießen auf diesen Zeiten des Tages ist, weil Sie "keine Zeit", die Sie benötigen, um einen tieferen Denken zu tun.

Haben Sie keine Zeit, weil Sie zu Recht zu beschäftigt, oder weil Sie sich nicht interessieren? Wenn etwas für Sie wichtig ist (wie die Fotografie ist offensichtlich, sonst würden Sie nicht lesen) müssen Sie die Zeit, um es das beste es sein kann.

In Bezug auf die goldene Stunde, benutzen Sie diese schöne Zeit zu Ihrem Vorteil. Sie werden ein Gefühl zu entwickeln, wie die Jahreszeiten wechseln, der ungefähre Zeiten sie auftritt. Wenn Sie dies nicht tun, können Sie immer sehen die Zeiten am Tag zuvor, in Vorbereitung. Wenn Sie sich nicht an der Abend goldene Stunde wegen der Arbeit oder andere Verantwortlichkeiten zu schießen, vor, in der Morgendämmerung zu schießen. Es ist verständlich, nicht zu wollen, jeden Tag in der Woche bis zu erhalten, vor Sonnenaufgang, aber die Wahl, um es zu einem Tag zu tun in der Woche ist ein guter Anfang. Auch wenn es der einzige Tag in der Woche lernen Sie, dass die Qualität des Lichts zu erfassen, sind Sie immer noch geben sich selbst die Möglichkeit, dies zu tun. Und genau wie bei jedem anderen Gewohnheit oder Routine, können Sie feststellen, dass wie die Zeit vergeht, werden Sie früh genug, um auf einer täglichen Basis zu schießen wecken.

Wenn jedoch eine Stelle, wo Sie sind bei der Arbeit in dieser Zeit halten Sie vielleicht Ihre Energie konzentrieren sich auf die Dreharbeiten während der goldenen Stunde vor der Dämmerung. Schießen, bevor Sie an die Arbeit, wenn Sie eine Nachtschicht haben oder ordnen, um Pausen in dieser Zeit haben zu gehen. Vielleicht verschieben, nach Hause von der Arbeit nach fünf oder zehn Minuten, um im goldenen Licht zu schießen. Es ist alles über die Suche nach kleinen Nischen der Zeit, in der, um zu schießen, anstatt jedes Shooting in eine geplante Produktion. Man weiß nie, was Sie sehen, wenn Sie tun, die banalsten der täglichen Aufgaben sind.

Der einfachste Weg, in die Gewohnheit des Sehens und der Dreharbeiten regelmäßig zu bekommen, ist eine Kamera mit Ihnen überall zu tragen. Dies bedeutet nicht, Sie eine große DSLR überall

zu tragen haben; es könnte ein Taschenformat Punkt und schießen, ein Einweg-Film-Kamera oder sogar Ihr Telefon. In der Tat, da jeder besitzt ein Smartphone jetzt (oder zumindest ein Telefon in der Lage, die Bilder) die Entschuldigung, "ich habe nicht eine Kamera" ist mittlerweile veraltet.

Sie mögen denken, dass Sie eine große, schicke Kamera gute Bilder zu nehmen, aber das ist nicht wahr. Einige der interessantesten Bilder kommen aus Polaroids, Instagram und Lochkameras. Sie werden überrascht durch, was Sie können sich mit Hilfe eines nicht-DSLR-Kamera kommen. Und selbst wenn die sich ergebende Bild ist nicht genau das, was Sie suchen, ist es besser, eine Aufzeichnung der Ort und die Zeit, als ohne sie sein müssen. Auf diese Weise, die Sie zurück an den Ort zu einem anderen Zeitpunkt gehen kann (oder der gleichen, wenn Sie wollen ein ähnliches Aussehen und bessere Qualität) und reshoot. Diese Art von "Probeaufnahmen" sind eigentlich wirklich gut zu tun - sie helfen können Sie sehen, Zusammensetzung oder Beleuchtung Sie bemerkte nicht das erste Mal.

Ich genieße wirklich Instagram als Werkzeug, denn wenn Sie ein Bild zu senden, die Möglichkeit, es auf Ihrer Karte loggen Sie haben. Dies kann sehr hilfreich sein, besonders wenn Sie habe aus erkunden gewesen, so dass Sie Ihr Telefon benutzen können, um sie später zu verlegen. Wenn Sie den analogen Weg zu gehen, tragen ein kleines Notizbuch mit Ihnen, so dass Sie notieren, was Sie erschossen, wo es war, die Tageszeit und die Einstellungen. Selbst mit Instagram, kann dies als ein nützliches Praxis sein, aber es hängt wirklich von der persönlichen Präferenz und wie Sie bei der Aufnahme von technischen Landschaften sind.

Ich glaube fest daran, dass Sie sollten versuchen, jeden Tag zu schießen, vor allem, wenn Sie gerade erst anfangen. , Viele Fotografen verwechseln dies jedoch für die bedeutet, dass Sie sollten eine Menge jeden Tag zu schießen. Das ist nicht wahr, und in der Tat, ich glaube, Sie sollten sich auf eine kleine Menge jeden Tag zu begrenzen. (Wenn Sie analog zu schießen, Sie verstehen, dass dies zum Teil auf Materialien zu sparen). Ob digital oder analog, jedoch Schießen weniger Bilder bedeutet, dass Sie sich mehr auf die Qualität, im Gegensatz zu Quantität. Wenn Sie mit der Zeit damit verbringen, über dein Licht und deine Komposition nicht nur Knipsen bist, hast du bald entwickeln eine inhärente Wissen, was gut aussieht und was nicht. Der Anteil der gute Fotos im Gegensatz zu nur verwendbare Einsen wird steigen als auch.

Landschaftsfotografie ist eine schwierige Handwerk. Egal was, nicht aufgeben. Nur weil es einfach aussieht, bedeutet nicht, es ist. Seien Sie geduldig mit sich selbst und gönnen Sie sich Zeit, um zu lernen. Verwenden Sie die oben beschriebenen Techniken, in die Gewohnheit des Sehens zu bekommen. Experimentieren Sie mit analogen und digitalen, geringem Kontrast und einen hohen Kontrast, schwarz und weiß im Vergleich zu Farbe. Wenn Sie einen Schuss das erste Mal nicht, versuchen Sie es wieder und wieder. Viele der besten Fotos, die zu spontanen tatsächlich erscheinen nahm mehrere Versuche, oder sogar Compositing mehrere Fotos, um das gewünschte Aussehen zu erzielen.

Abschluss

Nachdem bis zum Ende dieses kleinen Buches kommen, sollten Sie auch auf Ihrem Weg Landschaftsfotograf sein, immer eine kompetente, wenn nicht fruchtbar,. Ich fühle, dass der wichtigste Teil dieses Buches musste mit helfen zu verstehen, wie um zu sehen, zu tun, und warum Sie so, wie Sie tun, zu sehen. Technik gelehrt werden kann und wird sich immer weiter entwickelnden. Es erfordert eine ständige Selbsterziehung zu halten. Aber ein Auge für Inhalt, Bedeutung und Zusammensetzung nicht auf eine andere Weise als ständige Erfahrung gelehrt werden.

Zu einem großen Landschaftsfotograf zu werden, müssen Sie zunächst eine Leidenschaft für das Land und den Antrieb, um Sie ständig suchen. Finden Sie, was Sie interessiert und fotografieren. Ständig fragen, warum Sie sich für die Landschaften, die Sie machen können. Was ist der Grund dahinter? Was treibt Sie an, sie zu machen, und verarbeiten sie die Art und Weise Sie tun? Dies ist das Fleisch, das Lebenselixier Ihres Portfolios: es geht um Sie.

Nun, zu wissen, wie Sie Ihre Kamera zu steuern wird Ihnen die Zeit, um mehr darüber, warum und was Sie konzentrieren, anstatt, wie. Zu wissen, was Tageszeiten zu produzieren, welche Arten von Licht gibt Ihnen die Möglichkeit zu wählen, wenn Sie für die Erreichung Ihrer besten Bilder schießen wollen.

Mit etwas Übung werden Sie mehr wissen, auch unbewusst, von dem, was Sie Szene zu komponieren, wenn Sie durch das Objektiv schauen, als auch, was funktioniert und warum es funktioniert

geworden.

Wenn Sie in einem Stau führen, jetzt wissen Sie, einige Möglichkeiten, um das Problem zu lösen, sowie die grundlegende Werkzeuge, um immer mit Ihnen auf ein Shooting zu nehmen.

Bei der Bearbeitung Ihrer Bilder sollten jetzt ein Kinderspiel sein. Machen Sie Photoshop Arbeit für Sie.

Vor allem auch in Zukunft, sehe immer wieder, und halten Sie schießen schöne Landschaften.

LANDSCHAFT FOTOGRAFIE

The Ultimate Guide to Landschaftsfotografie in der Nacht

James Carren

Weitere Bücher dieses Autors, besuchen Sie bitte:
www.photographybooks.us

Inhaltsverzeichnis:

Einführung

Ich möchte dies damit, dass vorausschicken, während ich bin ein professioneller Fotograf, ich bin kein Landschaftsfotograf. Ich habe eine besondere Liebe für Nachtaufnahmen, aber, und Sie haben Erfahrung mit ihm. In diesem Buch werde ich den Unterschied zwischen Astrofotografie und Fotografie Nacht zu decken. Im Mittelpunkt stehen vor allem Nachtaufnahmen, da Sie brauchen ziemlich spezielle Ausrüstung, um bei Astrofotografie werden wirklich erfolgreich.

Ich möchte von nur geben eine allgemeine Durchlauf unten von Tipps für das Fotografieren bei schlechten Lichtverhältnissen zu starten. In diesem Abschnitt werde ich Dinge wie die Auswahl der richtigen ISO und Kameraeinstellungen, als auch, warum es wichtig ist, und machen die Verwendung eines Stativs zu diskutieren.

Als nächstes werden wir den Unterschied zwischen der Astrofotografie und Nachtaufnahmen anzugehen. Der Hauptunterschied besteht darin, dass die Astrofotografie konzentriert sich nur auf Formationen von Sternen und Planeten, während Nachtaufnahmen enthält die umliegende Landschaft oder die Stadt, sowie Menschen, in einigen Fällen.

Wussten Sie, dass die Qualität Ihrer Nachtaufnahmen können durch etwas so einfaches wie, wo du auf der Erde befindet, betroffen sein? Während Sie vielleicht nicht in der Lage, diese besondere Faktor zu verändern, werde ich über einige Möglichkeiten, wie Sie es sich auf, um das Maximum aus Ihrem Belichtung zu erhalten sprechen. Dazu

gehören Dinge wie mit spezifischen Kameraeinstellungen und Filter, um Ihre Exposition zu verbessern.

Das Getriebe, die Sie verwenden müssen, ist nicht unbedingt notwendig; wenn Sie sich nicht Ihre Hände auf alle von ihm zu bekommen, sich nicht zu sorgen. Es gibt immer noch Möglichkeiten, um Ihren Schuss für sich arbeiten lassen. Dieser Abschnitt ist einfach eine Sammlung von Geräten Sie haben sollten und Ausrüstung, die von Vorteil zu haben, sein könnte.

Egal, ob Sie schießen Nacht oder Astrofotografie, haben Sie wirklich für diese Arten von Trieben zu planen. Ich werde erklären, wie verschiedenen Zeiten des Jahres und sogar der Nacht kann das Ergebnis Ihrer schießen beeinflussen.

Genauer gesagt, gibt es verschiedene Techniken, die Sie verwenden können, um einen anderen Blick aus Ihrem Nachtaufnahmen zu erhalten. Es gibt eine Technik zur Herstellung Punkt Sterne und zur Herstellung von Sternspuren. Ich werde dich lehren, wie man beides tun.

Schließlich könnte man den Eindruck, dass Landschaftsaufnahmen sind von Retusche benötigen befreit. Ich werde erklären, wie Landschaft Retusche unterscheidet sich von der Retusche wir am häufigsten denken, und warum Sie es brauchen.

Also, lassen Sie sich bereit, in die wunderbare Welt der Übernachtung und Astrofotografie eintauchen. Sollen wir?

Tipps und Tricks für das Fotografieren bei schlechten Licht

Bevor wir richtig zu machen in der Nacht der Fotografie und der Astrofotografie und ihre Unterschiede, möchte ich ein wenig über die Fähigkeit, die Aufnahmen bei wenig Licht ist zu sprechen. Wenn Sie noch nie etwas Nachtaufnahmen gemacht haben, bevor, möchten Sie vielleicht, um mit mindestens einem wenig Licht beginnen und arbeiten Sie sich bis zu ihm.

Einige Faktoren, die Sie wissen müssen, ist, dass: die Kamera wird eine schnellere ISO als üblich benötigen, und dass Sie entweder eine längere Verschlusszeit oder eine größere Blende, und in einigen Fällen beide brauchen. Sie sollten auch die Verwendung eines Stativs in Situationen mit wenig Licht, ob Indoor oder Outdoor, und Sie müssen auf jeden Fall ein Stativ in völliger Dunkelheit.

Also, was tun Sie Ihre Kamera-Einstellungen müssen wie folgt aussehen? Gut für ein, möchte ich vorschlagen, dass, wenn Sie zuerst, um Ihren Standort zu erhalten, einen Zählerstand des gesamten Raumes und des Objekts, das Sie Ihre Mittelgrau ist wie Sie. Der mittlere Grau ermöglicht es Ihnen, eine genaue Belichtung zu erhalten, im Gegensatz zu von Ihrem Thema, das allzu leicht, (oder in diesem Fall wahrscheinlich dunkel) sein kann, für eine genaue Belichtungsmessung. Wenn Sie keinen Zugang zu einer Berufsgradmesser (sie sind sehr teuer), dann eine der beiden Optionen zu haben, und ich persönlich habe beide festgestellt, dass ziemlich erfolgreich. Du kannst entweder:

- Stellen Sie Ihre Kamera auf Programm-Modus und lassen Sie es Ihnen eine genaue Belichtung, die Sie dann einstellen kann (nehmen Sie eine Lesung sowohl für die Szene als Ganzes und für die mittelgrau, zu sehen, welche arbeiten, werden aus den besten)

- Nehmen Sie einen Zählerstand mit der App Pinhole Assist. Ich glaube, dass diese App kostet zwischen $ 1-2. Allerdings würde ich empfehlen, die Zahlung, weil es die einzige Dosierung App, die konsistent genaue Ergebnisse liefert ist.

Auch wenn Sie Programm-Modus verwendet werden, um eine genaue Belichtung zu erhalten haben, müssen Sie möglicherweise für eine größere Blende oder einen längeren Belichtung einstellen, je nach Ihren Vorlieben. Und haben Sie immer noch das ordnungsgemäße ISO für die Situation zu bestimmen. ISO bestimmt, wie empfindlich Ihre Kamera-Sensor ist zu leuchten, und Ihre ISO-Einstellung wirkt sich auch auf die Höhe der Lärm Sie gehen in Ihren Bildern anwesend zu haben sind. Natürlich, wir alle erwarten Nachtaufnahmen ein bisschen körniger als wir normalerweise gerne haben, aber wir sprechen über einige Möglichkeiten, um dem entgegenzuwirken. Ich kann nicht zählen, wie oft habe ich gesehen Fotografen gehen komplett über Bord gehen mit ISO und die Kamera-Hersteller werden sicherlich nicht das Problem zu helfen. New DSLRs gehen bis zu ISOs Ich kriechen, selbst zu denken, auch wenn die Technologie entwickelt sich das Getreide wird immer weicher und glatter. Trotzdem muss man über die Tatsache, dass eine erhöhte ISO wird sich eine Erhöhung der Lärm verursachen, und egal wie gut die Technik, so viel Korn, das es störend von der tatsächlichen Bild wird nie eine gute Sache zu denken. So halten Sie Ihre Pferde und diesen Drang zu widerstehen, um Ihren ISO ganzen Weg bis zu 6400 oder mehr zu pumpen. Unter der Annahme, dass die meisten Menschen zu schießen in einem Bereich zwischen 400 und 800, und das ist gut und glatt, wollen wir nicht zu viele Haltestellen darüber hinausgehen. Finden Sie Ihren richtigen Belichtung, beginnen bei den normalen ISO, und finden Sie die niedrigste, die gut funktioniert. Dies könnte etwas experimentieren,

Probeaufnahmen, und viele Anpassungen zu nehmen.

Sie werden bemerken, auch wenn Sie ein Programm verwenden, als Ausgangspunkt, dass die Kamera wird sich längere Belichtungszeiten automatisch auszuwählen. Mit weniger Licht wird die Kamera gehen, um, indem mehr Licht mehr zu kompensieren. Beachten Sie, dass, wenn Sie sich mit einem sehr langen Belichtungszeiten zu bleiben, werden Sie beginnen, anfälliger für Verwacklungen, allgemeine Unschärfe und Lichtspuren. Bei etwa 1/30 einer Sekunde, werden Sie wollen, um rentabel zu stoppen und verwenden Sie Ihre Stativ. (Einige Leute sind Tiere und kann bis zu einer halben Sekunde Griffhand, aber es sei denn, Sie wirklich stetigen handed Ich würde nicht empfehlen, vor allem bei schlechten Lichtverhältnissen, wenn Sie bereits einen Kampf. Wenn Sie nicht wollen, dass, Stabilisierung mit einem Stativ und ein Gleichgewicht mit der Belichtung und ISO. Leider abhängig von der Situation, die Sie haben könnten, um Korn zu verwischen und umgekehrt zu opfern.

Eine weitere Möglichkeit, über Lärm reduzieren ist es, in schwarz und weiß zu schießen. Weil Sie nicht über unterschiedliche Farben zu kämpfen, kann man nicht haben, um über Farbguss sorgen. Sie haben auch die Fähigkeit zu bereinigen Schwarz-Weiß-Korn, solange es nicht in unangemessenen Mengen.

Bevor Sie beginnen, bereit sein, einige Testaufnahmen zu nehmen, Anpassungen vornehmen, und nehmen Sie die Auswahl und die Opfer, die Sie Arbeit denken besten für den gewünschten ästhetischen.

Astrofotografie und Fotografie Nacht

Astrofotografie ist, wo der Fokus des Bildes ist der Sterne oder Planeten. Vielleicht denken Sie, dass Sie ein Teleskop für diese benötigen, und während Sie einen verwenden, können Sie auch Gebrauch machen von einem Tele oder sogar einem Weitwinkel. Experiment, um herauszufinden, was Sie wollen, obwohl meine persönliche Präferenz ist mit der Tele. Sie müssen auch nicht um die Belichtungszeit zu sorgen, weil sie mit dem Himmel arbeiten, aber um Punkt Sternen bekommen, erhalten Sie eine Tracking-Gerät benötigen, um in Einklang mit Ihrer Kamera sein. Dies bewirkt, dass Ihre Kamera, um mit den Sternen für so lange, wie Sie Ihr Risiko, die so kurz wie ein paar Sekunden oder so lange wie ein paar Stunden kann eingestellt zu bewegen.

Nachtaufnahmen kann auch zur Folge haben Sterne, obwohl es muss nicht. Zur Nachtaufnahmen sein, muss er eine Landschaft von einer Art sein. So können Sie eine Zusammensetzung von Landschaft und Nachthimmel, oder vielleicht auch nur urbane Landschaft wählen, ob Sie die Sterne nicht sehen können. Davon abhängig, wie dunkel es tatsächlich ist, müssen Sie auch die Wahl, ob Sie möchten, dass Ihre Sterne im Fokus oder Ihrer Landschaft sein zu machen. Der eine oder andere wird sich aus dem Fokus zu sein, denn wenn man einen Tracker zu verwenden, folgt die Kamera den Sternen, verwischt die stationäre Landschaft, und wenn Sie das nicht tun, wird die Kamera verwischt die Sterne, während die Landschaft ist scharf und knackig. Wenn Sie wirklich brauchen, um sowohl scharf sein, dann müssen Sie eine kürzere Belichtungszeit,

die in einem Bild, das viel zu dunkel ist, zur Folge haben kann verwenden. Wie ich in der vorherigen Spitze, sagte, es ist alles über die Suche nach, dass Sweet-Spot, die perfekte Kombination.

Sie können auch wählen, um eine urbane Stadtbild mit keine Sterne zu tun, aber glaube nicht, dass das bedeutet, es gibt keine anderen Faktoren zu kämpfen. In diesem Fall wirst du mit viel mehr Lichtverschmutzung zu tun haben als in ländlichen Orten. Während ich würde auf jeden Fall empfehlen die Verwendung eines Filters in jedem Fall (Ich werde darüber, dass insbesondere in der Spitze am Getriebe zu sprechen), müssen Sie es auf jeden Fall in einem städtischen Umfeld. Es wird, dass abgeholzt und stellen Details schärfer. Sie müssen auch den Bearbeitungssoftware, die einen eigenen Abschnitt als auch hat zu nutzen.

Wie Dunkle Muss es sein?

Nun, ehrlich gesagt, muss es sein, so dunkel wie Sie es bekommen können, obwohl natürlich das wird je nach Standort und Jahreszeit variieren. Wenn du tust, Astrofotografie Planung sind, haben Sie auf jeden Fall im Voraus zu planen, weil Ihre geografische Lage wird, um festzustellen, was Sterne, die Sie in der Lage, als auch, wie deutlich zu sehen.

Wenn Sie nicht in der Astrologie sind wirklich groß, dann werden Sie wahrscheinlich nicht wissen, die aktuelle Positionierung der Planeten und Sterne. Glücklicherweise gibt es viele Anwendungen zur Auswahl, dass wird Ihnen eine ziemlich gute Vorstellung davon, wo alles ist. Es gibt sogar eine App, die Ihnen sagen, was Konstellation Sie gerade sehen, wenn Sie daran interessiert sind, dass, oder denken, es wäre hilfreich, um Ihre Arbeit zu sein.

Neben der Bestimmung der Planeten und Konstellationen Sie sehen können, müssen Sie auch sehen, wie verschmutzt die Atmosphäre ist, wo Sie leben. Dies wird sich auch auf Licht und Dunkelheit Klarheit zu beeinflussen, so dass es schwieriger, ein nettes sauberes Bild zu bekommen. Schauen Sie sich "Lichtverschmutzung Karte", und das sollten Sie führen zu lightpollutionmap.info. Dort angekommen, stellen Sie sicher, dass die Box reflektierenden Informationen für das Jahr 2015 gewählt ist, und geben Sie Ihren Standort in das Suchfeld oberhalb der Karte. Wie Sie auch vom verkleinert Blick sehen können, die Bereiche, die in der Umgebung von Großstädten gibt es mehr in der orange und rot. Dies sind Zonen, die gehen, um zu fotografieren viel schwerer, besonders wenn Ihr Schwerpunkt liegt Planeten. Wenn Ihr Ziel ist es, eine städtische Nachtpfads zu tun, dann sind Sie bereit zu gehen, aber ansonsten sollten Sie die Karte verwenden, um wählen Sie ein Land, oder Reinigungsmittel, Fläche, wie in Grün- und Blautönen auf der Karte wieder. Für die meisten von uns, es sieht aus wie das beste, wir werden zu bekommen, ist ein helles Grün bis bläulich grün, obwohl, wenn Sie die Möglichkeit, zu einem unbewohnten Teil des Gebirges oder der Ebene, mehr Leistung für Sie zu gehen.

Egal, ob Sie zu schießen städtischen oder ländlichen entschied, es ist alles bis zu, was Sie brauchen. Genau wissen, dass Sterne und Planeten gleich des ländlichen Raums für die besten Ergebnisse, da sonst das Licht und Trübung wird mit dem Licht der Sterne stören.

Das Getriebe

Wenn Sie nicht die gesamte Ausrüstung auf dieser Liste haben, nicht schwitzen. Dies wird nur Ihnen einige Ideen für die Art von Dingen, die Sie benötigen, aber man kann damit es funktioniert sehr

minimal. Allerdings, wenn Sie auf die Fortsetzung dieser Art von Arbeit zu planen, möchten Sie vielleicht zu prüfen, Investitionen in einigen der folgenden Geräte.

- Eine Kamera. Das ist natürlich die grundlegende, die Sie nicht verzichten können. Schießen Sie, was Sie wollen, von Nikon Canon Olympus, es ist nur wichtig, dass Sie sich wohl fühlen mit der Kamera, da Sie gehen, um in der Dunkelheit werden Sie es sind.

- Verschiedene Objektive. Nun, wenn Sie gehen mehr für die Astrofotografie, dann ist das Teleobjektiv könnte die offensichtliche Wahl zu sein, wohingegen bei Nachtaufnahmen in der Regel möchten Sie vielleicht ein Weitwinkel um mehr Landschaft zu erfassen. Weitwinkel sind auch besser, wenn Sie in der Lage sein, eine längere Belichtung zu erhalten sein wollen, und damit, Sternspuren. Wenn Sie beide Ich würde vorschlagen, dass sie beide.

- Ein sehr stabiles Stativ, wie ein Manfrotto könnte eine gute Wahl sein, vor allem wenn du tust, lange Belichtungszeiten planen. Sie wollen nicht, etwas schwach oder dünn, die über in einem plötzlichen Windstoß geblasen zu bekommen könnten. Wie auch immer, dies ist nur eine gute allgemeine Praxis für jeden Fotografen, Landschaft oder nicht.

- Ein Auslöser, nur, wenn Sie keine Lust haben, die hinter der Kamera die ganze Zeit, auch wenn Sie dies tun, wenn Sie zu haben.

- Ersatz SD-Karten, Batterien, Linsenreiniger und ein Allwetter-Abdeckung weil Sie nie wissen. Es gibt nichts Schlimmeres als das Fahren immer an einen Ort und dann festzustellen, dass Sie nicht haben, was Sie brauchen oder haben aus dem Raum laufen, kann aber nichts zu löschen.

Und du auch nicht immer wollen laufen Gefahr, Ihre Kamera immer aufgrund unvorhergesehener Wetter beschädigt. Ich versuche, immer tragen eine Allwetter-Abdeckung. Allerdings, wenn Sie noch kein Konto haben, können Sie immer eine klare Plastikbeutel über dem Objektiv. Es wird ein bisschen schwieriger zu sein, um den Schuss zu bekommen, aber im Notfall, es kann getan werden.

- LPR-Filter. LPR steht für Light Pollution Reduction, und es wird mit dieser lästigen orange leuchten, die die Nacht durchdringen, wo immer Sie gehen in diesen Tagen scheint zu helfen. Das wird die Dinge in den Fokus Pop und machen es viel einfacher, später bearbeiten.

- Ich würde auch immer, immer, immer bringen einen Notfall-Toolkit. Man kann nie wissen, was los ist, um auf dem Gebiet heraus geschehen, und es ist immer besser vorbereitet zu sein. Toolkit Jeder ist ein wenig anders, aber mir immer auch Dinge wie: Klebeband, Schere, Sicherheitsnadeln, ein Schraubenzieher, ein Notebook, eine Münze zum Lösen lästigen Stativhalterungen von der Unterseite der Kamera, und einen Mini-Erste-Hilfe-Kit. Möglicherweise gibt es einige andere Dinge, die Sie sich vorstellen können, aber das ist eine Basis-Kit.

Planung und Gestaltung Ihrer schießen

Nach wie vor jedem guten, erfolgreichen schießen, wirst du einige der Planung zu tun zu haben. Ich würde allerdings sagen, dass die Menge der Planung, was Sie tun, vor allem in Bezug auf die Astrofotografie benötigen, ist bis es mit einem Mode-Shooting.

First things first, müssen Sie eine pre-Shoot-Checkliste, die gehen, um die Schritte in Ihre Planung und die gesamte Ausrüstung Sie brauchen, erforderlich macht, sowie ein "Tag der" Liste, in dem Sie doppelte Überprüfung, dass Sie alle haben Ihre Ausrüstung. Ich würde sogar so weit gehen, um eine "während schießen" Checkliste zu haben, so dass Sie sicherstellen, dass Sie alles tun, richtig mit dem Shooting wiederum aus wie Sie wollen.

Hier ist nur ein Beispiel, wie meine Checkliste gehen würde:

- Suchen Sie sich einen Ort. Wenn Sie nicht wissen, wo Sie gehen möchten, suchen Sie die Lichtverschmutzung Karte und geben Sie Ihre Heimatstadt. Beobachten Sie, was die Lichtverschmutzung aussieht, und wenn nötig (wahrscheinlich) in umliegenden ländlichen Gebieten zu suchen. Sobald Sie einen Bereich, der Ihnen gefällt, zu sehen, wie weit es von Ihrem aktuellen Standort und schauen wie man dorthin kommt. Entsprechend zu planen, so dass Sie es vor der Dämmerung oder Dunkelheit für Setup zu bekommen. Wenn Sie die Zeit und Gas Geld haben, würde ich vorschlagen, Ausgehen, um Ihren Standort vor dem Tag Ihrer schießen, um eine Vorstellung davon, was Sie wollen, könnte es aussehen zu bekommen.

- Überprüfen Sie die Wettervorhersage, und versuchen, nicht zu weit aus zu planen, da die Genauigkeit der Prognose wird abnehmen. Das letzte, was Sie tun möchten, ist es, mit Schnee oder regen zu kämpfen, während arbeitet auch im Dunkeln zu lassen.

- Stellen Sie eine Checkliste der gesamten Ausrüstung Sie unbedingt brauchen, und stellen Sie sicher, dass Sie alles haben (plus Backups und dass alles vollständig geladen ist). Ich

würde vorschlagen, diese zumindest in der Nacht, um die Dreharbeiten zu tun, bevor, wenn nicht weiter vor. Die Aufrechterhaltung einer physischen Checkliste in der Kameratasche ist wahrscheinlich keine schlechte Idee. Beginnen Sie mit das Wesentliche, dann mit Zubehör möchten Sie vielleicht.

- Erstellen Sie eine Checkliste mit allen Dinge, die Sie im Rahmen der Dreharbeiten zu tun. Setup, Orte, wenn es mehr als eine.

- Kennen Sie Ihre Ausrüstung. Nicht nur, dass Sie es brauchen gepackt zu haben, aber Sie müssen sicherstellen, dass alles sauber und in Rechnung gestellt. Es gibt nichts Schlimmeres, als schmutzige Linsen, die nur mehr Arbeit in der Post erstellen für Sie später. Sie sollten auch wissen, dass Ihr Stativ und Objektiv gut, denn auch wenn Sie zum Einrichten im Licht wollen, wirst du in der Dunkelheit, die bedeutet, dass Sie nach Gefühl arbeiten werden arbeitest. Um auf Dinge wie der Mond oder Sterne oder Planeten gut konzentrieren, müssen Sie sich auf die Unendlichkeit zu konzentrieren.

So, wie Sie auf die Unendlichkeit zu konzentrieren? In der Regel haben die meisten neuen Kameras einen Infinity-Marke auf sie und auch über die Unendlichkeit zu konzentrieren. Ihre Kamera auf Unendlich fokussiert erhalten, können Sie den Lauf bis zur Marke Linie und verriegeln. Wenn Ihre Kamera nicht über einen Infinity-Marke, müssen Sie es zu finden. Im Allgemeinen, dies zu tun, schalten Sie die Fokusring den ganzen Weg nach rechts oder links, je nach Marke der Kamera. Wenn Ihre Kamera stoppt im Unendlichen, dann gut sein sollte. Wenn es darüber hinausgeht, dann könnten Sie haben, um wieder auf den Fokus zu ziehen. Tun Sie dies in das Tageslicht, so dass Sie sehen können, was du tust.

Wenn Sie nervös, ob Sie die Unendlichkeit finden sind, gibt es einige Möglichkeiten, um zu überprüfen. Nur konzentrieren sich auf einem weit entfernten Objekt und lassen Sie Ihre Kamera Autofokus, dann verriegeln. Oder Sie können auf Live-Ansicht drehen, vergrößern Sie das Objekt oder die Lichtquelle, und drehen Sie den Ring, bis es perfekt im Fokus. Wenn Sie dies im Licht, als in der Dunkelheit mit Schwerpunkt auf eine Lichtquelle im Gegensatz zu tun, müssen Sie möglicherweise einige kleinere Anpassungen in der Nacht zu tun, weil der Fokus etwas verschieben.

Lassen Sie uns über Zusammensetzung zu sprechen. Im Allgemeinen gelten die gleichen Regeln zur Nacht Zusammensetzung, wie sie tun, um Zusammensetzung der Tageszeit. Sie wollen über Dinge wie denken:

- Balance
- Dynamische Spannungs
- Die Drittel-Regel
- Laufschienen
- Horizon Linien
- Form
- Textur
- Und ja, sogar Farbe, denn Farbe kann noch in Nachtaufnahmen existent sein, aber es ist schwieriger zu erfassen und Balance.

Aber natürlich, Nachtaufnahmen bringt auch seine eigenen Herausforderungen, und es gibt bestimmte Dinge, die Sie haben zu denken. Sie müssen sich über die Tatsache, dass Sie die Landschaft vor Ihnen Licht, wenn Sie es, eine Art Schattenbild im Vordergrund des Bildes erstellen wollen denken. Sie können jederzeit wählen, um

die Vordergrund Dunkeln zu lassen, aber dann wird der Himmel am Ende wird Ihr Schwerpunkt. Wenn der Vordergrund ist dunkel, es eine interessante Form, die den Fokus auf das Hauptobjekt zu führen hilft, wollen, dass Sie, die Sie nicht wollen einfach nur viel störende Dunkelheit. Lassen Sie es wichtig und interessant sein. Lassen Sie es zu dem Bild hinzufügen.

Licht Malerei ist auch eine Option, müssen Sie brechen die Dunkelheit. Bringen Taschenlampen und ein paar Freunde mit Ihnen zu kommen mit interessanten Formen, und experimentieren Sie mit langen Verschlusszeiten zu sehen, was Ihnen am besten gefällt. Denken Sie daran, dass Licht Malerei muss nicht nur unordentlich Linien oder wirbelt sein; Sie kann eigentlich machen legitimen Bilder, wenn Sie genug Leute, um zu helfen, und Sie haben, wie Sie vorher in der Bildung verschieben müssen praktiziert.

Eine andere Möglichkeit ist, die vorhandenen Lichtquellen zu verwenden, um die Szene zu beleuchten. Natürlich, wenn Ihr Schwerpunkt liegt auf der Astrofotografie, dann wollen Sie nicht Fremdlicht kommen, um von den Sternen ablenken. Aber wenn Ihr Schwerpunkt liegt in der Szene vor Ihnen, dann verwenden Sie es zu Ihrem Vorteil. Um zu vermeiden, einen Vordergrund, die ganz dunkel ist, können Sie entweder beleuchte es sich mit Blitzlampen oder Taschenlampen, oder Sie können den Mond als Licht benutzen. Die Art und Weise, dies zu tun ist, um sicherzustellen, dass der Mond über den Horizont, hinter dir, und nicht zu hell.

Wenn Sie eine Menge von Fremdlicht kommen, dass Sie absolut nicht wollen, können Sie auch einen Graufilter verwenden, um etwas von dem aufheben.

Und natürlich das Größte, was über die Dreharbeiten der Nacht und die Astrofotografie ist, um sicherzustellen, dass der Mond und die Sterne sind auf der Helligkeit und Position Sie sie brauchen. Abhängig von, was Sie wollen, müssen Sie die Zeit in der Nacht oder am frühen Morgen, und auch Zeit des Jahres, sowie Ihren Standort zu prüfen. Was Sie wollen, wird abhängig von dem, was Sie sehen, Sterne zu sein, und was Sterne können Sie sehen, wird sich auswirken, welche Ergebnisse Sie bekommen werden. Zum Beispiel ist Ihre Kamera Position gehen, um Einfluss auf das, was die Sterne sehen aus wie auf Ihrem Foto und wie das Licht sieht. Und einige Sterne und Planeten werden euch geben, unterschiedlich geformte Wegen und verschiedenen Farben. Mein Vorschlag wäre, einige der Forschung mit verschiedenen Sterne und Astronomie-Apps wissen, was Sie zu welchem Zeitpunkt des Jahres, in welchem Bereich des Planeten zu finden. Mache viel Vorplanung und sehr bereit. Kennen Sie Ihre Winkel, Ihre Landschaft, und wissen, was Sie tun müssen, um zu bekommen, was Sie wollen und brauchen. Natürlich, das wird einige Experimente in der Nacht zu nehmen, sobald Sie dort ankommen, in Verbindung mit der Planung. Seien Sie vorbereitet, aber auch flexibel sein.

Anreise Star Trails

Wie Sie sich vorstellen können, treten Sternspuren, wenn der Hintergrund stationär ist, aber die Sterne sind natürlich immer noch zu bewegen. Dies bedeutet, dass Ihre Kamera ist immer noch und du bist nicht gesetzt haben einen Tracker auf sie, um mit der Bewegung der Sterne zu ändern. Sternspuren gehen aber auch auf eine viel längere Belichtungszeit als Punkt Sternen zu verlangen. Natürlich, Sie gehen, zu experimentieren und einige Testaufnahmen, bevor Sie eine große Bild zu bekommen, um zu haben. Weil Ihre Öffnung muss ziemlich offen bleiben (zwischen 2,8 und niedriger, wenn Sie die Kamera nach unten geht, um es) Ihr Bild könnte sehr überbelichtet. Aber die Sache ist, um die Sternspur zu erhalten, muss Ihre Exposition gegenüber offen für eine lange Zeit, um die Bewegung zu erfassen bleiben.

Mit digitaler, anders als mit Film, was du zu tun haben, sind es nehmen eine Menge unterschiedlicher Belichtung (bei verschiedenen Verschlusszeiten), alles zu bekommen, wie es sein sollte, dann kombinieren Sie es senden, der Art wie HDR. Ich glaube, man könnte auch die HDR-Funktion in Photoshop, um die Bilder erfolgreich zu kombinieren. Sie wollen sicherstellen, dass das Stativ ist sehr stabil für diese, und wenn es anfällig für Umfallen ist, sicherzustellen, dass es nicht zu, und dass es Niveau, so dass alles Linien perfekt auf. Obwohl einige Ihrer Forderungen gehen, kürzer zu sein (um die richtige Belichtung für den Himmel, Punkt Sternen zu bekommen, und die Landschaft selbst) daran, dass kurze bezogen auf die Dunkelheit. Ihre "short" Forderungen sind immer noch zu einigen Sekunden sein ... Ich würde auf 15 Sekunden zumindest

erraten. Sie sollten auch wissen, wie ich oben kurz erwähnt, dass ein Weitwinkelobjektiv wird Ihnen mit der Fähigkeit, eine längere Belichtungs als ein Tele aufweisen. Dies liegt daran, Ihre Brennweite auf Ihr Objektiv ist länger, wenn sie nicht erkennen.

Sie können auch diese Technik verwenden, auch wenn Sie nur Punkt Sternen möchten, und wenn Sie in den Hintergrund bringen möchten. Einige Fotografen sind sehr überzeugter auf der Tatsache, dass sie glauben, Photoshop ist eine Form von "Betrug." Früher habe ich auf diese Weise zu fühlen, aber seitdem habe ich festgestellt, dass Compositing ist der beste Weg, um bestimmte Bilder zu bekommen, und das ist nur, wie es ist mit diesem Genre, wenn Sie sich entschieden haben, auf Film zu arbeiten, aber das gerade eröffnet eine ganz andere Reihe von technischen Problemen und Überlegungen. Sehen Sie es so: ". Betrug", solange Sie tun alles technisch kompetent, nicht daran zu denken, wie Man denke nur an sie als Mittel zum Zweck: die Art und Weise, um die genaue Bild Sie wollen.

Verschiedene Arten von Sternen werden auch Ihnen verschiedene Arten von Wanderwegen zu geben. Einige sind gerade wie Sternschnuppen, und einige Sterne geben Ihnen konzentrischen Wegen. Nehmen Sie sich Zeit, tun Sie Ihre Forschung und Experiment.

Erste Punkte-Sterne

Anreise Punkt Sternen wird eine Technik nahezu entgegengesetzt zu der für das Erhalten Sternspuren verwendet einzubeziehen. Du wirst die Verwendung eines Sternensensor dafür zu verwenden, was natürlich bedeutet, dass, wenn Sie nur eine Belichtung für Ihre

endgültige Bild zu verwenden, Ihre Vordergrund- oder Landschaft wird zu unscharf werden zu wollen. Alternativ können Sie wählen, um mehrere separate Bilder zu kombinieren, um eine scharfe endgültige Bild zu erstellen.

So, wie Sie bestimmen, was die Belichtungszeit Sie gehen zu müssen nur Punkt-Sterne und nichts anderes zu bekommen sind? Nun, Ihre Belichtungszeit wird offensichtlich gehen für eine Nachtaufnahme relativ kurz sein. Mit dem kürzeren, meine ich weniger als eine halbe Minute. Während der Erforschung dieses Thema, fand ich eine wirklich coole Gleichung, die Sie Ihren Belichtungszeit für Punkt Sternen zu bestimmen hilft. Ich möchte Kredit dafür geben, um Andrea Minoia, der eine unglaubliche Landschaftsfotograf, dessen Artikel haben mich so sehr in meiner Reise zu diesem besonderen Genre beherrschen geholfen ist. Die Gleichung lautet:

$$ET = N / (CF * FL)$$

ET = Belichtungszeit

N = Bildausschnitt

CF = Crop-Faktor (die auf Ihr Objektiv abhängig ist)

FL = Brennweite (Ich glaube, die einem das Objektiv an gesetzt).

Wenn Sie nicht den Crop-Faktor weiß für Ihr Objektiv schauen Sie, bevor Sie diese Gleichung. Minoia bietet auch eine hilfs Schlüssel zur Herstellung der Zahl für Ihren Bildausschnitt. N 400 gibt Ihnen keine Routen in einem großen Druck, wohingegen N 600 gibt Ihnen keine Loipen im Kleinformat.

Als nächstes müssen Sie Ihre ISO bestimmen.

$$ISO = (6000 * f\,\hat{}\,2) / ET$$

F = Ihr f / Stopp und ET = Belichtungszeit, natürlich.

Also, wenn Sie die erste Gleichung bestimmt haben, schließen Sie einfach den gewünschten f / Stopp, um den ISO müssen Sie Sie bestimmen. Ich würde die Berechnung der ET vorschlagen, für was auch immer Sie wählen, Brennweite (vorausgesetzt, Sie müssen es herausgefunden und auf dem Lauf markiert, wie ich oben zu beschreiben. Ich würde auch vorschlagen, herauszufinden mehreren ISOs, so dass Sie bereit sind, sollten Sie es ändern wählen . Sie wissen, dass Sie einige großen Blendenöffnungen arbeiten wollen, so würde ich wirklich nicht höher als f / 4 zu gehen. Es sei denn, Sie ein wirklich gutes Gedächtnis haben, würde ich empfehlen Aufschreiben beide Gleichungen und Ihre Antworten als Referenz. Natürlich , müssen Sie eine Taschenlampe benutzen, um danach zu suchen, aber zumindest ist es dort, wenn Sie es brauchen. Egal, ob Sie die Erfassung Sternspuren, zeigen Sterne, oder einfach nur ein

Nachtpfads, eines der größten Probleme, müssen Sie gerade mit wird Rauschen zu kämpfen. Ich möchte wiederholen, dass Sie versuchen sollten, Ihre ISO so niedrig zu halten wie du nur kannst, während noch immer eine gute Belichtung.

Bearbeitung

Wenn Sie geschehen, ein besonders erfahrener Landschaftsfotograf sein, dann wissen Sie, dass Landschaft erfordert eine ganz eigene Art der Retusche. Sie werden ähnliche Dinge, die Sie ein Portrait eigentlich, aber aus unterschiedlichen Gründen zu tun würde, um zu haben.

Mit meinem Prozess, egal ob ich brauche, um Verbund mehrere Bilder zusammen, Ich mag einige Batch-Bearbeitungen in Lightroom, bevor irgendetwas anderes zu tun. Natürlich müssen Sie sicher sein, dass Sie jede einzelne Belichtung nicht korrigieren, um die gleiche sein, besonders wenn Sie auf setzen sie durch HDR Compositing oder manuell zu planen. Korrigieren Sie Ihre Aufnahmen und Ihre Weißabgleich, sowie alle ähnlichen Bearbeitungen, die möglicherweise in den Tiefen oder Lichtern durchgeführt werden. Verpasse keine Korrekturen in Farbe Gießen, und entscheiden, ob Sie Ihre Bilder sein wollen Farbe oder schwarz und weiß.

Nach allem, was geschehen ist, laden Sie alle Bilder, die es dann zu einem Bild zusammengesetzten nehmen (oder, ich nehme an, nur den Himmel oder Querformat eines Bildes). Je nachdem, was Sie benötigen, müssen Sie möglicherweise jede Stimme zu tun, und dann tun Sie es wieder für die MFNR Technik, die ich bald zu diskutieren. Da dies möglicherweise 10 oder mehr (und wenn man

in RAW oder ein high res TIF schießen wie du sein solltest bist, hast sie werden große Dateien) können nur an einem Bild arbeiten, zu einer Zeit, und nur zu öffnen, was Sie brauchen. Was auch immer HDR oder Compositing Sie tun als nächstes getan werden müssen, weil man es durch das Programm, das in einer guten Ausgangslage führen wird laufen.

Man könnte denken, Sie fertig sind, und Sie in der Nähe richtig sein würde, aber noch nicht ganz. Als nächstes müssen Sie unabhängig von Lärm, die Dir vielleicht geht in das Bild, und mit einem Teil einer RAW nightsVerbund könnte es eine ganze Menge sein, anzugehen. So, wie Sie über diese gehen? Für die erste Sache, sollten Sie nicht mehr als zu schärfen oder fügen Sie die Klarheit Schieberegler. Schärfen bringt noch mehr Lärm, als es ohnehin schon ist, und wenn Sie Ihr Objektiv auf unendlich korrekt fokussiert (prüfen immer, bevor Sie schießen), dann Schärfe und Klarheit sollte kein Problem überhaupt sein, wenn ich weiß, einige Leute nutzen es aus ästhetischen Gründen . Mit allen Mitteln, wenn Sie diese Ihren ästhetischen machen, wenn Sie fertig sind möchten, gehen Sie vor, aber um die höchste Qualität Bild, das Sie wirklich wollen, um so viel tatsächliche Rauschen zu entfernen, wie Sie können. Sie können jederzeit das Aussehen dieser Textur zurück in mit dem Rauschfilter später.

Nun, wenn Sie sich entschieden haben, Ihre Fotos bearbeiten, schwarz und weiß zu sein, werden Sie feststellen, dass es ziemlich viel einfacher zu reinigen Lärm, weil Sie haben noch keine ekligen Farbstiche zu kämpfen. Reden wir über einige Techniken zur Reinigung mit Lärm.

Erstens, wenn Sie Ihr in der Kamera Rauschunterdrückung

eingeschaltet ist dies ziemlich viel helfen. Wenn Sie nicht in Ihrer Kamera aus irgendeinem Grund müssen dies tun, würde ich vorschlagen, zu entfernen, so viel Lärm wie möglich in Camera Raw. Um in der Lage, dies zu tun, müssen Sie, um das Bild in Camera Raw öffnen. Um das zu tun, drücken Sie die Shift-Taste, wenn das Bild zunächst in RAW geöffnet, um es in ein Smart-Objekt zu verwandeln. Nachdem alle Ihre Compositing durchgeführt wird, ist alles was Sie zu tun haben, klicken Sie auf das Vorschaubild, um sich wieder in RAW zu bekommen. Wenn Sie vergessen haben, Ihr Bild als RAW-Datei prep oder Sie dies lesen, wie Sie zu bearbeiten, können Sie immer gehen zu Schicht > smart object > Smart-Objekt konvertieren. Einmal in RAW, in die dritte Symbol gehen über in den Arbeitsbereich auf der rechten Seite, Detail. Vermeiden Sie die Top-Dialogfeld, das Ihr Bild schärfen wird und noch mehr Lärm. Stattdessen nutzen Sie die Rauschunterdrückung Schieberegler. Beachten Sie aber, dass auch dann, wenn Sie die Farbe Detail Schieberegler in der Rauschunterdrückung Dialog verwenden, es geht um Geräusch wieder hinzufügen, so einfach nicht zu ungeschickt mit ihm. RAW, wie immer, wird Ihnen die beste Bearbeitung in Photoshop zu geben, weil es greift auf alle der Bildinformationen. TIF ist fast so gut, aber nicht ganz.

Was passiert nun, wenn der Himmel braucht einige Schärfen? Sie können es sich leichter tun, weil Sie mehr Licht aus dem Himmel haben, aber ich würde vorschlagen, mit einer Ebenenmaske, so dass Sie nicht über zu schärfen körniger Bereichen.

Nun, um die klare, gestochen scharfe Bild, das Sie benötigen, müssen Sie Ihre Bilder richten mit Auto align. Dies kann auch unglaublich hilfsbereit mit jeder Kamera schütteln Sie erlebt haben. Um die automatische align, gehen Sie zu wählen > alle Ebenen,

dann auf Bearbeiten> Auto auszurichten alle Ebenen. Ein Dialogfeld wird angezeigt, die Sie auffordert, die Art der Projektion (oder Ausrichtung) zu wählen, die Sie benötigen. Bei der Arbeit mit Sternen, sicherzustellen, dass Sie diesen Schritt, bevor Sie MFNR zu tun.

Es gibt auch verschiedene Plugins, die Sie verwenden können, wenn Sie feststellen, dass es notwendig ist. Eine Technik, die nicht ein Plugin erfordert, ist MFNR oder Multi Frame Noise Reduction. Für diese Technik, werden Sie wollen, um mehrere Aufnahmen des gleichen Bildes getroffen haben, viel, wie Sie für Ihre Compositing oder HDR getan hat. Anders als das, können sie alle mit derselben Belichtungs sein, man muss nur ein Vielfaches. Dafür brauchen Sie Ihre Fotos wieder als Smart-Objekte hergestellt werden. Als nächstes gehen Sie zurück zu Schicht> Smart-Objekte> Stapelmodus, und wählen Sie Median aus dem Menü. Das Foto sollte auf einmal schärfer und weniger laut. Ich finde, dass ich liebe es, mit dieser Technik in jedem schlechten Lichtsituation.

Nachdem Sie den Himmel durchgeführt, wiederholen Sie die Schritte für die Landschaft Teil des Bildes, ob und wie notwendig. Ich muss sagen, diese Technik ist einfach wunderschön und ich liebe es, und verwenden Sie es wie besessen. Du wirst wahrscheinlich nie benutzen Filter> Rauschen> Median erneut.

Endlich, nach all dem, müssen Sie dem Bereichsreparatur-Tool loswerden jede andere Staub oder "Schmutz", könnten Sie auf Ihrer Linse gehabt haben, wenn Sie erschossen zu werden. Nehmen Sie die letzten Anpassungen Sie vielleicht die Beleuchtung brauchen und Farbe, und dann Sie fertig sind. Sie wollen die RAW-Datei als Master-Datei, TIF, zu drucken speichern und JPEG auf der Web

hochladen.

Abschluss

Wie Sie aus den vorherigen Kapiteln, nächtliche und Astrofotografie sehen sind beide viel schwieriger zu tun, als die typische Landschaft. Aber hoffentlich, der Lektüre dieses Artikels hat dazu beigetragen, es genauso tun, die Forschung für die es für mich getan brechen und machen das Thema weniger einschüchternd.

Wie ich in der Einleitung gesagt, fühle ich mich wie dieses Genre der Fotografie erfordert genauso viel Anstrengung, Planung, und in einigen Fällen, Teamarbeit als jede High-Fashion-Shooting getan. Ihre Planung wird alles für Sie sein, zumal das Ergebnis Ihres Bildes ist so abhängig von der Zeit des Jahres (und durch Assoziation, die Positionen der Planeten und Sterne).

Sie sollten nicht nur umfangreiche Forschung über die Lage die Sie aufnehmen möchten, aber Sie sollten für das Shooting im Voraus vorbereitet und werden ebenso wie mit allen Ihren Geräten vertraut wenn Sie nicht bereits sind. Wie Sie Ihre Technik, rechts ist schon schwer genug, um ohne Komplizierung es mit einigen Frustrationen, die Sie könnte bereits gemildert haben zu erreichen. Denken Sie daran, vorher herauszufinden, alle Gleichungen und aufzuschreiben, dann erhalten Sie Ihren Standort vor Sonnenuntergang alles eingerichtet zu werden. Im Grunde tun Sie alles Dinge einfach auf sich selbst zu machen.

Wenn Sie sorgfältig in alle Ihre Schritte sind, wird Ihr Leben auch viel einfacher sein, wenn Sie an die Postproduktion Teil des Prozesses zu erhalten. Vertrauen Sie mir, Sie kommen, um von

Lightroom und Photoshop-Batch-Verarbeitungsfunktionen, wie dein bester Freund denken. Der Workflow I enthalten funktioniert am besten für mich, aber probieren Sie es aus und sehen, was um Sie es vorziehen, Dinge in zu tun.

So, jetzt das Geheimnis der Nachthimmel ist ein bisschen mehr enthüllt. Glückliche Schießen, und können Sie herrliche nächtliche Landschaften.

DIGITALE FOTOGRAFIE MEISTERSCHAFT

9 Tipps, um technische Aspekte, einschließlich ISO, Belichtung, Verschlusszeit Metering

Inhaltsverzeichnis:

Einführung

Wie wir in meinem Buch diskutiert "Fotografie Exposure" Exposition ist wahrscheinlich die wichtigste technische Element in all der Fotografie. Ich sage das, weil eine Belichtungs ist, was eine Fotografie körperlich ist. Natürlich müssen Sie auch die Aufmerksamkeit auf Dinge wie Ihre Komposition, Ihre Absicht, und Ihre Post Arbeit zu bezahlen. Aber ohne eine gute Belichtung, all das ist ein strittiger Punkt. Wenn Sie nicht sehen, was eine Fotografie ist von, oder wenn die Exposition ist so schlecht, dass sie von dem, was sonst ein kompetenter und ergreifend Fotografie sein lenkt, dann haben Sie es versäumt haben. Technisch kompetent ist nur die Hälfte des Prozesses, aber ich finde, dass es sehr wichtig ist zu meistern, bevor Sie die großen Themen in Ihre Fotografie zu bewältigen.

Im digitalen Zeitalter, zu viele Menschen fälschlicherweise kategorisieren selbst als Fotografen, nur weil sie eine DSLR und kann es auf Auto schießen. Während dies sicherlich ein Tor in die Welt der Fotografie, wie es für mich war, bedeutet dies nicht machen Ihnen ein Fotograf. So, wie Sie beginnen, um ein Fotograf zu werden? Nun müssen Sie Ihre Kamera zu meistern, und zu verstehen, ihre Funktionen, so dass Sie die vollständige Kontrolle über das Ergebnis sind. Das ist, was in diesem Buch geht.

Ich werde einige erweiterte Aspekte der Exposition, einschließlich einige der Naturwissenschaften und Mathematik dahinter sowie die Techniken der Mess- und Belichtungsreihen decken. Ich werde erklären, wie die Exposition bei der Arbeit mit verschiedenen

Filmtypen unterscheiden sich, im Gegensatz zu digital. Dann werden wir zu Aufnahmemodi, die Ihnen helfen, ein besserer Fotograf zu werden reden, und arbeiten Sie sich bis zu vollständig manuellen Aufnahme. Verschiedene Lichtverhältnisse offensichtlich Schlüssel als gut, da Sie müssen wissen, wie Sie Ihre Exposition in Innenräumen, im Freien, und auf viele Arten von Tagen zu steuern. Schließlich werde ich über den Bearbeitungsprozess, und mein Favorit Bearbeitungsprogramm, das Camera RAW ist zu sprechen. Da wir über die Exposition für den Film sprechen, sollten wir auch über das Bearbeiten, dass die Exposition zu sprechen. Auch wenn Sie nicht ein Filmfotograf, (wie ich annehme die meisten von Ihnen sind nicht), ich denke immer noch das Lernen über die ursprüngliche Sache, von Vorteil ist. Ich möchte dies als gut gerundet, wie es für seine Länge sein.

Tipp 1:
Nehmen Sie so viel wie möglich in die Kamera

Egal was, egal ob Sie ein erfahrener Fotograf oder brandneu, dies sind, fühle ich mich wie die Erfassung, wie viel Sie können in der Kamera ist gute Praxis. Also, was genau meine ich, wenn ich sage, dass Sie alles, was in der Kamera zu erfassen? Es im Grunde bedeutet, nicht so sehr auf die Bearbeitung angewiesen sind. Zu oft höre ich Kunden (und sogar anderen Fotografen), sagen etwas entlang der Linien von "Ich mag dieses Foto, aber die Highlights sind alle ausgeblasen. Ich werde einfach fix it in post. "Oder:" Ich mag es nicht, die Position ihres Körpers, können Sie es in der Post zu beheben? "

Nun, die erste Aussage, während es macht mir meine Augen rollen, zumindest geringfügig vernünftig. Ja, wenn Sie ein Foto haben Sie wirklich, wie das ist etwas technisch unsolide, mit allen Mitteln, zu beheben. Aber wenn Sie wissen, dass Sie das Foto durcheinander und Ihnen die Möglichkeit, es noch einmal genauer zu schießen haben, tun Sie dies. Nicht nur es zu betrachten und zu regeln, und denke, dass Sie sie später zu beheben. Denn während Sie vielleicht das Gefühl, dass Sie sparen Sie sich etwas Zeit gerade jetzt, auf lange Sicht die Sie gerade, dass viel mehr Arbeit für sich selbst gemacht haben. Beheben eines Problems ist immer so viel mehr schwierig und zeitaufwendig, als Sie erwarten, vor allem, wenn Sie könnten nur verhindert haben es.

Postenarbeit Verwenden Sie nicht als Entschuldigung für schlechte Bilder. Wenn es nicht richtig geschossen, es wieder tun.

Was ist mit der zweiten Aussage? "Ich mag es nicht, die Position ihres Körpers, können Sie es in der Post zu beheben?" Während es möglich ist, den Kopf jemand anderes auf einem anderen Körper in Photoshop setzen und stellen Sie kleinere Anpassungen an Körperposition durch Schichtung zwei oder drei verschiedene Bilder, ist es nicht möglich, alles zu ändern. Zum Beispiel, wenn Sie ein Foto von jemandem, der stationär ist, wenn, was Sie wirklich wollte, war für sie zu werden, springen, können Sie versuchen, ihren Oberkörper auf verschiedene Beine splice, aber mehr als oft nicht, das Ergebnis sieht einfach nur zusammenhanglose und ein wenig bisschen wie Frankensteins Monster. Ich habe Kunden fragen Sie nach dieser Sache vor, und niemand ist jemals mit dem Ergebnis sehr zufrieden.

Alles, was technisch ist, alles, was Sie haben die Kontrolle über zu tun, sollten Sie versuchen zu kümmern, während die Kamera ist immer noch in der Hand zu nehmen. Seien Sie sich bewusst, und die Kontrolle über die Auswahl, die Sie als Fotograf, und speichern Sie die Post Arbeit für Dinge, die Sie nicht ändern können, wie ein Makel hier oder dort oder ein Schatten, ein wenig Pop-Licht benötigt. Dieses Buch dreht sich alles um Sie sich mit der Kamera vertraut zu machen, so dass Sie nicht das Gefühl, die Notwendigkeit, für die schlechte technische Fähigkeiten zu kompensieren. Wenn Ihre technischen Fähigkeiten sind stark, dann haben Sie eine gute Basis zu beginnen, um zu erkunden, was Sie wirklich wollen, um in der Fotografie. Sie werden stolz sein, und sparen Sie sich eine Menge unnötiger Arbeit, wenn Ihre Bilder benötigen nur geringe touchups.

Eine Menge Leute lieben es, Photoshop, um mehrere Fotos zu kombinieren und eine so genannte Verbund verwenden. Dies ist anders als mit Photoshop, um für die armen Fähigkeiten zu kompensieren. Die meiste Zeit, wenn Sie eine zusammengesetzte, müssen Sie genau wissen, was Sie vor der Zeit braucht. Zum Beispiel, wenn Sie wissen, dass eine Szene, die Sie aufnehmen müssen wird mit Hintergrundbeleuchtung, die oft macht den Vordergrund über helle und den Hintergrund viel zu dunkel sein, dann wissen Sie, dass Sie benötigen, um zwei separate Fotos zu machen. Dies stellt sicher, dass Sie eine richtige Belichtung für beide Bereiche zu bekommen, und einmal zusammengesetzt, können Sie eine gute Zusammensetzung. Das ist ein Beispiel für einen Grund, Photoshop für mehr als nur grundlegende Änderungen zu verwenden.

Compositing kann auch ideal für den Surrealismus oder jenseitige Bilder sein. Kombinieren Sie zum Inhalt Ihres Herzens, aber denken Sie daran, dass diese Fotos, die Sie kombinieren sollte fest sein, um mit zu beginnen, oder Sie haben zu viel zusätzliche Zeit damit verbringen, die Fixierung, bevor Sie sie zu kombinieren.

Der Punkt hier ist, dass die Erfassung Dinge in der Kamera ist eine Erhaltung der Energie. Es gibt Ihnen Zeit, um mehr Arbeit und eine bessere Arbeit zu machen. Es verringert auch auf der Höhe der Zeit vor dem Computer verbracht, ob Sie voller Mode-Retusche, Compositing oder zu tun, oder nicht.

Tipp 2:
Mastering ISO

Ich fühle mich wie eine Menge Leute in der Regel vergessen, dass es tatsächlich drei Teile, um die Exposition. Natürlich gibt es Blende und Verschlusszeit, aber es gibt auch ISO. ISO, die auch als ASA in manchen Kreisen bezeichnet wird, steuert die Empfindlichkeit der Kamera auf Licht. Mit Film, ISO steuern Sie, indem Sie die ISO der Film, den Sie vorher verwenden möchten, und dann Einstellen der Kamera als solche und mit digitalen, wird sie durch einen Knopf in der Regel auf der Oberseite der Kamera gefunden gesteuert.

Es gibt langsame Filmgeschwindigkeiten und schnelle Filmgeschwindigkeiten, langsam durch kleinere Zahlen bezeichnet, wie beispielsweise 100 und 200 400 wird allgemein als ein guter Ausgangspunkt akzeptiert, da seine Geschwindigkeit ist direkt in der Mitte des Spektrums. Film in der Regel geht nur bis etwa 1600, aber die jüngsten digitalen Kameras gehen bis viel höher. In dunkleren Situationen, lassen mehr Licht, aber je höher die ISO, desto mehr Korn Sie in Ihrem Bild vorhanden haben werde schneller Filmempfindlichkeiten.

In der traditionellen Film ist Getreide die übrig gebliebenen Partikel aus Silber, die nach der Entwicklung zu bleiben. Sie schaffen eine punktartigen Muster über dem Bild. Je mehr "Punkte" Sie haben, je näher sie zusammen sind, die eine hohe Auflösung, geringe Korn, glattes Bild erstellt. Dies ist, was Sie wollen. Nun, wenn Sie haben eine Menge von Getreide auf dem Bild (wie in der Sie die einzelnen

Punkte über dem Bild zu sehen), ist das Bild viel niedriger Auflösung. Während dieser Blick kann zu ästhetischen Zwecken verwendet werden, um ein Bild zu suchen gritty und hart, wenn es zu viel Korn, kann es sehr störend sein. Wenn Sie sich dazu entscheiden, hohe Korn in Ihrer Bilder verwenden, müssen Sie einen guten ästhetischen Grund, dies zu tun, und Sie müssen auch sicherstellen, dass Sie wissen, wann Sie den Punkt von zu viel Getreide getroffen haben. Grundsätzlich, wenn das Korn auf den Punkt zu verdunkeln die Details Ihrer Foto, dann haben Sie zu viel haben.

Wenn Sie überhaupt nicht wissen, wo ich anfangen soll, würde ich sagen, 400 ist ein guter, sicherer Ort. Es ist schnell genug, um Detail in tiefen Schatten zu erhalten, sondern auch gut mit einem relativ hellen, sonnigen Tag zu arbeiten. Wenn Sie immer noch feststellen, dass Ihr Film wird herauskommen belichtet, können Sie ein oder zwei Dinge zu versuchen. Anstatt Umschalten der Geschwindigkeit Ihres Films, halten Sie den gleichen Film, aber sagen Sie Ihre Kamera, dass die ISO ist eigentlich niedriger als es ist. (Legen Sie sie auf 300 oder 200). Dies wird weniger Licht durch den Sensor zu ermöglichen. Sie können auch unter Entwicklung Ihres Films um den Kontrast zu verringern (oder etwas mehr für mehr Kontrast zu entwickeln).

Grain ist etwas anders, wenn es um digitale kommt. Zum einen, es ist besser bekannt als Lärm, und anstatt sich von Silberpartikeln gestellt wird, ist es aus Pixeln besteht. Das Konzept funktioniert jedoch in der gleichen Weise. Je mehr Pixel pro Zoll oder PPI, desto besser ist die Auflösung. Für typische Digitaldruck ist die ppi zwischen 240 ~ 300 ppi. Ob es sich um Film oder digital, verlieren Sie Auflösung, wenn Sie ein Bild zu beschneiden. Als solches ist es

immer besser, genau das Bild, das Sie in der Kamera wollen. Nicht nur, dass Zuschneiden zerstören Bildauflösung, aber es kann abzuwerfen das Seitenverhältnis, wenn nicht proportional erfolgen. Dies kann in der flippigen geformten Bildern führen.

Sie können immer niedriger Auflösung oder Größe, wenn Sie brauchen, um, aber man sollte immer einen Basis Kopie eines Bildes, das eine hohe Auflösung und Größe zu speichern. Wenn Sie nicht speichern Sie eine Basiskopie und Sie Ihre Auflösung auf 72 ppi (der Standard für die Internet-Nutzung ist) zu senken, werden Sie nie in der Lage ist, das Bild zu drucken. Im Idealfall werden Sie wollen zu hängen, um Ihre ursprüngliche RAW-Datei, und wenn es ein Film-Scan, stellen Sie sicher, es ist ein TIF. Diese sind am besten aus, wie sie die meisten Informationen in der Datei halten drucken. JPEGs werden häufig auf Webseiten und zur Vorlage bei Wettbewerben eingesetzt, so würde ich vorschlagen, die eine Kopie von jedem. Wenn Sie jemals brauchen, um Änderungen vorzunehmen, müssen Sie Ihre RAW aus arbeiten, oder zumindest eine TIF.

Stellen Sie sicher, Ihre Bilder sind immer von guter Qualität aus dem ISO-on. Experimentieren Sie mit ISO und Belichtung Kombinationen, um die Ästhetik, die für Ihr Projekt am besten funktioniert.

Tipp 3:
Mastering Exposure

Die Exposition ist, meiner Meinung nach, die wichtigsten technischen Aspekt der Fotografie, und Sie brauchen, um es zu meistern, bevor Sie zu einem guten Kompositionen oder Fotos, die wirklich zu Ihrem Publikum sprechen, ziehen weiter. Exposure ist buchstäblich Ihr Bild. Seine Definition ist, wie viel Licht Sie erlauben, Ihre fotografischen Oberfläche beeinflussen, und die Menge an Zeit, die Sie zu ermöglichen. Die Elemente der Kamera, dass Sie Ihre Exposition steuern können sind ISO, Verschlusszeit und Blende. Jeder spielt eine andere Rolle, wie Sie Ihre Exposition stellt sich heraus. ISO, wie wir bereits besprochen haben, steuert die Geschwindigkeit, mit der Sie Ihre Kamera ist lichtempfindlich. Verschlusszeit steuert, wie lange Sie für erlauben Licht und Blende steuert, wie viel Licht tatsächlich in der Kamera kommen.

Beginnen wir mit der Öffnung. Wenn Sie schon immer verwirrt darüber, welchen Weg sie mit all den Zahlen auf Ihrer Kamera in jeder Situation zu gehen gewesen, keine Sorge. Sie sind nicht allein, und es ist wahrscheinlich vor allem auf die Tatsache, dass Sie nicht verstehen, wie Blende Werke. First off, ist Öffnung in den Fraktionen durchgeführt, (obwohl die Zahlen nicht als Brüche an der Kamera geschrieben). Das ist, warum, da die Zahl kleiner wird, wird die Öffnung breiter. Schließlich ist ½ viel größer als 1/16. Somit f / 2 ist viel größer als f / 16 und können in einer Menge mehr Licht.

Jetzt könnten Sie denken: "Es gibt so viele Zahlen auf meiner Kamera, wie soll ich jemals sie alle auswendig zu lernen? In der Vergangenheit wahrscheinlich 15 Jahre, Kamera-Unternehmen haben begonnen, auch inklusive Halb Stationen auf Kameras. Während dies kann hilfreich sein, einige Leute sein, finde ich, dass es nur eine weitere Quelle der Verwirrung für neue Fotografen, wie sie versuchen zu bekommen, um ihre Kameras kennen. Das Beste, was Sie für sich selbst tun können, ist, den Standard zu speichern f / Haltestellen, die in der Regel sind wie folgt, obwohl die Skala nach oben oder unten ein oder zwei Stop weiteren manchmal:

- f / 2
- f / 2.8
- f / 4
- f / 5.6
- f / 8
- f / 11
- f / 16
- f / 22
- f / 32
- f / 64

Die weiter oben die Zahlen gehen, je kleiner die Öffnung, und somit ist, desto tiefer ist die Schärfentiefe. Je kleiner die Zahl, desto geringer ist die Schärfentiefe und desto mehr Licht lässt du bist. Sie fragen sich vielleicht, was ist Schärfentiefe? Im Wesentlichen ist es, wie weit in der Abbildung sehen können. Wenn, was im Mittelpunkt steht vor allem im Vordergrund eines Bildes und der Hintergrund ist alles verschwommen, dann haben Sie eine geringe Schärfentiefe, während große Tiefenschärfe erlauben es, für Meilen zu sehen.

Geringe Schärfentiefe, ist vor allem in Makro-Aufnahmen, wo Sie weniger Breite, um Ihr Bild zu haben und konzentrieren sich in einem bestimmten Detail wollen verwendet. Geringe Schärfentiefe kann auch in Verbindung mit einer langen Verschlusszeit, um einen surrealistischen, traumhafte Effekt verwendet werden. Verwechseln Sie nicht eine seichte Tiefe des Feldes mit so alles unscharf, aber. Um ein Foto, um gut und zweckmäßig sein, müssen Sie mindestens eine Sache im Fokus für Ihr Publikum zu konzentrieren haben. Schließlich wird Tiefenschärfe als der Abstand zwischen einem Punkt in einem Foto, das im Fokus und dem nächsten definiert.

Wenn Sie möchten, jede einzelne Sache in Ihrem Foto scharf sein zu tun, dann sollten Sie erwägen, einen tiefen Tiefenschärfe. Natürlich, je nach den Bedingungen in dem Sie arbeiten, dies kann verlangen, dass Sie eine sehr lange Verschlusszeit, vor allem, wenn Sie gehen den ganzen Weg bis zu den berüchtigten f / 64. Tiefen Tiefen des Feldes werden in der Regel in die journalistische Arbeit und in Landschaft verwendet, weil der Punkt der Landschaft ist es, so weit wie möglich zu sehen.

Eine kleine Randbemerkung auf f / 64: es ist auch der Name eines sehr bekannten Gruppe von Fotografen, die glaubten (und ich bin zu paraphrasieren), dass eine Fotografie sollte sich von anderen Künsten wie Malerei, um zu unterscheiden, um als Kunst anerkannt werden in seinem eigenen Recht. Sie dachten, dass die Fotografie war eine ganz andere Tier und wollte jedes aufgenommene Bild zu klingeln, um wahr zu sein, Leben und so objektiv wie möglich. Natürlich ist diese dann in Frage, wie etwas kann objektiv sein, wenn dies ausdrücklich durch die individuelle Augen. Aber im Grunde wollten sie ihre Bilder, um das Leben und die Wirklichkeit zu erfassen. Als solche, sie wollten alles super scharf und definiert

zu sein und waren berühmt für das Schießen auf f / 64 fast ausschließlich.

Als nächstes ist die Verschlusszeit, und diese Funktion bestimmt, wie lange Sie die Lichtmenge, die Sie in Ihr Objektiv gewählt haben können. Verschlußgeschwindigkeit arbeitet auch auf der Basis der Fraktionen, aber anders als f / stoppt, das ist in der Regel leichter zu verstehen. Standard-Verschlusszeiten sind:

- 30 Sekunden
- 15 Sekunden
- 8 Sekunden
- 4 Sekunden
- 2 Sekunden
- 1 Sekunde
- ½ Sekunde
- ¼
- 1/8
- 1/15
- 1/30
- 1/60
- 1/125
- 1/250
- 1/500
- 1/1000
- 1/2000
- 1/4000

Sie sollten daran denken, auch wenn Sie nur die Grundlagen

kennen, dass jede Änderung in f / stop und jeder Änderung der Verschlusszeit ist genau eine Haltestelle von Licht Unterschied. Also, wenn Sie Ihre Verschlusszeit einzustellen, um schneller zu gehen, bedeutet, dass Sie in ein Anschlag weniger Licht lassen sind als vorher, so dass Sie zu öffnen, Ihre Öffnung eine Station bis zu kompensieren. Diese sind gleichwertige Belichtungen genannt. Es gibt auch einige fortgeschrittenere Methoden der Mastering-Exposition, die ich in meinem nächsten Tipp abdeckt werden.

Tipp 4:
Belichtungsreihen, Metering und Ansel Adams 'Zonensystem

Belichtungsreihen

Bracketing ist eine Methode verwendet, um sicherzustellen, dass Sie die richtige Belichtung auf jedem Bild, das Sie nehmen zu bekommen. Um zu beginnen, werden Sie zu dosieren wollen, und wenn Sie nicht haben, oder sich nicht leisten einen Meter, (weil sie sehr teuer werden kann), dann finde ich die einfachste Möglichkeit, Zähler ist entweder Blende oder Verschlussprioritätsstufe , die eine Funktion vorhanden auf analogen und digitalen Kameras. Sobald Sie entscheiden, einen Eingang auf, was Sie wollen, die Kamera bestimmt die anderen, so dass Sie eine richtige Belichtung ... normalerweise. Aber manchmal, vielleicht haben Sie die Kamera konzentriert sich auf etwas wirklich dunkel oder wirklich Licht, das in mehr oder Unterbelichtung führen kann. Was halten Sie in diesem Fall tun? Sie würden zu Bracketing verwenden möchten. Also nicht die anfängliche Bild zu löschen, auch wenn es ein wenig ab. Nur stellen Sie Ihre Kamera in Richtung Sie denken, es gehen muss, um eine Blende. Schießen Sie das Foto und es wieder tun, wenn Sie das Bedürfnis haben. Sie können auch in die andere Richtung als auch anpassen möchten. Auf diese Weise haben Sie mehr von später zu wählen, weil die Dinge können eine Menge verschiedener auf einem Computerbildschirm, als sie auf der kleinen Rückseite der Kamera tun. Wenn Sie schießen analogen bist, bietet Belichtungsreihe ein Sicherheitsnetz, damit Sie wählen

aus, falls Sie Ihren geschätzten Exposition falsch.

Belichtungsreihe ist auch eine wirklich tolle Technik zum, wenn Sie eine Szene, die mehr als eine vorherrschende Lichtverhältnisse hat, wie beispielsweise einer Fläche von extremen Schatten und einer Fläche von extremen Highlight. Ist der Unterschied wirklich extrem, kann es schwierig sein, für Ihre Kamera, um eine mittlere Exposition, die gut für beide Werke zu finden. Letztlich wird ein Bereich herauskommen falsch belichtet. Um dies zu beheben, was Sie tun können, ist Meter für eine Bedingung, schießen sie richtig, dann Meter für den anderen und schießen Sie sie ordnungsgemäß. Dann, in der Post, die zwei Bilder zu kombinieren Sie eine Gesamt richtig belichtet Szene haben. Um sie zu erhalten, die Linie bis so weit wie möglich, sollten Sie die Verwendung eines Stativs zu machen, so die Dinge nicht bewegen.

Eine extreme Version dieser Technik wird allgemein als HDR oder High Dynamic Range Imaging, wo Sie versuchen, so viel von der Palette von leicht wie möglich auffangen soll. Dann können Sie die Bilder und kombinieren sie alle für ein Bild, das sehr surreal aussehen kann manchmal. In diesem Fall möchten Sie vielleicht so viele wie vier oder fünf Haltestellen in beiden Richtungen zu gehen, so viel Bereich wie möglich zu erhalten. Dann werden von Photoshop HDR-Fähigkeit, sie alle zu verbinden und Sie können sie von dort zu zwicken.

Metering

Digitalkameras haben nicht wenige Messmethoden zur Auswahl, und in diesem Abschnitt werde ich diejenigen, die mit Canon-

Kameras sind brechen, denn das ist, was ich in der Regel schießen, wenn digital arbeiten. Die Modi sind so ziemlich das gleiche auf einem Nikon, auch wenn sie unterschiedliche Namen haben.

- Spotmessung: Das ist die fokussierten Modus, und ich neige dazu, es an meine Fähigkeiten über das Zonensystem gelernt, verwenden eine Menge. Dieser Modus setzt man an einem sehr kleinen Bereich des Bildes, der durch einen Punkt auf dem Sucher dargestellt ist. Wenn Sie Zonensystem Prinzipien sind, dann können Sie diesen Modus verwenden, um konzentriert sich auf Ihre Mittelgrau.

- Selektivmessung: Wie Spotmessung, konzentriert sich dieser Modus auf einen kleinen Bereich des Rahmens, aber es ist etwa das Doppelte der in Spotmessung verwendet Bereich. Die Kamera mittelt dann das Licht in diesem Bereich findet, um Ihnen Ihre Exposition. Ich finde auch, dass dies hilfreich zur Dosierung Mittelgrau, wenn Sie einen größeren Bereich zu haben.

- Center weighted average: Dies ist nicht ein Modus würde ich wirklich empfehlen die Verwendung, da es das gesamte Bild berücksichtigt, ganz abgesehen Fokus. Es ist stark in Richtung Zentrum, egal wo Ihr Fokus gewichtet. Ich finde auch, dass im Durchschnitt eine Belichtung funktioniert nicht wirklich gut aus, es sei denn das Licht (und Farben von Objekten) ist ziemlich gleichmäßig über die Gesamtheit des Feldes.

- Mehrfeldmessung: Durchschnittswerte der gesamte Rahmen, wie mittenbewertet, aber stärker in Richtung der Fokuspunkt gewichtet.

Insgesamt finde ich, dass Ich mag den Ort und Selektivmessung am meisten verwenden, weil Sie die größte Kontrolle über wo Ihr Fokus zu haben. Außerdem müssen Sie, dass die Exposition muss nicht unbedingt wie Fokus arbeiten erinnern. Mit dem Schwerpunkt, möchten Sie den Bereich, den scharfen, um Ihre wichtigste Punkt der Aufmerksamkeit ist. Doch mit der Exposition, die Sie nicht wollen immer Messer für das Hauptobjekt. Stattdessen möchten, dass Sie Meter für mittelgrau, die gehen, um Ihnen die richtige Belichtung für Ihre Mitteltöne, Lichter, und Schatten geben. Wenn Sie Meter für ein Gebiet, das zu dunkel ist, werden Sie ein überbelichtetes Bild zu bekommen, weil die Kamera durcheinander und überkompensiert. Das Gegenteil gilt für ein unterbelichtetes Bild. Betreff hat wirklich nichts mit ihm hier zu tun; es ist alles über das Spiel von Licht und dunkel.

Das Prinzip der Mittelgrau kommt von der Verwendung von Ansel Adams 'Zonensystem, wo er geteilt alle Farben, die Sie jemals möglicherweise haben könnte in zehn Zonen. Zone fünf ist, dass perfekte mittelgrau, mit den unteren Zonen dunkler, und die höheren Zonen immer leichter. Jede Zone ist eine Haltestelle Differenz als die letzte. Wenn Sie die Verwendung eines Graukarte, während Metering machen, haben Sie eine ziemlich anständige Chance, die richtige Belichtung.

Tipp 5:
Aufnahmemodi

Neben der vollautomatischen, gibt es vier Aufnahmemodi, um von den meisten Standard-DSLR-Kameras zu wählen. Sie sind: Program-Modus oder P, Blendenpriorität, oder A, Verschlusspriorität oder T und volle manuelle. Jeder hat seine eigenen Vorteile und Gründe, oder Situationen, in denen sie sich als nützlich erweisen könnte. Wenn Sie noch nie den Vorteil einer dieser Betriebsarten vor genommen oder waren ganz sicher, was sie tun, hier ist Ihr Führer.

Programm-Modus

Programm-Modus ist etwas, was ich als eine Art zu beschreiben, wie die Hälfte auto. Die Kamera immer noch heraus, die automatische Belichtung für eine bestimmte Szene, und gibt Ihnen die Kombination aus Verschlusszeit und Blende fühlt es sich am besten geeignet ist. Was Sie mit Programm-Modus tun können, ist dann wählen Sie eine andere Kombination von Verschlusszeit und Blende, die noch im Gange ist, eine identische Belichtung zu geben. Auf diese Weise erhalten Sie die Belichtung Sie brauchen, und können auch noch die Verschlusszeit oder Blende Sie, ohne eine Reihe von komplizierten Mathematik zu tun lieber zu bekommen. Ich fühle mich wie dieses Merkmal ist auch toll, wenn es um das Lernen gleichwertige Forderungen kommt, denn das ist genau das, was es ist. Die Situationen, in denen Sie diesen Modus benötigen könnten, sind: wenn Sie eine ziemlich neue Fotografen und Sie müssen noch etwas Hilfe, wenn es um herauszufinden, Exposition kommt, wenn

Sie äquivalente Belichtungen lernen wollen, oder wenn Sie Schärfentiefe oder die Verschlusszeit zu finden Geschwindigkeit ist nicht, wo Sie es wollen, und Sie eine schnelle Lösung brauchen.

Blendenpriorität

Blendenvorwahl ist genau das, was es klingt wie ... es macht Apertur die Priorität. In meinen Augen ist es und Blendenautomatik sind wie der Schritt zwischen Programm und Handbuch. Aperture Priority und Blendenautomatik Sie Ihre Hand nicht ganz so viel wie Programm erledigt zu halten, aber sie geben Ihnen noch ein wenig Hilfe. Seit Öffnung ist die Priorität hier, dieser Modus zur Selbst wählen Sie Ihre Blende. So ist es gut, wenn Sie wissen, welche Art von Schärfentiefe Sie möchten. Es wird dann automatisch die Verschlusszeit, um das, was es sein muss, dass für die Öffnung, um eine korrekte Belichtung für die Bedingungen aufzulesen.

Verschlusspriorität

Blendenautomatik tut genau dasselbe, wie Zeitautomatik, mit der Ausnahme, dass es sinn Shutter das Wichtigste. Das ist gut für Dinge wie Sportveranstaltungen, wo Sie wissen, dass, egal was, Sie eine kurze Verschlusszeit benötigen. Dies könnte auch gut für, wenn Sie wissen, dass Sie eine sehr lange Belichtungs tun wollen. Egal, ob Sie Blende oder Verschlussprioritätsstufe mehr ist wirklich an die persönlichen Vorlieben. Ich benutze normalerweise Blendenpriorität, weil ich am wichtigsten geringe Schärfentiefe. Aber es ist wirklich bis zu persönlichen ästhetischen als auch die individuellen Bedürfnisse jedes Foto, das Sie machen.

Manueller Modus

Manuell-Modus gibt Ihnen die volle und absolute Kontrolle über Ihre Kamera, und das bedeutet, dass Sie brauchen, um eine ziemlich starke Vorstellung davon, was Sie tun müssen. Wenn Sie ausschließlich gerade arbeiten Hand, bedeutet das, Sie ein gutes Fundament, wie Blende, Verschlusszeit und ISO-Arbeit haben. Sie wissen auch, Ihre gleichwertige Belichtungen und schnell nach Bedarf anzupassen.

Die Verwendung dieser Modi ist teilweise in Erfahrung Ebene, und teilweise in Bequemlichkeit basiert. Es gibt kein Wort, das auch dann, wenn Sie ein erfahrener Fotograf, dass Sie etwas anderes nicht verwenden können, als die manuelle sind. Allerdings sollten Sie nie, nie voll auto verwenden, nachdem die ersten Monate der Dreharbeiten. Verwenden Sie diese anderen Modi als Lernwerkzeuge, um Ihre Art zu arbeiten bis zu manuellen, als eine Möglichkeit, wirklich auf Ihre Kamera kennen.

Tipp 6:
Die Exposition Für Film

Ich habe das Bedürfnis, einen Abschnitt über die Exposition für Film gehören, kurz sie auch sein mag, denn es gibt Fotografen, die mit zu experimentieren, oder zumindest neugierig, dem Filmverfahren. Learning Film kann eine besondere Herausforderung für den Fotografen, die sich im digitalen Zeitalter aufgewachsen sind und an die sofortige Befriedigung eines Bildes auf einem Monitor und der geringen Kosten gewöhnt sein. Ich weiß, dass ich auf den ersten entgegengesetzt zu lernen Film, weil ich nicht weiß, was es konnte mich zu unterrichten. Ich hatte keine Ahnung, lehrte er mich Bände darüber, wie akribisch mit Ihrer Arbeit, und es hat mich gelehrt, wie man eine richtige Belichtung in neun von zehn zu bekommen.

Ein Teil der Grund, die Anfänger finden Film so frustrierend ist, dass Schwarz-Weiß-Film und Farbfilm-Funktion unterschiedlich fällig. Im Wesentlichen ist Farbfilm weniger lichtempfindlich von der Natur, also, wenn Sie ein wenig unter oder über sind, werden Sie in der Lage, die Informationen wieder leichter als würden Sie mit Schwarz und Weiß, die off war bringen. , Dass wenig Leichtigkeit kommt aber zu einem Preis, dass schwarz und weiß nicht: Sie erhalten, mit Farbstichen beschäftigen, und mit jeder Art von Farbfilm, unterscheiden sie sich.

Nun, um zu wissen, welche Geschwindigkeit ein Film ist (wie empfindlich es ist, Licht), die Sie an der ISO aussehen. Niedrigere Zahlen zeigen, weniger empfindlichen Film, das heißt, Sie brauchen

mehr Licht, und höhere Zahlen geben empfindlicher Film, der weniger Licht benötigt. Allerdings können neue Filmfotografen oft frustriert, weil ihr Risiko ist nicht ganz das, was sie erwartet hatte. Das kann zwar aufgrund eines Missverständnisses mit der richtigen Kombination von Blende und Verschlusszeit, kann es auch aufgrund der ISO des Films verwendet wird geringfügig mehr oder weniger als auf der Verpackung angegeben ist. Es kann bis zu 200 Punkte variieren und verschiedene Marken können unterschiedliche Mengen variieren. Wenn Sie durchweg schießen eine Art von Film und Sie feststellen, dass selbst bei korrekten Expositionen, ist es konsequent, die unter oder überbelichtet, versuchen trickst Ihrer Kamera. Die Art, wie Sie dies tun, ist es, die Kamera ISO auf die Geschwindigkeit, die Sie denke, der Film ist eigentlich gesetzt. Also, wenn Sie ein ISO 100-Film, die konsequent unterbelichtet ist, haben, versuchen Sie es bei 300 und sehen, ob es richtig herauskommt. Dies macht die Kamera denken, dass der Film empfindlicher ist als es ist, lassen mehr Licht in den Sensor und macht eine korrekte Belichtung.

Denken Sie daran, dass selbst wenn Sie herausfinden, die richtige ISO für eine Art von Film, es wird nicht universal für verschiedene Firmen, die eine andere Formel für ihren Film haben wird, um zu sein. Es braucht eine Menge von Versuch und Irrtum, aber sobald man es nach unten, sollten Sie gut zu gehen.

Tipp 7:
Wie man in unterschiedlichen Lichtverhältnissen schießen

Dieses Buch ist über die Exposition, und offensichtlich werden unterschiedliche Bedingungen gehen, um für unterschiedlichen Belichtungen nennen, sonst könnte jeder ein Fotograf zu sein. Dieser Abschnitt sollte Ihnen eine bessere Vorstellung davon, wie man sich in unterschiedlichen Bedingungen fotografieren, sei es im Innen- oder Außen, wenig Licht oder Tageszeit. Fangen wir mit den Bedingungen, die optimal sind für Sie beginnen, um zu schießen, und dann können wir auf Situationen, die ein bisschen schwieriger werden weitermachen.

Jeder, der nicht ein Fotograf übernimmt immer, dass die besten Bedingungen, um zu schießen sind hell sonnigen Tagen. Und während Sie können diesen ästhetischen Arbeit für Sie (bei Urban Outfitters suchen mit all ihren Sun Flare) machen es nicht optimal für immer gleichbleibend gute Fotos, die während einer Schießerei. Vielmehr eine Situation, wollen, dass Sie, wo das Licht gleichmäßiger über die gesamte Ebene. Dafür liebe ich wirklich bewölkten Tagen, weil die Sonne durch die Wolken gefiltert, die Schaffung wirklich erfreulich, gleichmäßiges Licht. Es ist auch einfach für Ihre Themen, weil das Licht nicht hart auf ihre Gesichter, und es ist nicht zu heiß. Bewölkten Tagen werden regelmäßig in der Modefotografie verwendet werden, um auch Licht und gute Farben zu bekommen, und dann strahlend blauen Himmel, werden in nach der Tat Photoshopped.

Nun, wenn Sie zu einem Zeitpunkt des Tages, die nicht ideal ist, wie Mittag oder einer besonders hellen Morgen schießen, ist es gut, um etwas Schatten zu finden. Dinge wie Bäume oder sogar Gebäude Hängen kann gut für treu harte, harte Schatten zu sein. Wenn Sie in grelles Licht schießen, laufen Sie Gefahr, dunkel, tiefen Schatten, die Sie nicht zu schaffen oder zu steuern, und sehr, sehr helles Licht, das ausbläst Highlights. Nicht nur würde ich vorschlagen, das Auffinden und die Nutzung der Schatten, aber ich würde auch vorschlagen, dass Reflektoren und eine Bounce-Dach, um weitere Hilfe lenken das Licht.

Sonnenuntergang und Dämmerung sind auch sehr schön. Sie verfügen jeweils schaffen eine ganz andere Art von Licht, weil die Sonne aus einem anderen Teil des Himmels kommen, (ich würde sagen, zum Beispiel, hat, dass der Morgendämmerung eine viel weichere Qualität als sundown, die reicher und Juwel getönten ist), aber sind die Bedingungen ähnlich, dass sie selbst, Umgebungslicht rund um erstellen. Auch in keinem Situation ist die Sonne voll, es gibt also weniger Schielen los. Dawn und Sonnenuntergang sind sowohl als Golden Hour genannt, und sie sind wirklich ideal. Sie müssen nur bereit sind, früh aufstehen, oder bereit sein, schnell zu schießen, bevor Sie das Licht zu verlieren sein. Sie haben in der Regel etwa eine halbe Stunde in jede Situation, in der das Licht bleibt selbst und schön.

Und was ist mit anderen Lichtverhältnissen, die noch ästhetisch gültig, aber sind viel schwieriger zu in schießen? AGB I hier klassifizieren würde wäre: Hintergrundbeleuchtung, Nachtzeit, und Innenaufnahmen.

Nun verstehen Sie mich nicht falsch. Die Hintergrundbeleuchtung

kann, und ist absolut schön, wenn es richtig gemacht, aber es kann eine harte Technik, um Meister zu sein, weil es so einfach für den Hintergrund überwältigend zu werden und vollständig Ausblasen der Highlights. Der Trick ist, dass Sie, um die Kamera zu fokussieren, und Meter direkt aus der, das Gesicht der Person, im Gegensatz zu aus der Hintergrundbeleuchtung Dosierung zu haben. Wenn Sie Messgerät aus der Hintergrundbeleuchtung, dann wird die Kamera überkompensieren und Ihr Bild wird unterbelichtet. Manchmal, egal was Sie tun, die Dosierung kann wirklich schwierig sein, und Sie müssen möglicherweise zwei getrennte Belichtungen zu nehmen und legt diese übereinander auf eine gute, solide Belichtung zu erhalten. Praxis ist der Schlüssel mit dieser Technik.

Was ist mit Nachtaufnahmen? Das ist wirklich schwierig, weil eine Menge Leute denken, dass Sie einfach zu pumpen kann die ISO und du bist gut zu gehen. Zwar trifft es zu, dass Sie tun müssen, Ihre Kamera mehr lichtempfindlich zu machen, wollen Sie nicht nur setzen Sie ihn auf 3200 oder 6400 und schießen. Ihre Bilder werden mehr als wahrscheinlich aus Super körnig kommen und ausgewaschen suchen, und das ist nicht eine gute Ästhetik. Also, was können Sie tun? Zunächst einmal, weil es geht um viel weniger Licht in den Sensor zu sein, ich setzen Sie Ihre ISO höher als normal, aber beginnen Sie zu einem vernünftigen 800 oder 1200 und arbeiten Sie sich von dort ab. Zu schütteln, die schon gehen wird anwesend sein zu minimieren, setzen Sie Ihre Kamera auf einem Stativ, bevor Sie zu schießen beginnen. Entscheiden Sie, ob Sie ein Blitzgerät oder ob Sie eine wirklich lange Belichtungs ausprobieren möchten verwenden möchten. Beide gehen Sie einen extrem anderes Aussehen zu geben, so dass, wenn Sie nicht sicher sind, was Sie wollen, würde ich vorschlagen, versuchen beides. Mit Ihrer Flash, möchten Sie vielleicht, um den Blitz in Verbindung mit dem Blitzgerät als Aufhellblitz verwenden, um den ausgewaschenen

Look auf den Kamerablitz in der Regel produziert zu vermeiden. Es wird etwas experimentieren, um es richtig zu machen, je nachdem, wie dunkel es ist, was Sie versucht sind zu fotografieren, und die Methode, die Sie wählen, um darüber zu gehen zu nehmen.

Innenaufnahmen hat viel von den gleichen Regeln wie Nachtaufnahmen. Sie müssen nicht unbedingt zu einer hohen ISO sei denn, Sie sind in einem schlechten Lichtsituation Arbeits Sorgen, aber ich würde trotzdem auf jeden Fall empfehlen die Verwendung eines Stativs und einem Blitz. Das Stativ ist gut für Indoor-Situationen, weil es möglich ist, dass Sie mit der Bewegung der anderen Menschen um Sie zu tun haben, wie Sie versuchen, um zu schießen, wie beispielsweise auf einer Party oder Versammlung. Die Verwendung eines Flash können gut zu den umgebenden Umgebungslicht ausgeglichen werden, vor allem, wenn das Licht der Leuchtstoffvielfalt. Sie können auch ein Sprungkraft und / oder Reflektoren verwenden, drinnen, wenn es sein muss.

Denken Sie daran, dass keine der hier genannten Situationen sind ideal Studiosituationen, sondern meine Tipps für die am Standort Trieben. Der Versuch, außerhalb mit natürlichem schießen, ist auch Licht immer mein Gehen Sie zu und beste Wette, aber nutzen diese Tipps, auch wenn Sie nicht in der idealen Lichtsituationen sind. Sie werden Ihnen helfen, um das Foto mehr schmeichelGesamt zu machen.

Tipp 8:
Bearbeiten von in Camera Raw

Ihre RAW-Datei ist das, was Ich mag an als eine Art digitales Negativ denken. Wenn Sie Camera RAW und Sie habe gerade Schließen Sie es aus, um im Haupt Photoshop arbeiten, haben Sie getan alles falsch. Glauben Sie mir, es hat mich eine Weile, um herauszufinden, wie gut. Aber der Grund, sollten Sie im RAW-Bearbeitung ist, dass die Datei enthält weitere Informationen in den Lichtern und den Dunkelheiten als jedes andere Dateiformat.

Das ist großartig, weil beide von diesen sind Problembereiche für viele Fotografen, neue und alte. In Camera RAW, können Sie ein Bild, das sonst nicht zu retten wäre, zu speichern. Ziehen Sie so viel Informationen wie möglich in RAW und speichern Sie es als Master, so wie man es ein erster Film zu scannen, bevor sie kleinere Anpassungen im Hauptprogramm Photoshop.

Tipp 9:
Bearbeiten von Film für die Belichtung

Ich hatte Scannen von Filmen für die Jahre vor mein Professor hat mich darauf hingewiesen, dass ich tat es völlig falsch. Ich habe gelernt, auf Imacons, und ich hatte mit dem Flextight-Software ganz als ob es Photoshop gearbeitet. Kein Wunder, ich habe verwirrt ... der erste Professor, der mich gelehrt hatte, zu scannen waren nicht ganz eingehende gegangen, und viele der Kontrollen schien das gleiche. Ich hatte den Eindruck, dass Sie sollten das Bild sehen Sie, wie Sie Ihr fertiges Produkt aussehen wollte zu machen waren. So war ich meiner Highlights drängen, Details zu verlieren, so dass sie zu dunkel. Meine anderen schönen Professor korrigierte mich und sagte, dass eigentlich das Ergebnis einer guten Scan sieht wirklich flach und langweilig. Der Zweck eines Scan ist wie der einer RAW-Datei ..., um die besten Ausgangswert mit den meisten möglichen Informationen in der Datei haben. Um dies zu tun, um sicherzustellen, dass Sie jedes Detail, jedes Bit der Informationen auf dem Foto sehen möchten. Das bedeutet oft Stampf unten Schatten Sie tief sein wollen oder hebt sie hell im Interesse der in der Lage zu sehen, was dort vor sich geht, um sein wollen. Das Endergebnis ist oft sehr grau, aber denken Sie daran, dass dies nur ein Ausgangspunkt; Sie gehen zu den fertigen Scan später in Photoshop und machen es ästhetisch aussehen, wie Sie es wollen. Stellen Sie sicher, dass Sie diese Änderungen auf einer Kopie des Bildes, so dass Sie eine Druckvorlage, wenn Sie überhaupt entscheiden, Ihre ästhetischen völlig verändern.

Sie wollen auch sicherstellen, dass Sie mit der höchstmöglichen ppi, die Ihren Scanner und Computer umgehen kann scannen. Dies wird helfen, geben Ihnen die klarste, knackigen Daten möglich. Wie immer, Sie wollen, um eine 300 ppi Kopie aus zu drucken, und eine 72-ppi-Version für das Web zu speichern, aber stellen Sie sicher, dass Ihre Druckvorlage ist sehr groß.

Egal, welche Art von Scanner, den Sie haben, sind diese beiden Regeln, die Sie folgen möchten. Wenn, wie ich, jetzt haben Sie nur Zugriff auf einen Flachbett-Scanner, auch sicherstellen, dass Sie es auf Profi-Modus eingestellt, um die höchste Bildqualität möglich.

Abschluss

Hoffentlich mit dem Abschluss dieser kurzen Buch, haben Sie eine bessere Vorstellung davon, was Exposition ist und was es bedeutet, die allgemeine Qualität Ihres Fotos. Sie wissen, dass die Exposition ist genau das, was das Bild erstellt. Sie wissen, dass ein Dreiklang von Blende, Verschlusszeit und ISO erstellt, dass die Exposition. Sie verstehen, Getreide und Sie wissen, wie eine allgemein feste Belichtung in der Kamera zu beginnen mit zu erfassen.

Wenn Sie einen kleinen Fehler machen, wissen Sie, wie man es in RAW oder auf einem Scanner beheben. Das Wichtigste ist, technisch gesehen, um ein Foto, ist es, die meisten Informationen aus ihm heraus, wie Sie können.

Im Fall des Films, ist es besser, überbelichtet, als unterbelichtet, da eine Überbelichtung bedeutet, dass zumindest die Informationen bekommen auf dem Film festgehalten und es gegenwärtig in verbrannt ist. Doch mit Digital das Gegenteil der Fall, weil es viel einfacher ist, Informationen zu heben aus dem Schatten, als es ist, es in, wenn es ausgeblasen zurückzubringen.

Wenn Sie darauf achten, das Handwerk der Sie Ihre Fotos von Anfang bis Ende, werden Sie die meisten Informationen möglich zu erhalten, was zu einer reichen, hohe Bildqualität.

MODE FOTOGRAFIE

8 Praktische Fashion Photography Tipps für Ihre Modelle zu glänzen

James Carren

Weitere Bücher dieses Autors, besuchen Sie bitte
www.photographybooks.us

Inhaltsverzeichnis:

Einführung

Modefotografie ist eine meiner Lieblings-Genres, und auch einer der komplexesten. Ich denke, es ist einzigartig, da es die Hilfe von einem talentierten Team von Menschen, um es auszuziehen erfordert. Mode ist nicht etwas, das Sie alleine tun kann. Es ist auch ein Genre, das unglaublich arbeitsintensiv ist, von der Empfängnis bis zum Ende. Wenn Sie ein Auge für Mode, und Sie haben ein Mode-Shooting noch nie gemacht haben, dann sind Sie wahrscheinlich sehr angetan von der Idee. Ich weiß, ich war. Wenn Sie einen erfahrenen Modefotograf sind, dann wissen Sie, wie erfüllend und wie arbeitsintensiv eine solche schießen kann.

Mein Ziel mit diesem Buch ist es, jeden Schritt im Prozess von einem Mode-Shooting zu erklären, und damit helfen, Ihre erste abziehen mit weniger Pannen als Sie sonst hätte. (Vertrauen Sie mir, egal wie gut Sie vorbereitet sind, wird es immer einen Haken sein. Es ist nur die Natur des Tieres). Wenn Sie ein erfahrener Fotograf sind, dann ist mein Ziel ist es, vielleicht geben Ihnen eine neue Idee oder zwei, wie man Dinge tun.

Zunächst einmal möchte ich brechen und erkunden Sie die verschiedenen Arten von Modefotografie. Es gibt keine Möglichkeit, sie alle zu decken, sondern durch einen Überblick, ich hoffe, in der Lage Ihnen ein paar Ideen von etwas, möchten Sie vielleicht zu erkunden zu geben. Wer weiß, Ihre Nische ästhetischen finden kann, oder Sie etwas, mit dem Sie Ihr Portfolio zu erweitern finden.

Zweitens möchte ich den Unterschied zwischen Porträt- und

Modefotografie zu erklären. Während sie überlappen, sind sie auf jeden Fall zwei völlig getrennte Genres. Ich glaube, dass das wichtig ist deutlich zu machen, weil Sie sollten sicherstellen, dass Ihre Absicht ist ein Mode-Shooting, bevor Sie beginnen.

Ein großes Stück des Buches wird sich, wie Sie Ihre Aufnahmen anzeigen Lauf reibungslos und erfolgreich machen, fokussiert werden. Von Anfang an, müssen Sie voll investiert werden und klar in dem, was Sie erreichen wollen. Das ist unglaublich wichtig, weil Sie werden mit so vielen anderen Menschen arbeiten, und Sie müssen auf der gleichen Seite sein wollen und erscheinen zusammen und professionell setzen, auch wenn man nicht unbedingt das Gefühl, dass Art und Weise. Ich werde die Mitglieder sollten Sie in Ihrem Team haben, einzuführen, und sagen Ihnen für Schritt, wie man sie auf dem Laufenden halten Schritt. Ich werde auch zu sprechen ein wenig über Fotoshooting Etikette, die beide gilt für Sie und Ihr Team, wie auch die Modelle werden Sie mit zu arbeiten.

Es wird ein Abschnitt über die Dreharbeiten vor Ort und im Studio zu sein. Ich werde durch wie sie sich unterscheiden und gehen, wie Sie und bereiten für jeden. Ich werde eine Checkliste der Artikel, die Sie in jeder Situation müssen vorschlagen, und sprechen über einige im Abschnitt über die Modefotografie Ästhetik genannten Beleuchtungsstile.

Jeder lebt heute weiß, dass Retusche ist ein riesiges und kontroverses Thema, wenn es um die Welt der Mode kommt. Ich möchte mich auf ein wenig von der Politik von der Sache zu berühren, weil ich glaube, dass es wichtig ist, dass jeder Modefotograf abfinden mit, wo sie stehen zu diesem Thema, und

welche Fälle sie fühlen Retusche geeignet ist. Basic-Retusche-Techniken diskutiert werden, sowie einige fortgeschrittene Techniken für Dinge wie Hautglättung, Haarentfernung, Aufhellung und Schlankheits eines Modells.

Ihr Portfolio ist, was du der Welt zeigen, und ob es online, im Druck oder beides, es ist, wie Sie sich Gehör und Land Arbeitsplätze. Organisation ist sehr wichtig, weil Sie es gut fließen und beeindruckende bei Start und Ziel werden soll. Sie wollen Ihren Kunden oder Juror mit einem dauerhaften und starken Eindruck hinterlassen. Während Vielfalt in ein Portfolio ist in mancher Hinsicht wichtig, Sie wollen auch Ihre ästhetischen, eine einheitliche und stark bleiben, und Sie wollen nicht, um wirklich abgehen als Alleskönner, denn das ist nicht interessant oder einzigartig.

Und schließlich möchte ich Ihnen mit einem kleinen Abschnitt über Druck für Mode, die ganz anders als Druck für Kunstgenres ist verlassen. Es ist ein Industriestandard, und während Sie müssen nicht unbedingt von ihr für ein Portfolio zu halten, neigt sie zweifellos deutlich zu machen, dass Sie das Konzept für ein Mode-Veröffentlichung wollen. Grafiken sind auch unglaublich wichtig, wenn es um Mode geht, denn am Ende des Tages, ist die Mode eine Teilmenge der Werbewelt.

Insgesamt hoffe ich, dass dieses Buch ist eine gute Exposition gegenüber der Welt der Modefotografie und dass es hilft Ihnen auf Ihrer Reise, um Fotos in diesem Genre zu machen.

Was ist der Unterschied zwischen Porträtmalerei und Modefotografie?

In meiner Karriere als Fotograf, ich oft feststellen, dass die Menschen verwirrt über die Unterschiede zwischen Porträt- und Modefotografie sind. Bevor wir über die Art der Modefotografie und wie Sie darüber, das erfolgreiche Modefotograf zu gehen begann, fühle ich mich, dass wir den Unterschied zu definieren, so dass Sie sicherstellen, dass von dem, was Sie versuchen zu erreichen.

Der Grund, dass Porträt- und Modefotografie oft verwirrt ist, weil sie beide verlassen sich stark auf den Einsatz von Menschen. Es sollte jedoch deutlich gemacht werden, sofort, dass Porträts ist über die Identität Persönlichkeit des Dargestellten, während Mode ist ein verherrlicht Marketing-Kampagne. Während das Aussehen der Person in der Modekampagne zählt, aus der Perspektive dessen, was projiziert wird, ist die Identität und Persönlichkeit der Person, nicht im Mittelpunkt. Die Person nur da ist, um Träger für die Kleidung oder Accessoires.

Mit Porträts, Fotografen schießen Menschen, die aus allen Bereichen des Lebens sind. Im Allgemeinen sie nicht versuchen, die Person, auch wenn das Bild stellte ändern. Für ein Mode-Modell, ist das Bild alles über immer der Inbegriff dessen, was die Mode-Linie ist. Das Mädchen konnte jemand, dass sie noch nie in ihrem Leben

geworden. Im Wesentlichen ist das Fotomodell, Schauspielerin oder Schauspieler, während der Porträtierten ist alles über die Erfassung, dass die Stunde der Wahrheit.

Nun, das ist nicht zu sagen, dass Sie nicht möchten, Mode-Modelle mit Haltung, denn das ist auf jeden Fall ein Muss. Vor allem in High-Fashion, muss das Modell bereit sind, auf einer übertriebenen persona zu nehmen, und das Vertrauen haben, entführen oft lächerlich aussieht.

Modefotografie ist oft sehr Schneide und kann als Kunstwerk gesehen werden als auch. Es ist alles über Grenzen überwinden und machen das lächerlich schön. Es gibt auch dieses Missverständnis, dass die Modefotografie hat hohl und flach zu sein, aber in Wahrheit, fällt eine Menge von Modefotografie auch in den Bereich der konzeptuellen Fotografie. Mit der Mode, haben Sie die Lizenz zu sagen, was auch immer es ist, dass Sie sagen müssen. Die Kleidung bleibt das Hauptelement, aber sie bieten oft kann elegant Maske für politische oder persönliche Äußerung. Dies ist, was die Modefotografie so wichtig macht. Es ist ein Teil unseres täglichen Lebens, weil es wirklich ist einfach schön Werbung. Aber was kann man auch Werbung zusammen mit den Kleidern?

Fashion Photography Arten und Stile

Nun, da Sie die Definition der Modefotografie haben, ist es wahrscheinlich ein bisschen leichter zu identifizieren. Allerdings ist es wichtig zu beachten, dass es Tausende und Abertausende von Stilen Modefotograf haben kann. Also, was ist der Unterschied zwischen einem Modefotografie-Typ und einem Modefotografie Stil? Dies ist, was ich für Sie hier definieren. Eine Art von Modefotografie fällt nach dem Vorbild der Dinge wie: Lebensstil, Schönheit, Editorial, (die auch eine Teilmenge der Haute Couture) und gerade nach oben Werbung. Dies sind die fünf wichtigsten Genres werde ich mich auf sein Schwerpunkt.

Stil unterscheidet sich von Typ, dass sie einzigartig für jeden Fotografen ist. Ein Fotograf kann eine Beauty-Fotograf, die glücklich und hell ist, oder sie launisch und dunkel sein kann. Es ist alles auf die persönlichen Vorlieben. Also lassen Sie uns ins Gespräch über die verschiedenen Arten zu bekommen.

Lebensstil

Ich muss Ihnen sagen, neigt Lifestyle ich am wenigsten mag Stil der Modefotografie zu sein. Lifestyle neigt auch dazu, die einzige Art, die Fotografie einen einheitlichen Stil hat sein: glücklich und übertrieben fröhlich. Es ist in der Regel in Richtung Mädchen im Teenageralter vermarktet und du wirst es in Zeitschriften wie Teen Vogue und Elle Girl zu sehen. Also, was definiert Lifestyle-

Fotografie? Nun, Sie werden oft heranwachsenden Jungen und Mädchen glücklich und lächelnd, Beteiligung an einigen aufgeworfen Aktivität zu sehen. Sie konnten sich am Strand zu sein, Camping, bei einem Fußballspiel, spielen mit einem Hund oder einem anderen Spaß und möglicherweise unbeschwerte Aktivität. Es ist leicht und hat keine begriffliche Denken dahinter andere als das, was Sie, bevor Sie sehen direkt oft. Auch neigt sie dazu, mit hellen Farben und viel Sonnenlicht zu bleiben.

In letzter Zeit Unternehmen wie Urban Outfitters und Aerie haben versucht, neu zu definieren, Lifestyle-Fotografie. Sie immer noch mit jungen Teenager zu bleiben, sondern von allem, was als leicht und spritzig und übermäßig hell, sie haben mit der Sonne getränkt boheme suchen gegangen. Dieser Stil ist sehr beliebt auf Instagram und Tumblr, und dann wirst du viele lange, blonde Haare, Blumenfelder oder Weizenfelder und Lichtdichtheit zu sehen.

Schönheit

Schönheit ist der Stil, für mich, am nächsten fährt die Linie zwischen Porträt- und Modefotografie. Schönheit ist in der Regel auch technisch von Porträt. Im Bereich der Modefotografie Es bleibt jedoch, weil das Porträt nicht um die Persönlichkeit der Person sitzt dafür. Stattdessen wird der Schwerpunkt der Schönheitsportrait wird entweder Haare, Make-up, oder Zubehör ist. Auf diese Weise ist die Schönheit ein erhöhter Werbekampagne. Es ist auch konsequent glatt im Gegensatz zu Porträts, die Unvollkommenheiten erfassen zu dienen.

Leitartikel

So, wie ein Haftungsausschluss, Redaktion kann eine Anzeige sein, und Sie können eine Anzeige ein Leitartikel zu sein. In diesem Fall, was ist der Unterschied zwischen den beiden? Editorials sind, was Sie in High-End-Magazinen zu sehen, während die Anzeigen werden in Richtung auf eine bestimmte Zielgruppe für ein bestimmtes Produkt vermarktet. Während redaktionelle etwas wie ein berühmter Modedesigner oder ein Luxus-Schmuck-Marke zu werben, es geht um die Kunst, die Nervosität und die Vision des Fotografen und Creative Director. Beleuchtung wird viel dunkler und launischer, und Sie können auch eine künstlerische oder politische Aussage hinter dem Bild haben. Denken Sie Prada gegenüber Target.

Ein Leitartikel kann auch die spezifische künstlerische Vision eines bestimmten Fotografen sein. Sie haben ein Konzept, das sie aufnehmen möchten, haben sie Designern die sie gerne nutzen, und sie sind so bekannt, dass sie bekommen von Zeitschriften gebeten, für sie zu schießen.

Haute Couture

Ich mag zu der Haute Couture als Redaktions auf Steroiden denken. Haute Couture ist nicht unbedingt eine Anzeige, weil die meisten Leute würden nie in der Lage, jene Kleidung leisten können. Stattdessen haben die Kleidung zu einem reinen Kunstform erhoben worden. Suchen Sie nach ist die dekadente Form von Modefotografie und oft die lächerlichste. Es ist reine Begriff, reine Aussage und reine Phantasie. Es kann oft nervös und störend sein und wird auch oft auf Galeriewände als auch Magazin-Seiten gefunden.

Werbung

Werbung, wie ich schon sagte, ist alles über Targeting und Marketing, um eine ganz bestimmte Zielgruppe. Während eine redaktionelle können Werbung für sie nicht immer zu sein, und in der Regel ist die Werbung viel sauberer und einfacher Ästhetik. Es ist hell, es ist schön, und es ist sauber, so dass es Raum für die Werbetexte.

Organisieren Sie Ihre schießen

Eines der wichtigsten Dinge, die Sie auf ein Mode-Shooting tun können ist, organisiert werden. Organisation ist der Schlüssel zu jedem Foto zu schießen, aber ich fühle, dass es eine neue Ebene der Bedeutung erreicht, wenn Mode beteiligt ist. Dies liegt daran, Mode ist definitiv nicht eine Branche, in der Sie solo arbeiten können ... Sie benötigen ein Team von anderen vertrauenswürdigen Menschen zu helfen, es zu entführen. Wenn Sie als Fotograf nicht bereit sind, kann es wirklich schlecht aussehen, zumal, wenn Sie selbstlenk sind, dann der Kopf des Teams sind. Und wenn Sie nicht selbst Regie, dann sind Sie Ihren Chef und Ihr Team eine Menge Geld und Zeit kosten, wenn man nicht gut vorbereitet sind.

Für dieses Kapitel werde ich unter der Annahme, dass Sie sind verantwortlich für Ihr eigenes Shooting und gehen Sie durch, wie Sie ein Team und für alles, was den Weg kommen könnte hergestellt werden, zu arbeiten.

Erste in Ihrem Team ist selbst: der Fotograf. Vielleicht möchten Sie auch einen Assistenten dort haben, sei es, um mit der

Geräteeinrichtung auf der Suche nach etwas flippige helfen, oder einfach nur zu sein, einen weiteren Satz von Augen. Was ich normalerweise tun ist, haben mein Assistent zu sitzen neben dem Monitor (das heißt, wenn Sie schießen bunden sind) und zusehen, wie die Bilder kommen auf dem Bildschirm. Dies kann helfen, eine Vielzahl von Problemen zu vermeiden und sparen alle Beteiligten viel Zeit. Lassen Sie den Assistenten aufpassen, für alle technischen Fragen, wie zB Beleuchtung, die angepasst werden müssen, ebenso wie Haare und Kleidung Detail und die Lage des Modells. Haben sie Ihnen sagen, wenn eine Pose sieht umständlich oder wenn der Gestaltung benötigt, um in irgendeiner Weise angepasst werden. Natürlich sollten Sie immer über zu gehen und prüfen Sie auf Ihre eigenen Bilder als gut, aber im Laufe der Zeit, wenn Sie den gleichen Assistenten verwenden, sollten sie ein Repertoire mit Ihnen und ein Auge für Stil, die hilfreich ist, zu entwickeln.

Als nächstes müssen Sie Ihr Stylist. Nun, einige Fotografen, wie ich, Sie mögen ihre eigenen Triebe zu stylen. Aber wenn Sie nicht es selbst zu tun, mit einer Stylistin ist der Schlüssel für Mode. Sie sollten zunächst ein Gespräch mit Ihrem Stylist, so dass sie genau wissen, was es ist, dass Sie wollen. Es könnte gut zu ihnen zeigen einige Inspiration Fotos für die Art, die Sie suchen werden. Verwenden von Plattformen wie Tumblr, Instagram, Pinterest und Polyvore sind eine große Hilfe. Ich finde, dass Ich mag Pinterest und Polyvore die als fertiges Produkt, weil ihre endgültige Layout erinnert an ein Moodboard. Nachdem Ihr Moodboard erstellt wurde, ist es einfach, es ausdrucken und zeigen Sie es an die Mitglieder Ihres Teams, so dass jeder eine genaue visuelle des Endziel.

Nach der Erstellung des Moodboard, möchten Sie vielleicht zu

gehen Einkaufen mit Ihrem Stylist, obwohl wieder, wenn Sie eine ausgezeichnete repoire entwickelt haben, dann können sie wahrscheinlich tun es allein. Stellen Sie sicher, dass Sie immer ein Budget zuzuweisen, und forschen in Ihrer Nähe, um zu sehen, ob es irgendwelche Vintage-Läden oder Kostüm-Shops, die Kleidungsstücke zu mieten, denn das ist oft viel billiger als geradezu Einkauf. Vielleicht haben Sie auch in Websites wie Mieten Sie sich die Start- und Landebahn aus, und nehmen Sie eine Reise zu Ihrem örtlichen Secondhand-Laden (Geschäfts- oder Firmenwert, der Heilsarmee oder irgendetwas lokal) und günstige aber cool findet und Grundlagen.

Wenn Sie ein Designer, die Sie mit auf die Aufnahmen der Arbeit haben, finde ich, dass es eine bunte Mischung so dass sie am Set zu sein, so ist es wirklich nur bis auf die persönlichen Vorlieben und Notwendigkeit. Wenn Sie gerade dabei grundlegende Produktaufnahmen, die Sie vielleicht nicht wollen, sie dort, aber wenn sie eine bestimmte ästhetische sie Sie erreichen wollen, sollten sie auch bei der Herstellung von Moodboards und Einkaufsmöglichkeiten für Gegenstände, die ihnen ein Kompliment zu beteiligen. Nachdem sie am Set kann auch sehr hilfreich sein, um Ihr Stylist, insbesondere im Hinblick darauf, wie die Kleidungsstücke sollten legen.

Als nächstes müssen Sie einen Friseursalon und ein Make-up-Künstler, oder MUA. Beide Teammitglieder sollten am Set für die Gesamtheit der Dreharbeiten zu bleiben. Während es in der Verantwortung des Fotografen und des Assistenten sicher, Haare und Make-up-Aufenthalt in Ort zu machen, sollte der Friseur und MUA in der Lage, touchups an jedem beliebigen Punkt zu tun. Wenn Sie vorhaben, mit einem besonders aufwendigen Haare oder

Make-ups Stil zu arbeiten, stellen Sie sicher, dass Sie sie senden Referenzmaterialien. Dies gibt ihnen eine klare visuelle als auch die Möglichkeit, den Stil vorher üben und sicherstellen, dass sie alle geeigneten Materialien.

Dies ist das absolute Minimum für einen gelungenen Modeteam benötigen, obwohl ich würde auch vorschlagen, mit einer Schneiderin am Set. Dies ist nicht notwendig, wenn Sie mit einem erfahrenen Mode-Designer arbeiten.

Kommen wir nun zu reden Modelle. Modefotografie ist alles über das Bild, das Sie die Kleidung oder Zubehör projizieren möchten. Es ist wichtig, dass Sie Ihre Designer fragen (oder sich selbst, wie der Fall sein kann), welche Art von Bild, das Sie suchen, denn das ist wirklich die Art von Modell holen Sie zu informieren. Es besteht immer die traditionellen Modelltyp, den Sie von jedem lokalen Buchungsagentur mieten. Nur um zu sehen, was Agenturen Sie in Ihrer Stadt haben. Sie werden sich vielleicht auf der Suche nach alternativen Modellen, oder es ist auch möglich, Freunden verwenden, wenn sie die Erfahrung haben. Wie Sie Modelle Ihnen gefällt, sollten Sie ein Buch mit allen Statistiken (Größe, Gewicht, Haarfarbe, Tattoos, bereit, Haare zu färben, die bereit sind nackt zu sein) und aktuelle Kontaktinformationen sowie Preise zu halten. So, wenn Sie einen Aufnahmetermin bevorsteht, müssen Sie Referenzen können Sie Ihre Kunden zu zeigen, wenn sie nicht genau, was sie wollen, und Sie sind nicht kriechen, für eine Telefonnummer.

Wenn Sie vorhaben, mit professionellen Models arbeiten bist, hast sie sicher, sich zu zeigen, aber Sie haben auch, um sie zu bezahlen. Sie sollten auf jeden Fall, sich mit einem Budget für das, was Sie sich leisten können. Wenn Sie nicht über das Geld, um ein Modell

zu zahlen haben, dann müssen Sie möglicherweise mit Menschen, die nicht professionell zu arbeiten. Das ist völlig in Ordnung, aber es könnte ein wenig länger dauern, um zu bekommen, was Sie wollen. In jedem Fall sollten Sie immer Ihre Modelle und Ihr Team zu kompensieren in irgendeiner Weise für ihre Zeit und Mühe, auch wenn alles, was Sie tun können, ist zu füttern oder kaufen sie Kaffee.

Wenn es eine Sache, die ich gelernt habe, wenn sie nicht mit professionellen Models arbeiten, ist es, dass Sie mehrere Backups. Models sind berüchtigt für die Verspätung und für die Annullierung in letzter Minute. Stellen Sie sicher, Sie ständig in Verbindung mit Ihrem primären Modell und auch mit den Backups. Das könnte Sie auch über instating einen Anruf Zeit, die tatsächlich früher als zu Beginn der Dreharbeiten ist zu denken. So geben Sie sich selbst einen gewissen Spielraum, damit jeder dort auf Zeit zu bekommen.

Versuchen Sie, Ihre Modelle in Haar und Make-up, wie Sie und Ihr Assistent beim Einrichten für das Shooting zu bekommen. Das spart jeder Zeit und jeder neigt dazu bereit, um die gleiche Zeit zu sein. Und Sie nie wollen, um sie auf das Haar und Make-up in der Art und Weise werden Sie Dreharbeiten zu senden. Wenn Sie das tun, das Risiko der Färbung das Kleidungsstück, das nur schafft mehr Arbeit für Sie in der Post laufen Sie.

Nun lassen Sie uns sprechen Toolkits. Sie immer, immer, immer wollen ein Toolkit mit Ihnen jeder schießen. Wenn Sie denken, Sie könnten es brauchen, werden Sie wahrscheinlich das zweite Sie es nicht haben. Toolkit Jeder variiert ein wenig auf die Bedürfnisse eines schießen und was Ihre Gewohnheiten sind. Zusammen mit Dingen wie ein Hammer, Nägel und einem Schraubenzieher,

werden Sie wollen, um Dinge wie zu packen: Notfallfolie, Klebeband, Mode Band, Schuheinlagen, Huhnkoteletts (Brust-Einsätze) Nadel und Faden, Haken und Augen, eine kleine Reiseapotheke. Ich würde vorschlagen, dass Sie sich eine Checkliste, was Sie denken, Sie brauchen könnten und dafür, dass es die ganze Nacht vor du hast wenigstens. Dies ist auch eine gute Idee, in die Sie mit Ihrer Kamera Ausrüstung zu bekommen.

Schließlich, um um Ihre schießen glatt geht, werden Sie wollen, um eine gute Zusammenarbeit mit Modellen, die machen sie sich wohl fühlen mit Ihnen entwickeln sollte. Sie wollen immer noch ein professionelles Auftreten zu halten, aber als freundlich, ermutigend, erklärende und fest ist immer eine große Hilfe. Modeling kann manche Menschen sehr unwohl fühlen, weil sie glauben, dass sie vielleicht einen Narren aus sich zu machen, so ist es wichtig, dass Sie auch bereit, Machen Sie es sehen albern. Haben Sie keine Angst, um eine Haltung zu demonstrieren, wenn sie zu kämpfen haben werden. Wenn sie das Gefühl, dass das, was sie tun, ist über der Oberseite und verstehe nicht, warum es so übertrieben zu sein, nur um ihnen zu erklären, dass es vor der Kamera zum Wohle des Konzepts zu übersetzen. Es könnte sogar helfen, ihnen zu erlauben, einen wirklich guten Schuss, der ihr Vertrauen aufbauen werden sehen. Ich finde auch, dass mit Ihrer Modelle sprechen, bevor ein schießen hilft, Vertrauen aufzubauen ... sie sind eher bereit, um Ihnen zuzuhören, wenn sie das Gefühl haben, dass Sie bequem rund, sondern auch die Kontrolle zu behalten sind. Low-Musik während eines schießen ist auch eine gute Idee; es hilft, das Modell in eine Zone vor allem, wenn die Musik strahlt die ein bisschen Stimmung Sie versuchen, erfassen zu bekommen.

Mit all diesen Tipps vorhanden, sollten Sie auch auf Ihrem Weg zu

einer erfolgreichen, reibungslosen schießen. Nur sicher sein, in offenen und volle Kommunikation mit allen Mitgliedern Ihres Teams zu sein, und sehr klar und fest, was Sie während aller Schritte im Prozess soll. Wenn Sie wie ich sind, dann machen Checklisten wird riesig, Sie zu sein. Sie helfen, halten Sie organisiert und sichergestellt, dass Sie nichts vergessen. Sie wollen vielleicht sogar, um eine Vorlage in Word speichern und drucken Sie es aus, bevor jeder schießen, so dass Sie eine standardisierte Checkliste mit Ihnen, wie Sie sich vorbereiten.

Außenaufnahmen

Ich muss sagen, mein absoluter Favorit Methode der Dreharbeiten wird vor Ort der Aufnahme. Es ist großartig, weil es bringt Sie aus dem Studio, in die Sonne oder in eine wirklich coole Interieur. Wenn Sie sich entschieden haben, dass Sie sich vor Ort für ein Mode-Shooting zu schießen, sollten Sie Pläne, um Location Scouting hinausgehen. Wenn Sie Ihr Moodboard tun, nicht nur einschließen Mode und Make-up sieht Sie möchten. Auch Bilder von der Art der Stimmung du gehst und die Art von Ort, den Sie möchten, zu schießen. Sie einige der Forschung in Ihrer Nähe für eine ähnliche Lage, aber seien Sie bereit, es so gut zu fahren. Dieses ist ein Teil, warum Sie sicherstellen, dass Sie als auch für Ihren schießen hergestellt, wie Sie sein können möchten. Wenn Sie vor Ort zu gehen, wenn Sie noch etwas zurückgelassen, dann müssen Sie nur noch ohne ihn gehen.

Sie gehen auch Location Scouting, um sicherzustellen, dass eine prospektive Lage ist absolut, was Sie wollen, oder können auf diese Weise hergestellt werden. Das letzte, was Sie wollen, ist auf den Bildern der Standort jemand anderes verlassen, und dann dort erhält und findet, das ist nicht das, was Sie suchen. Immer die Zeit nehmen, um sich mit der Lage des Landes oder das Layout der von Ihnen verwendeten Gebäude vertraut zu machen. Sie wollen wissen, wo Sie schießen und eine Vorstellung davon, was das Endergebnis aussehen wird.

Wenn der Ort, die Sie aufnehmen möchten ist in Privatbesitz ist jemand anderes, sollten Sie immer mit ihnen in Kontakt zu

bekommen und bitten Sie sie, ob es okay ist, dort zu drehen. Einige öffentliche Orte, die Sie, um Zeit zu buchen ermöglichen wird eine Gebühr oder eine Genehmigung von einer Art benötigen. Wenn Sie ohne eine Erlaubnis zu schießen Sie das Risiko, gebeten zu gehen, bevor Sie fertig sind, oder noch schlimmer sind, möglicherweise als in rechtlichen Schwierigkeiten.

Nun, da wir die Etikette aus dem Weg zu bekommen, lassen Sie uns über das natürliche Licht zu nutzen, wenn Sie draußen fotografieren zu sprechen. Versuchen Sie immer, in einer Zeit des Tages, die den angenehmsten und sogar Licht schießen. Dies würde die goldene Stunde zu sein, oder gerade als die Sonne kommt oben oder nach unten. Sie nie, nie wollen, in der Mitte des Tages zu schießen, denn das ist, wenn Schatten sind lang und hart. Wenn Sie haben, um zu einem Zeitpunkt zu schießen, sollten Sie sich für offene Schatten aussehen wie kommt von einem Baum oder dem Überhang des Gebäudes. Versuchen Sie, es zu benutzen zusammen mit Reflektoren zum Ausgleich der Licht. Eine Menge Leute sind unter dem Missverständnis, dass das beste Licht für Mode hellen Sonne. Nun, wenn Sie tun eine Lifestyle-Stück, wo Sie eine Menge Licht Lecks möchten, dann sind es helle Sonne kommen in Ihr Foto wahrscheinlich etwas, was Sie wollen. Doch für die meisten anderen Arten, ist die beste Licht könnten Sie haben eigentlich, dass der einem bewölkten Tag. Wenn es notwendig, dass Sie den Himmel in den Schuss haben, können Sie immer schießen einen schönen blauen Himmel an einem anderen Tag und Photoshop es in der Post.

Wenn Sie leuchtet vor Ort zu nutzen, um die volle Kontrolle, wie es aussieht, können Sie einen Generator, in dem Sie Ihre Lichter Stecker zu bekommen. Diese können zur Miete an irgendwelchen

Ihrer lokalen Fotoshops bestellt werden.

Schießen im Studio

Shooting im Studio ist die komplexeste Setup Sie wählen können. Allerdings macht es für ein sehr sauberes Image, das gut für Werbetexte ist. Anstatt über Licht-Setups, die meiner Meinung nach zu lesen, ohne eine visuelle kann sehr verwirrend sein, ich will nur, um Sie über die Arten von Leuchten und Lichtformer Sie in der Mode verwenden würde sprechen.

Lassen Sie uns mit Lichtern zu starten. Hot Lichter sind, was ich begann das Schießen mit, aber sie sind in der Regel Wolfram, das ein bisschen wie ein Grünstich, es zu haben kann. Sie sind auch relativ kostengünstig, aber wie der Name schon sagt, sehr heiß, so dass Sie nur, um sie für kurze Zeit verwendet werden soll. Sie sind auch große, denn anders als Kompaktgeräte und Netzteile, ermöglichen sie Ihnen zu sehen, was das Licht wird, wie genau, bevor Sie das Bild aufnehmen zu suchen.

Kompaktgeräte sind alle in einem Licht, das Art funktioniert wie ein Netzteil, sondern ist viel mehr tragbar und bequem, wenn auch nicht so mächtig.

Dann haben Sie Netzteile, die eine Röhrenblitz, keine Dauerlicht sind. Netzteile an unterschiedliche Strommengen festgelegt werden, so dass Sie können steuern, wie hell es ist. Außerdem steuern Sie, wie lange die Blitz erlischt. Und Netzteile können mehr als ein Licht zu unterstützen, so dass Sie einen zwei oder drei Licht Setup aus einem Netzteil je nach Modell haben Sie tun können. Nur als Referenz, habe ich immer verwendet Profoto Produkte und finde sie

von sehr hoher Qualität sein.

Als nächstes haben wir Lichtformer. Lichtformer sind alles, was Sie verwenden, um zu steuern, wie das Licht auf das Motiv fällt. Dazu gehören Dinge wie Sonnenschirme, traditionelle Softboxen, octoboxes und Streifen-Boxen. Sie können auch eine parabolische Schirm zu verwenden, aber ich finde, dass die meisten der Zeit, es ist wirklich nicht nötig, und Sie nur so viel mit einem einfachen alten Regenschirm tun können. Nun, haben Sie auch Beauty-Gerichte, die, wie der Name schon sagt, werden häufig für Schönheit und Modeaufnahmen eingesetzt. Also, was tun all diese Dinge zu tun? Im Wesentlichen sind sie Lichtdiffusoren, die das Licht gleichmäßiger und ansprechend über das Feld zu machen. Regenschirme, wenn über Kopf der Person auf das Gesicht gelegt weg zur Seite Bounce Licht. Softboxen, octoboxes und Streifen-Boxen arbeiten sehr ähnlich wie Wolkendecke an einem bewölkten Tag. Sie machen das Licht viel gleichmäßiger und mild über die von ihnen abgedeckten Gebiet. Ich bevorzuge octoboxes weil sie runder und in Form größer, obwohl Lichtband kann gut sein, um Dinge wie Schmuck zu markieren. Apropos, wenn Sie tun eine Schmuckshooting sind, möchten Sie die Verwendung eines Modifier genannt snoot, die eine kleine kegelförmige Vorrichtung, die Sie über einen hellen, um sie einzugrenzen und beschränken es auf einer kleinen befestigen ist machen könnte Bereich. Schönheit Gerichte sind ebenfalls Lichtdiffusoren, aber der Look ist viel härter, was gut für die Erhebung aus hohen Wangenknochen in Mode-Shootings ist. Sie sehen besonders gut, wenn das Model trägt eine große Menge an Make-up. Weil sie härter sind, sie sind auch gut für die Beleuchtung männliche Models, dessen Knochenstruktur kann mehr Kontrast zu nehmen.

Licht-Setups, die ich gefunden habe, sind weitgehend durch Experimente entdeckt. Natürlich wollen Sie daran erinnern, dass das Gesicht ist wichtig und muss von einem Hauptlicht und einem Haarlicht leuchten. Sie können auch wählen, um eine Kulisse Licht zu nutzen, obwohl es eigentlich nur davon ab, wie komplex Sie wollen und wie viel Ausrüstung, die Sie zur Verfügung haben.

Bevor Sie beginnen, um zu schießen, ist es immer eine gute Idee, ein paar Testaufnahmen zu tun. Haben Sie Ihr Modell steht zu den gleichen Stellen sie wird für die meisten Aufnahmen werden, und stellen Sie sicher, dass Ihr Haar Licht, Hauptlicht und Hintergrund Licht sind alle in einer geeigneten Höhe und Distanz. Dann keine zusätzlichen Leuchten Sie für weitere Details auf der Kleidung oder Accessoires haben könnte eingestellt. Wie Sie Beleuchtungstechniken, die Sie gerne zu entdecken, würde ich vorschlagen, in ein Notizbuch, das Sie zu diesem Zweck halten ausschließlich zu schreiben. Auf diese Weise, wenn Sie ähnliche Triebe in der Zukunft tun, können Sie einfach durchblättern und beziehen sich auf die Licht-Setups zuvor. Wenn Sie schießen Film bist, auch verfolgen die Art, ISO, Blende und Verschlusszeit. Dies wird helfen, Ihre schießen, viel mehr schnell und reibungslos. Außerdem schreibe Dinge nach unten hilft Ihnen, sie zu erinnern, so dass im Laufe der Zeit werden Sie in der Lage, Ihre Lieblings-Licht-Setups aus dem Speicher.

Retuschieren Für Fashion

Retusche ist und bleibt notwendig gewesen, die Modebranche und auf die Fotoindustrie als gut. Retusche ist nicht von Natur aus gut oder schlecht, aber hat es den Ruf, übertrieben und schädlich für die Psyche der jungen Frauen gewonnen. Daher zu Beginn dieses, würde Ich mag, um eine sehr klare Unterscheidung zwischen Retusche zu machen, um ein Foto sehen ist es am besten, und Retusche, um ein Foto zu machen völlig verändern. Beide haben zweifellos ein Ort, in den Bereich der Modefotografie, es ist nur eine Frage der Moral und Ethik, die, wie es verwendet wird, zu bestimmen.

Retusche kann als Werkzeug verwendet die vorhandene natürliche Schönheit eines Modells zu bringen werden. Es kann auch verwendet, um ein Modell aussehen wie ein ganz anderer Mensch zu machen. Ist es ethisch, dies zu tun? Natürlich jeder wird seine eigene Meinung haben, aber ich fühle, dass es in einigen Fällen vorteilhaft sein kann. Solche Fälle sind: Fantasy-Fotografien, in denen das Modell gemacht, um wie eine jenseitige Wesen betrachten, und den politischen Diskurs zum Thema Retusche dh mäßig Photos Fotos, die die Modelle mit Anorexie als Statement gegen die Übernutzung der Retusche macht. Ich glaube persönlich, dass Retusche ist unethisch, wenn zu einem Extrem in der Mode-Marketing-Kampagnen verwendet werden. Nicht nur, dass es die eigentliche Modell fühlen sich mehr Druck noch dünner als sie schon ist, aber die Botschaft, die wir senden, um junge Mädchen ist, dass der einzige Weg, um schön zu sein ist als "modisch dünn." Dies ist von Natur aus schädlich für Mädchen, die nicht dünn, und sogar

Mädchen, die sind, die sie glauben, sie dünner sein sollten, sind natürlich.

So wie können wir ethisch Retusche? Nun, ist mein erster Tipp sein wird, um es als ein Werkzeug zu verwenden, um die natürliche Schönheit von einem Modell zu verbessern. Keine loszuwerden Akne oder Marken, die nicht auf alle, schmeichelhaft wäre, und entfernen Sie alle Rötung oder blotchiness aus der Haut. Auch wenn Sie sich entschieden haben, mit erweiterten Retusche-Techniken voranzubringen, ist dies immer, wo Sie starten möchten. Follow-up-Fehl und Rötung Entfernung mit einer allgemeinen Hautglättung. Modefotografie neigt dazu, ein wenig mehr Glanz als andere Arten von Bilder sehen, so ist es in Ordnung, wenn Sie ein wenig mehr tun, als Sie in der Regel würde auf einem Porträt. Doch noch wollen Sie sicherstellen, dass die Haut eine gewisse Beschaffenheit zu ihr, weil Sie nicht wollen, Ihr Modell wie ein Droiden. Ich würde vorschlagen, das Glätten mit Hilfe der Hochpassfilter, und dann bringen einige Textur wieder mit einem Pinsel auf eine andere Ebene. Sie wollen auch, um den Hochpass bis das Detail in den Augen, Wimpern und Lippen zu verwenden. Stellen Sie außerdem sicher, dass Sie nie die Textur Glättung des Haares.

Im Anschluss daran, um die notwendigen Aufräumarbeiten zu dem Bild zu tun möchten. Dazu gehören Dinge wie das Entfernen flyaway oder verirrte Haare, Reinigung und / oder überhängenden Augenbrauen, und sicherzustellen, dass die Kleidung nicht unerwünschte Faltenbildung haben. Wenn Ihr Modell ist so etwas wie ein Grafik-T-Shirt tragen, könnten Sie auch zu prüfen, zu ersetzen oder zu Schärfen der Beschriftung, so dass es eindeutig gelesen werden kann.

Nach diesem Schritt ist, wenn Retusche neigt dazu, ein bisschen fragwürdig für mich zu bekommen, weil wir in das Gesicht und Körper schlank zu bekommen. Nun, wenn Sie haben ein kleines bisschen der Liebe zu behandeln, dass das Modell oder Client ist kein Fan und möchte, dass Sie in tuck, gehen für sie. Aber ich persönlich die Grenze ziehen bei vollständiger Schlankheits-oder Körper Umformung, wenn Sie eine feste künstlerische Grund haben. Auch mit dem Verflüssigen-Mesh kann extrem schwierig sein, bis Sie viel Übung gehabt haben, also, wenn Sie es verwenden möchten, würde ich vorschlagen, üben auf eine Testaufnahme, bevor Sie versuchen, eine ansonsten fertigen Schuss anzugehen.

Und egal, was, immer daran denken, Schichten zu verwenden und üben verlustfreie Bearbeitung. Es ist gut, eine vor und nach Portfolio, wenn Sie Retusche Arbeitsplätze erhalten möchten haben, plus es ist immer gut, eine Originalvorlage, falls Sie jemals brauchen werden, um erneut bearbeiten müssen.

Organisieren Sie Ihre Portfolio

Nach der eigentlichen Erstellung von Fotografien, fühle ich mich, dass das Portfolio ist der nächste wichtigste Komponente für jeden Fotografen. Wie Sie Ihr Portfolio zusammengestellt wird entweder zu machen oder brechen Sie Kunden oder Juroren. Leider glaube ich, dass viele Fotografen unterschätzen die Macht des Portfolios. In der Tat bin ich konsequent an der Menge der Künstler und Fotografen, die ich kenne, die nicht über eine Website schockiert, und die alle von ihrer Arbeit wahllos zusammengestellt. Dies ist ein unglaublich schlechte Praxis, in zu erhalten. Erstens, die Sie wirklich brauchen, um sowohl eine Druckportfolio und eine Online-Präsenz haben. Wenn Sie einen Domain-Namen oder Ihre eigene Website nicht leisten, sollten Sie zumindest halten eine Facebook-Seite. Nun, in diesem Fall Facebook-Seiten zu arbeiten etwas anders als normale Webseiten. Aufgrund der Natur der Facebook-Seite, werden Sie wahrscheinlich nicht älter Arbeit, die nicht mehr auf Ihren ästhetischen löschen. Allerdings mit einer traditionellen Website, sollten Sie durch sie alle paar Monate zu gehen und neue Arbeit. Sie dann entweder die Möglichkeit haben, löscht das alte Arbeit oder der Archivierung, die meine persönliche Wahl ist. Ich finde, dass es erinnert mich an, wo ich aus, und dass meine Kunden Spaß zu sehen, die Veränderung in meiner Arbeit kam.

In Anbetracht der Tatsache, dass wir im digitalen Zeitalter zu leben, fühlen sich viele Menschen, dass sie einen Druckportfolio nicht mehr benötigen. Zwar ist es vollkommen gültig, um Ihre Arbeit ausschließlich online zu haben, und um in einen Laptop oder iPod, auf dem es zu zeigen zu bringen, verliert fotografische Arbeit etwas,

wenn man sich nicht auf ein Stück Papier, dass Sie tatsächlich berühren sehen. Papier ist so vielseitig, und es in einem anderen taktilen Element, um Ihr Bild bringt. Sie haben die Möglichkeit, Textur oder Glätte, der glänzend oder matt, metallic, oder jede mögliche Farbe, die Sie sich vorstellen können. Es erlaubt Ihnen auch, eine andere Fähigkeiten, die, dass der Druck ist zu zeigen. Printing ist eine Kunstform, die, um ein Bild vollständig präsentieren es richtig gemacht werden müssen. Print oder digitale beiseite, es ist wichtig, dass Sie Ihr Portfolio in einer Weise, die es fließt gut und ist eindrucksvoll zu organisieren. Außerdem möchten Sie vielleicht in Erwägung ziehen, Ihre körperliche Druck Portfolio viel kleiner als Ihre Online-Portfolio. Dies liegt daran, in der Regel, wenn ein Client oder Juror schaut Druckportfolio, sie nehmen nur etwa zehn Minuten zu tun. Sie wollen nicht, um sie mit zu vielen Bildern, die nicht stark genug oder wichtig genug, um Sie zu überwältigen. Normalerweise beschränke ich mich auf etwa 21 Bilder. Sie wollen auch zur Gruppierung Ihrer Bilder für die Bequemlichkeit, ob diese nach Interesse sein, wenn Sie schießen einzigartige Fotografien, oder durch Serie, wenn Sie im Format schießen. Da Sie so wenige Bilder beschränkt, können Sie wählen, ob sie nur ein oder zwei Serien zeigen, oder die stärksten Bilder, die auf ihre eigenen aus mehreren in Reihe stehen können zu zeigen. So, wie Sie über die Organisation ein Portfolio zu gehen? Sie wollen immer Ihre stärksten Foot Forward, und am Ende mit Ihrem stärksten Fuß nach vorne. Das ist nicht zu sagen, dass die Bilder in der Mitte des Portfolios sollte schwach sein, aber sie würden die "schwächsten" im Bunde zu sein, es sei denn Sie sind chronologisch gehen für eine Serie. Als ein visueller Mensch, finde ich, dass der einfachste Weg für mich, um zu bestimmen, wo ein Bild sollte in einem Portfolio zu gehen ist, gehen Sie vor und machen Sie Drucke meiner Interessenten diejenigen, (wenn ich mich nicht sicher sind, die Bilder die ich verwenden möchte, I 'll einzugrenzen, über 25

oder 30 Bilder und gehen von dort), und legen sie auf den Boden, um sie neu anzuordnen, bis ich mit dem Auftrag zufrieden.

Wie Sie dies tun, sollten Sie überlegen, welche Bilder, die Sie fühlen sich wirklich, wer Sie als Fotograf sind zu sprechen. Haben Sie keine Angst brutal mit sich selbst zu sein. Wenn Sie lassen Sie sich auf einer Fotografie wegen der sentimentalen Wert, der für Sie halten vielleicht hängen, das Risiko von Ihr Portfolio schwächer laufen Sie. Betrachten Sie die Inhalte, und welche Art von Erklärung, die Sie versuchen, sich mit Ihren Bildern zu machen sind. Sehen Sie sich auch die technische Kompetenz eines jeden Bildes. Ist die Exposition gut? Ist es zu dunkel oder zu ihrem Ort durchgebrannt? Ist es ausgewogen und dynamisch oder statisch und langweilig? Betrachten Sie Ihre Fotografie von allen Seiten; Sie wissen, was es bedeutet, Sie, aber andere Menschen könnte es anders zu sehen. Wenn Sie über Ihre Punkte nicht ganz so, wie sie wollen, kommen betroffen sind, haben ein paar Freunden und anderen Fotografen zu sehen und geben Ihnen Feedback, bevor Sie Ihre endgültige Entscheidung treffen. Der Bearbeitungsprozess kann nur nehmen Sie Stunden und es kann Sie Wochen dauern, so sicher sein, sich genügend Zeit zu geben. Ich würde auch vorschlagen, ohne die Arbeit, die älter als drei Jahre sind. Sie möchten Ihr Portfolio zu aktualisieren und relevant, die Sie heute sind, nicht wo du herkommst bleiben. Denken Sie daran, jede konstruktive Kritik mit einem Körnchen Salz zu bekommen könnten; während es wichtig ist, zu hören und zur Kenntnis nehmen, am Ende des Tages die endgültige Entscheidung liegt bei Ihnen. Wenn Sie sehr stark über ein Bild, das Gefühl, hängen, um es selbst dann, wenn Sie andere mögen es nicht, denn wer weiß? Es könnte in der Tat Ihre stärksten und eindrucksvollste Stück sein.

Vor dem Schließen dieses Kapitels möchte ich auch über die Portfoliodiversifikation zu sprechen. Viele neue und ungeübte Fotografen glauben, dass die mehr Fähigkeiten, können, desto besser zeigen. Während Sie wollen, um zu zeigen, dass Sie technisch gut sind, dann glaube ich, dass auf der Ebene der mit Ihr Portfolio kritisiert, sollte dies angegeben werden. Sie brauchen nicht einen Abschnitt von Porträts und Hochzeiten und Babys und Landschaft und Mode. Sie sollten nur konzentrieren sich auf das Genre oder Genres, die Sie am meisten begeistert sind. Wenn Sie ein Genre, das Sie lieben, das ist schwächer als die andere haben, glaube ich, dass man ständig arbeiten, um sich selbst zu verbessern. Allerdings sollten Sie auch Ihre Stärken zu spielen, und wenn Sie beispielsweise wissen, dass Ihre noir Modeaufnahmen sind groß, dann zu arbeiten, damit sie absolut beeindruckend, und nicht nach dem Zufallsprinzip die Wahl der Kinder Lifestyle-Fotografie, die nicht zu Ihren Stärken gehören sein können, umfassen. Wer sehen Ihr Portfolio dann sofort eine Verbindung, um Ihnen Ihre noir Modefotografie und eher zu Ihnen auf lange Sicht zu erinnern, dann, wenn Sie eine unglaublich diversifizierten Portfolio zu haben. Sie sollten Ihre Zeit damit verbringen, lernen Sie Ihre Stärken, um neue Grenzen, anstatt zu lernen jeden Stil, dass es zu schieben. Auf diese Weise wird Ihre Stimme wird einzigartig und stark. Sie können eine Ästhetik, die Sie für die Entwicklung anerkannt werden. , Die der über alle Ihre Marketing-Materialien zu übersetzen Sobald Sie gelernt haben, um dieses ästhetische entwickeln, möchten Sie. Marketing ist besonders wichtig für Modefotografen, da Sie Teil der Marketing-Gemeinschaft sind im wesentlichen. Ihre Visitenkarten, lassen Hintern, Flyer, Gutscheine, Portfolio und Website sollten alle vereinheitlicht und reflektierende voneinander werden. Wenn Sie eine starke Marke, dann Designern und Models, die auch eine starke und ähnliche Marke wird die Zusammenarbeit mit Ihnen, so bringen Sie zu Ihrem Portfolio noch

mehr zu bauen angezogen werden.

Drucken Für Fashion

Die Modeindustrie ist ständig in Bewegung, so ist es heute möglich, eine Modestrecke zu drucken, als sei es Kunst waren. Aber ich möchte eine Unterscheidung zwischen der traditionellen Druckverfahren zur bildenden Kunst und zur Art und Weise zu machen. Wie Sie wissen, ist Mode nur glamouröse Werbung, und so finden wir die meisten Modefotografie in Printmagazinen und Online-im Gegensatz zu hängen auf einer Galeriewand. Als solche sind Modefotografien oft groß wie Spreads gedruckt. Ein Bild kann insbesondere horizontal gedruckt werden, so dass es zwei Seiten der Zeitschrift. Da das Bild über einen Split weiter, man kann nie wirklich wollen, haben etwas Wichtiges passiert in der Mitte des Fotos. Schauen Sie sich auf eine Mode oder Lifestyle-Magazin, die Sie über haben rund um das Haus. Welche Dinge wissen Sie über das Layout der Fotos aufgefallen? Zum einen, weil wir von oben nach unten zu lesen, die Bilder sind in der Regel in das Layout vertikal, es sei denn sie nehmen zwei Seiten. Sie finden auch, dass das Modell kann auf eine Seite des Rahmens, um für Grafik und Beschriftung ermöglichen geschoben werden. Die Farben sind kräftig, im Gegensatz zu dem Schriftbild verwendet.

Weil Modefotografien sind weitgehend in Zeitschriften verwendet, sie haben oft nicht die Grenzen um sie herum wie Kunst. Stattdessen erstreckt sich das Bild vollständig über die gesamte Seite.

Sie finden auch, dass die Modefotografie Konzepte drehen sich um

aktuelle Trends oder Ideen des Designers. Obwohl dies ändert, Modefotografie neigt dazu, in der Farbe, weil Sie das ganze Ausmaß des Kleidungsstücks sehen wollen. Wenn gedruckt wird, sind die Bilder zusätzlich glänzend und in der Regel gesättigt.

Auch wenn Sie nicht in einem Magazin vorgestellten, ist es wahrscheinlich eine gute Idee, Ihre Mode Bilder gedruckt, als ob sie aus einem Magazin waren zu haben. Dies bedeutet, Druck über die Gesamtheit der Seite, das heißt, Sie müssen Ihre Einstellungen in Photoshop oder was auch immer andere Druckdienstleister, die Sie verwenden ändern, bevor er zu senden könnten. Auch experimentieren mit verschiedenen glänzende Papiere, weil nicht alle sind gleich. Sie wollen sicherstellen, dass Ihr Bild sieht professionell und qualitativ hochwertige, vor allem, wenn Sie schießen den editorialen oder High-End-Mode sind. Sie wollen nie Mode auf mattem Papier zu drucken, weil es tamps sich die Farben und ist nicht erinnert an eine Magazinseite.

Schließlich wird in der Modefotografie, es ist auch wichtig, um sicherzustellen, dass Ihre Farben genau das Kleidungsstück sind. Das letzte, was Sie tun möchten, ist Ihr Kunde verärgert, weil die Farbe stimmt nicht mit der tatsächlichen Kleidungsstück, das sie verkaufen.

Abschluss

Meine Hoffnung ist, dass nach dem Lesen dieses Buches über die Modefotografie, haben Sie jetzt die Werkzeuge, die Sie brauchen, zu gehen und planen Sie Ihre eigene Mode-Shooting. Sie wissen jetzt, den Unterschied zwischen Modefotografie und Porträts, und Sie verstehen, dass es buchstäblich Tausende von Arten, damit Sie von der Abholung. Die Reise jetzt ist es für Sie Ihre Stimme und Ihre Nische zu finden. Haben Sie keine Angst zu experimentieren und zulassen, dass das ändern und wachsen im Laufe der Zeit zu sein.

Denken Sie daran, dass die Planung einer Modefotografie schießen braucht viel Zeit und Mühe. Sie müssen sorgfältig in Ihr Budget und Ihre Checkliste zu sein, um sicherzustellen, dass Sie alles, was Sie erreichen wollen. Bau dir ein starkes Team mit einem guten Assistenten, Models, Stylisten, Friseur, Make-up-Künstler, und Näherin. Wenn Sie klar und direkt von Anfang an über das, was Sie wollen, sind, werden Sie in der Lage, Ihr Team auf der gleichen Seite zu halten und schaffen ein hervorragendes Produkt für sich selbst und / oder Ihre Kunden. Wie Sie in Ihrem Talent zu wachsen, vielleicht mehr Designer und Modelle zu bitten, mit Ihnen zusammenarbeiten, finden Sie es viel einfacher, für die, die mit dem Sie arbeiten wollen, zu fragen. Die Zusammenarbeit ist ein Schlüsselelement der Modefotografie.

Sie wissen auch die Werkzeuge, die Sie sowohl vor Ort als auch im Studio zu schießen müssen. In jedem Fall nie wollen, dass Sie zu Ihrem Toolkit im Falle eines Notfalls, die entstehen könnten zu vergessen. Vor jedem Fotoshooting, würde ich vorschlagen, mit

einem Toolkit, Checkliste und eine allgemeine Kamera-Ausrüstung Checkliste. Vielleicht haben Sie auch zu Ihrem Friseur und Make-up-Künstler, dass sie dasselbe zu tun vorschlagen. Auf diese Weise können absolut sicher sein, dass jeder, was sie brauchen, und ist für das Shooting vor hergestellt werden. Retusche ist etwas, das sowohl umstritten und notwendig ist. Sie haben über die politischen Auswirkungen von zu viel Retusche, gelernt, was es bedeutet, wenn Sie es tun, und wenn es für künstlerische Zwecke verwendet werden. Ich hoffe, dass die Techniken, die ich enthalten sind nützlich, und in der Regel einfach für Sie zu holen. Die Bedeutung eines Portfolios kann nicht untergraben werden, sowohl als Print- und Online-Unternehmen. Verwenden Sie die Tipps, ich eingeschlossen, um Ihr Portfolio weiter zu verbessern, und stellen Sie sicher, dass Sie es relevant und gut Marke zu halten. Wenn Sie feststellen, dass ein Druckportfolios ist es, Ihnen unglaublich wichtig, sollten Sie entweder einen Drucker, den Sie der Qualität der Arbeit für Sie zu erstellen, oder lernen, wie Sie Ihre eigenen Druck nach den höchsten Standards zu tun zu vertrauen. All dies kombiniert sollte man herausragende Modefotograf zu machen. Ich hoffe, dass etwas in diesem Buch hat eine neue Einsicht oder eine neue Inspiration für Sie zur Verfügung gestellt.

DUNKELKAMMER FOTOGRAFIE

Der komplette Führer zum Beherrschung der Grundlagen der Fotografie Darkroom

James Carren

Weitere Bücher dieses Autors, besuchen Sie bitte
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Inhaltsverzeichnis:

Einführung

Analoge Fotografie ist eine aussterbende Kunst. Als ich in der Kunstschule und die erste erzählt, dass ich müsste einen Film Fotografie-Klasse zu nehmen, spottete ich. Was war der Einsatz, dachte ich, wenn die gesamte Branche ist jetzt digital? Ich hatte keine Ahnung, dass einige der am meisten spezialisierte und hoch bezahlten Jobs, die es gibt sind die von Menschen, die die Fähigkeiten, um Film zu entwickeln und Dunkelkammer Drucke haben. Nicht nur das, aber ich fand, dass trotz der Kosten und die harte Arbeit erforderlich war Dunkelkammer mein Favorit Weg, um ein Foto zu machen.

Darkroom ist eine Wissenschaft und eine Kunst, und es Ihren Geist engagiert sich in einer Weise, dass vor einem Computer-Bildschirm wird es nie sitzen, weil Sie Ihre Hände benutzen und tatsächlich beobachten die Chemie zu reagieren, sehen Sie das Bild direkt vor Ihren Augen erscheinen . Es ist etwas so einzigartig und zu heiligen, dass für mich.

Während dieses Buch ist vor allem für diejenigen, die noch nie begegnet sind Dunkelkammer vor und möchte die Fähigkeiten zu erlernen soll, hoffe ich, dass irgendwo in diesen Tipps ein erfahrener Fotograf könnte eine alternative Art, die Dinge oder eine Idee, die sie gut serviert.

Ich möchte durch den gesamten Prozess mit dir gehen, und geben Ihnen Ideen, wie man Ressourcen wie einer Dunkelkammer, wo vielleicht noch haben Sie keine haben. Gott weiß, ich bin dort

gewesen.

Wie Sie Ihren Film auszuwählen und setzen Sie es richtig, wie man eine Filmdose zu öffnen, die Entwicklung des Films und machen Drucke: Ich werde von Anfang an zu starten. Dann werde ich erklären, wie man Drucke beenden und scannen Sie den Film für digitale Verwendung, weil ich glaube, dass es wichtig ist, beide Versionen zur Verfügung haben. Ich habe sogar einen Abschnitt über zwei verschiedene Arten von Tonern, damit können Sie Ihre Drucke zeichnen sich nur ein bisschen mehr.

Mein Ziel ist es, meine Generation eröffnen die Welt des Films, so dass es in seiner langen Tradition fort.

Ein kurzer Überblick über Shooting Film

Schießen Film ist ein bisschen anders von der Aufnahme digital, obwohl, wenn Sie bereits über ein gutes, solides Fundament, dann sind die Prinzipien bleiben die gleichen. In der Tat, habe ich festgestellt, dass die meisten Menschen beginnen zu großen Fotografen geworden, nachdem sie einige Erfahrung in der Dunkelkammer hatte. Der Grund dafür liegt in der Tatsache, dass die analoge Fotografie ist eine viel praktischer Prozess, der nicht bietet sofortige Befriedigung. Daher kann man nicht einfach an einem Foto auf einem Monitor betrachten und sagen, "Na gut, das ist zu hell, lassen Sie mich noch einmal schießen." Man muss eine ziemlich gute Vorstellung davon, was Sie von Anfang an tun haben.

Da dieses Buch konzentriert sich auf die Schwarz-Weiß-Fotografie, würde ich vorschlagen, dass Kleben mit. In gewisser Hinsicht ist die Farbe leichter, weil es jetzt so eine spezialisierte Nische, die Sie, um sie abzuschicken es entwickelt, um zu bekommen. Aber man muss auch Drucke digital zu machen, und das ist nicht, was dieses Buch konzentriert sich auf.

Es gibt viele, viele Marken von Film Sie wählen können, und es ist alles auf die persönlichen Vorlieben. Sie alle führen in der Regel auf die gleiche Weise, aber da jeder Film mit einer leicht unterschiedlichen Verfahren hergestellt sind einige reicher als andere, einige entwickeln gut, und einige sind leichter zu öffnen. Ursprünglich habe ich gelernt, auf Kodak Tri-X-Film, aber ich finde

es ein bisschen langweilig in Reichtum und schwer zu öffnen. Ich bevorzuge Kodak T-Max und Ilford Delta. Du wirst nie wissen, was Sie wollen, bis Sie es zu schießen obwohl, so würde ich vorschlagen, die Schaffung eines kleinen Probepackung für sich selbst, Dinge auszuprobieren.

ISO ändert sich auch die Dinge. ISO bezieht sich auf die Geschwindigkeit Ihres Films, oder wie lichtempfindlich es ist. Sie haben wahrscheinlich schon von Ihrer Digitalkamera wissen, dass, wenn Sie Ihr ISO tief angesetzt, wie 100 oder 200, lässt der Sensor in viel weniger Licht als wenn Sie es bis 1600 gesetzt Vielleicht haben Sie auch bemerkt haben, dass Bilder bei niedrigen ISO-Werten aufgenommen sind viel glatter, dh sie weniger Getreide oder Lärm. ISO ist alles bis zu einer Kombination von persönlichen Vorlieben und Lichtverhältnisse; hohe ISO ist besser geeignet in Situationen mit wenig Licht, aber Sie müssen noch Ihre Exposition entsprechend anpassen. Wenn Sie ein Anfänger sind, oder auch wenn Sie einfach nicht wissen, was Sie brauchen, beginnen rund 400 ISO. Es liegt direkt in der Mitte des Spektrums zu klatschen und sollten Sie mit guten Lichtern und Schatten in einer anständigen Lichtspektrum bereitzustellen.

Darüber hinaus haben Sie sorgfältige, um herauszufinden, die richtigen Aufnahmen für die Dinge zu sein. Versuchen Sie, nett, auch Licht zu finden, um für Ihre ersten Rollen üben, es wird Ihnen eine gute Basis zu geben. Denken Sie daran, dass die Exposition besteht aus ISO, Blende hergestellt und Verschlusszeit. Verschlusszeit steuert, wie viel Bewegung, die Sie in einem Bild zu sehen, und die Blende steuert Schärfentiefe, das ist, wie weit zurück die Sie in ein Bild sehen können.

Denken Sie auch daran, dass mit Film als mit digitalen, wenn Sie auf einer Fläche von extremer Helligkeit zu konzentrieren, Ihr Foto wird unterbelichten, um zu kompensieren und umgekehrt. Um das zu vermeiden auf Ihrer Folie, sollten Sie auf einer Fläche von Mittelgrau konzentrieren, um Ihre Lesung zu nehmen, dann nehmen Sie das Foto. Es könnte auch eine gute Idee, um zu versuchen, Belichtungsreihen, das ist, wo Sie ein Foto an der Belichtungs Sie glauben, es sein sollte, dann schließen, eine Haltestelle, und dann ein zweiter Anschlag, und nehmen Sie eine Chance auf beides. Sie können auch das gleiche hinauf den Maßstab zu tun, obwohl ich finde, dass mit Film, Abblenden ein oder zwei Haltestellen in der Regel ausreichend.

Von dort aus sind Sie bereit zu gehen und schießen.

Prepping Film für Entwicklung

Nachdem Sie Ihren Film gedreht haben, ist es fast die Zeit sich zu entwickeln. Aber wenn Sie entweder mit 35mm oder 120mm arbeiten, müssen Sie zunächst Ihren Film zurückzuspulen. Zunächst ist es wichtig, festzustellen, ob Sie eine manuelle Rücklauf oder einen automatischen Rücklauf haben. Wenn Sie eine manuelle Rücklauf haben, wird es wahrscheinlich eine Kurbel auf der Oberseite der Kamera sein. Achten Sie auf die Zahlen auf Ihrer Kamera, wie Sie schießen, und im Kopf behalten, ob Sie schießen eine 24 Belichtungswalze oder 36 Exposition rollen. Auf einigen Filmrollen, könnten Sie in der Lage, mehr als die erwartete Menge an Aufnahmen zu bekommen. Das ist vollkommen in Ordnung, aber kann ein Problem darstellen, wenn es um die Lagerung von Negativen kommt. Nachdem Sie Ihre Filmrolle zu beenden, sollten Sie in der Lage, die Spannung in der Kamera Release ein wenig fühlen. Das bedeutet, dass Sie das Ende Ihrer Filmrolle erreicht haben.

Bevor Sie den Rücklauf, sollten Sie sich der Bedienungsanleitung Ihrer Kamera und sehen, ob es irgendwelche besonderen Anweisungen, wenn es um das Zurückspulen des Filmes kommt. Bei einigen Kameras gibt es einen Riegel an der Unterseite der Kamera, muss man, um das Rückspulen zu beginnen zugeben. Dies wird in Kraft gesetzt, so dass Sie nicht versehentlich zu beginnen, um Ihre Film zurückzuspulen, wie Sie schießen. Wenn es da ist, lassen Sie die Verriegelung, und beginnen, Wind. Sie sollten in der Lage zu fühlen und hören den Klick der einzelnen Zahnkränze, wenn der Film zurückgespult werden, und der Druck wird sich anders fühlen,

wie Sie das Ende erreichen. Sobald das Druckmitteilungen, ist es sicher, die Rückseite der Kamera zu öffnen. Mach dir keine Sorgen, wenn es ein wenig von einer Film Schwanz ragte aus dem Kanister. Wenn Sie es genug, zurückgespult haben, sollten dies nur das Ende des Films, nicht eine tatsächliche Exposition sein und mit dem Schwanz herausragen kann eigentlich machen es einfacher, den Film aus dem Kanister später.

Von Natur aus ist ein automatischer Rücklauf macht seine Arbeit beginnen, sobald Sie das Ende Ihres Films erreicht. Wenn dies nicht der Fall, und Sie ein paar zusätzliche Aufnahmen zu bekommen, das ist keine große Sache. Allerdings, wenn Sie nicht diese zusätzlichen Engagements möchten, können Sie die Unterseite der Kamera zu überprüfen, um zu sehen, ob es eine vertiefte Taste an der Unterseite. Wenn ja, können Sie die Spitze der Bleistift oder Kugelschreiber verwenden können, um sie zu drücken und beginnen Rücklauf. Typischerweise automatischen Rücklauf funktioniert sehr gut, aber ich hatte eine Instanz einmal, wo meine Kamera sehr alt und so der Mechanismus gebrochen war, was zu Rücklauf mit etwa zehn Belichtungen zu gehen stoppen. Wenn dies geschieht, können Sie tatsächlich in der Lage, es zu hören, denn im Fall von meiner Kamera, können Sie den Motor zu hören sein, und es begonnen hatte, klingt schwach und sogar ganz zu stoppen. Dumm mich, habe ich noch öffnete die Rückseite der Kamera im Licht, um zu sehen, was geschah. Ich würde vorschlagen, dass, wenn Sie denken, das vielleicht nie der Fall mit Ihrer Kamera sein, nehmen Sie es in einen Film zu ändern Schrank oder einer Dunkelkammer vor dem Öffnen der Rückseite.

Nachdem Sie Zurückspulen Film fertig sind, ist es Zeit, um es auf Rollen zu laden. Achten Sie darauf, ob Sie 35 oder 120 mm zu

haben, weil Sie eine andere Größe Rolle für jeden Bedarf. Und wenn Sie zufällig Film, der eine seltsame ist in-zwischen Größe, beachten Sie, dass Sie vielleicht ein gebrauchtes Rolle von einer Filmrolle, die bereits entwickelt worden ist auf dem Weg und schneiden Sie es nach unten, so dass Sie etwas, um es auf zu laden haben.

Davon abgesehen, ich werde den Rest dieses Kapitels und der Entwicklung Kapitel mit der Übernahme von 35 mm zu konzentrieren. Es gibt ein paar Dinge, die Sie gehen, um brauchen, um Ihren Film zu laden sind, und sie sind: ein Ladetank, Rollen, ein Dosenöffner und Scheren, sowie ein Laderaum oder ein Film Änderungsbeutel. Der Trick mit dem Laden-Film ist, dass Sie lernen müssen, ist es nach Gefühl zu tun, weil der Film nicht dem Licht ausgesetzt werden, oder es wird völlig ruiniert werden (und wenn auch ein wenig Licht erhält im Rahmen der Tür oder in die Tasche, werden Sie haben lichtdicht oder Nebel auf dem Film, der fixierbar in Photoshop, aber dann können Sie einen Darkroom Print nicht zu machen). Um zu lernen, wie man es nach Gefühl zu tun, würde ich vorschlagen, zu opfern eine Rolle von leeren oder ausgelaufene Film zum Üben.

Sie müssen auch entscheiden, welche Art von Spulen Sie verwenden möchten; gibt es traditionelle Metall Einsen und Kunststoff. Beide arbeiten das gleiche, es ist einfach ganz oben auf die persönlichen Vorlieben. Ich finde die Plastik eine leichter zu handhaben. Auf Ihrer Rollen, werden Sie zwei Führungen, die entweder rechteckig oder dreieckig sein kann, bemerken. Dies ist, was wird Ihr Film auf der Spur, und Sie werden Ihren Film unter sie zu führen sind, gibt es jedoch ein Trick dabei. Dazu kommen wir in einer Minute.

Sie sollten auch entscheiden, welche Art von Tank die Sie verwenden möchten. Es gibt unzählige Marken, aber die beiden habe ich Erfahrung mit sich Paterson und Jobo. Beide sind großartig, aber ich bevorzuge die Paterson, weil das Wasser abfließt während des Spülvorgangs viel einfacher.

Wenn Sie bereit sind, Ihren Film zu öffnen sind, werden Sie brauchen, um das Layout alle Ihre Sachen, bevor Sie die Tür zu schließen, und legte sie in einer Reihenfolge, wo Sie alles finden. Sie sollten die Tank auseinander zu nehmen und beiseite stellen die Stange, Trichter und Spitze. Noch eine Anmerkung zu ... auch wenn Sie nur die Entwicklung nur eine Filmrolle, sollten Sie die richtige Menge an Rollen für den Tank zu verwenden. Es hilft, mit dem Gewicht und mit dafür, dass Sie zu viel Entwickler in der eine Walze gesättigten nicht bekommen.

Nachdem Sie die Tür geschlossen haben, ist die erste Sache, die du tun wirst öffnen Sie Ihre Filmdose. Nun, das wird wirklich einfach, wenn Sie geschehen zu lassen etwas von dem Schwanz herausragen. In diesem Fall ist alles was Sie tun müssen, zu ziehen, um sie aus dem Kanister zu erhalten, schneiden Sie die Rollen, und laden Sie es auf die Spule. Aber wenn Sie nicht über das Heck hinaus ragte dann bekommen Sie die Freude an der Verwendung der Dosenöffner, um Ihren Film raus zu erleben.

Es gibt keinen richtigen Weg, es zu tun; Sie können sie von oben oder von der Seite mit dem Filz ausgekleidete Lippe zu öffnen. Sie können auch je nachdem, welche Seite der Dosenöffner Sie es vorziehen, auch wenn ich finde, dass das scharfe Ende funktioniert am besten unter beiden Lippen passen. Verschiedene Marken der Film tatsächlich schwieriger als andere zu öffnen, so dass nur

Patienten mit sich selbst und erkennen, es werde einige Versuch und Irrtum zu nehmen. Sie müssen nur genug Druckmittel, um die Oberseite Pop weg zu bekommen. Selbst wenn Sie nur bekommen es genug, um den Film herausrutschen, das ist gut. Nur nicht den Film zu kratzen.

Nachdem Sie haben es schon aus dem Kanister, setzen Sie Ihren Daumen gegen den angeschlossenen Spule und schneiden Sie den Schwanz ab gerade. Auch trimmen Sie das andere Ende, aber nicht zu viel abgeschnitten; Sie wollen nicht, um in Ihre Bilder zu bekommen.

Um den Film auf die Spule zu laden, stellen Sie sicher, dass die Führungen nach oben und in Richtung Ihres Körpers. Führung des Endes des Films unter die Lippe, und beginnen, um das Rad zu drehen. Genau wie bei Rückspulen des Films, sollten Sie in der Lage, um den Film geht auf die Rolle fühlen. Halten Sie Ihre Finger auf beiden Seiten als zusätzliche Führungen um sicherzustellen, dass der Film nicht die Spur, die es wahrscheinlich tun, die ersten paar Male Sie dies versuchen Pop. Wenn Sie weiterhin versuchen, es zu rollen, nachdem es die Strecke knallte, es wird entweder fallen auf den Boden oder werden zu erstellen, was als ein Kuss, wo der Film selbst berührt und hinterlässt eine Markierung bezeichnet.

Nachdem Sie erfolgreich bekam der Film auf der Rolle, ist es Zeit, um den Tank zu laden. Angenommen, Sie sind mit einem Zwei-reeler arbeiten, legen Sie die Stange in der Mitte des Tanks, und schieben Sie Ihre Rollen nach unten auf es. Entwickeln nie ohne einen Stab; dies kann Licht Lecks verursachen. Entwickeln nie mit weniger Rollen als die Tank fordert entweder; die Menge der Lösung wird das eine Filmrolle übersättigen. Setzen Sie Ihre

Trichter und verschrauben Sie sich fest. Vor Inbetriebnahme der Spitze auf und die Tür zu öffnen, drehen Sie den Tank auf den Kopf und schütteln Sie sie, um sicherzustellen, dass alles fest sitzt. Das letzte, was Sie wollen, ist Ihr Film aus dem Tank kommt, bevor es voll entwickelt. Nun sind Sie bereit, sich zu entwickeln.

Verarbeitungs Film für 35mm und 120mm

35mm und 120mm Film zu entwickeln, ist im wesentlichen das gleiche Verfahren, wird der einzige Unterschied die Art der verwendeten Walzen und der Betrag der Chemie erforderlich ist. . (Es wird variieren abhängig davon, ob Sie eine 2, 3 oder 5 Walzen Tank haben Einrichten der Chemie ist sehr einfach, alles was Sie tun müssen ist, folgen den Anweisungen des Herstellers auf der Rückseite der Verpackung Nur sehr vorsichtig sein, wenn. Kauf Ihrer Verbrauchsmaterialien und zur Kenntnis nehmen, dass es einen Unterschied zwischen Papier und Folie Chemikalien. Allerdings, wenn Sie einen Druck später machen wollen, Sie gehen zu müssen beide.

Ich bevorzuge Sprint-Chemie, weil ich weiß, es funktioniert gut mit vielen Arten von Papier und Film und ist, allgemein gesprochen, hypoallergen. Beachten Sie, dass wenn Sie sich für eine andere Marke von Chemikalien verwenden, sie könnten nicht gut mit bestimmten Arten von Papier oder Film arbeiten. Zum Beispiel habe ich festgestellt, dass Kodak Papierentwickler nicht gut mit Ilford Papier Jive.

Also, was Sie brauchen, um Ihren Film, der der erste Schritt auf dem Weg zur Herstellung einer Druck entwickeln?

Du wirst brauchen:

- Entwickler
- Stop-Bad
- Fixer
- Fix-Entferner
- Foto flo
- Zugang zu einem Waschbecken / fließendes Wasser. Stellen Sie sicher, dass das Wasser Sie verwenden ist zwischen 68 bis 72 Grad Fahrenheit. Ich bevor 68. Je kühler das Wasser ist, desto langsamer die Entwicklungszeit, die gut für den Film ist.

Um Ihren Film zu entwickeln:

- Mischen Sie Ihre Entwickler bei einem Verhältnis 1: 9 mit Wasser. (Sie wollen mehr Wasser als Entwickler, sicherzustellen, dass Sie nicht nach hinten bekommen, es).
- Holen Sie sich Ihre anderen Chemikalien. Verwenden Sie große Becher und füllen Sie sie.
- Beginnen Sie mit einer Minute Vorspülen von nur Wasser auf den Film. Denken Sie daran, Wasser zwischen 68 bis 72 Grad zu halten. Tippen Sie auf den Tank auf der Spüle, um alle vorhandenen Luftblasen zu entfernen.
- Für Ihre Entwickler, starten Sie das Zählen der zweiten Sie die Chemikalien in den Tank gießen. Verwenden Sie die Anweisungen auf Basis von Filmtyp. Beispielsweise könnten Sie nur noch für fünf Minuten zu entwickeln, oder es könnte 12, je nach Entwickler und Film Interaktion sein. Rühren der ersten 30 Sekunden, dann 10 Sekunden jeder Minute der Entwicklung. Agitation wird sichergestellt, dass die Chemikalien in der Umgebung der gesamte Film fließt, und dass die Chemikalien nicht

erschöpft werden.

- Sobald Sie Ihre Entwicklungszeit liegt in der Nähe auf, starten Sie das Gießen der Entwickler in den Ausguss. Beachten Sie, dass Entwickler und Foto flo kann sicher sein, in das Abwasser gegeben, aber alles andere muss entweder gelagert oder in einem eigenen Container, die später entfernt von den richtigen Dienstleistungen ergriffen werden können entsorgt werden.

- Füllen Sie in Ihrem Stoppbad. Stoppzeit ist eine Minute und eine Hälfte. Agitieren für die ersten 30 Sekunden nach wie vor, und tippen Sie, um Luftblasen zu entfernen. Man schüttelt alle zehn Sekunden der verbleibenden Minute.

- Als nächstes kommt Fixierer für 5 Minuten. Rühren wie zuvor: ständig für die ersten 30 Sekunden, dann 10 Sekunden jeder Minute.

- Eine Wasserspülung ist nächsten, um die verbleibende Fixierer aus dem Film zu entfernen. Füllen und Dump mit klarem Wasser 15-mal.

- Fix-Entferner kommt nach dem Wasser, für eine Minute. Man schüttelt alle zehn Sekunden

- Neue Wasserspülung, dieses Mal 30 Wiederholungen.

- Sie können nun nehmen Sie die Trichter aus Ihrem Tank, gießen Sie in Foto flo, und drehen Sie Ihre Rollen vorsichtig für 15-30 Sekunden. Dump das, und Ihr Film bereit ist, kommen von der Rolle und gehen in den Trockenschrank.

- Einige Leute mögen ihre Rollen komplett auseinander zu nehmen, um den Film zu entfernen, obwohl, wenn Sie nur sanft ziehen, sollten Sie in Ordnung sein.

- Lassen Sie im Trockenschrank mindestens eine

halbe Stunde.

- Wenn Sie keinen Zugang zu einem Trockenschrank, können Sie auch Ihren Film zu trocknen in einem trockenen Duschkabine, da dies die sauberste, staubfreien Bereich des Hauses.

Erstellen von Kontaktabzügen

Hier sind die Materialien, die Sie brauchen, um einen Druck zu machen sind:

- Eine Packung mit RC-Papier
- Eine Packung mit Faserpapier
- Ein Kontaktrahmen
- Ein Mini-Website
- Eine einstellbare Druck Staffelei
- Die richtige Objektiv für Ihre Filmformat
- Ein Geschwindigkeits Staffelei
- Einige Karton oder eine leere Papiertüte
- Verlaufsfilter
- Luft in Dosen

Nachdem Ihr Film vollständig trocken ist, ist es Zeit, um Kontaktabzüge zu machen. Statt verschwenden wertvolle Faserpapier auf Kontaktbögen sollten Sie RC Papier oder harzbeschichtetes Papier verwenden (weil man Faserpapier für Teststreifen, die ich in einer Minute erklären, verwenden). Harzbeschichtetes Papier ist sehr billig und glatt und ist keineswegs Archivmaterial, so sollte es nicht für jedes Endprodukt verwendet werden. Allerdings ist es gut für die nur zu sehen, was Sie auf einem Filmstreifen haben.

Um Ihre erste Kontaktbogen machen, sollten Sie herausgreifen eine Filmrolle. Es gibt keinen Grund, um die Negative aus der Hülse zu

nehmen. In der Tat, wenn Sie nur eine 24 Exposition Rolle, Sie in der Lage, um den Titel der Hülse zu lesen. Jetzt müssen Sie herausfinden, was die Exposition Kontaktabzug muss auf sein. Verwenden Sie ein Stück Pappe, dickes Papier oder einen leeren Fotopapierbeutel (die schwarze Kunststoff Schlupf) vertuschen alle, aber die ersten Streifen. Dies ist, natürlich, nach dem du hast deinen Film ordnungsgemäß auf Ihrem Papier in der Belichtungsrahmen entfernt. Wählen Sie eine gute f / stop, nicht zu groß oder klein. F / 11 oder 16 ist in der Regel am besten. Setzen Sie den ersten Streifen für 3 Sekunden. Bewegen Sie die Abdeckung nach unten und setzen für 6, und so weiter, bis Sie das Ende der Seite zu erreichen.

Jetzt wirst du um die Seite zu entwickeln. Wie ich schon sagte, ich benutze Sprint Chemie. Egal, was die Chemie, die Sie verwenden, müssen Sie die Anweisungen des Herstellers, wie lange die Entwicklung zu überprüfen, zu stoppen und zu beheben. Mit Sprint, es ist zwei Minuten Entwickler, 15 Sekunden Stop, nur eine Minute in fix. Achten Sie darauf, nicht durch diesen Teil überstürzen ... kann es nur einen Kontaktabzug Teststreifen sein, aber Sie müssen sicherstellen, dass es genauer, so dass Sie bestimmen, welche Bilder wäre der Beste zu sein, um den Druck ausprobieren möchten.

Nachdem Sie Ihre Teststreifen entwickelt haben, nehmen Sie sie heraus in das Licht und bestimmen, welche Zeit Sie das Kontaktformular für aussetzen müssen. Die Belichtung ist korrekt, wenn man gerade noch sehen, die Ritzel um das Bild. Du kannst jetzt gehen machen Sie einen Kontaktabzug. Nun, auch wenn Sie am selben Tag mit der gleichen Art von Film gedreht alles, müssen Sie diesen Vorgang für jede Kontaktbogen wiederholen. Führen Sie Ihre Blätter durch das Papier Trockner, oder es ihnen an der Luft

trocknen.

Weiter Sie möchten Ihre Kontaktabzüge und schauen durch sie für die tollen Fotos. Wenn Sie ein Anfänger in der Dunkelkammer sind, müssen Sie die Fotos, die eine ziemlich gute Farbtonbereich, das heißt, gute Details in den Schwarztöne und Highlights, die nicht ausgeblasen werden, haben zu wählen. Später werde ich erklären, wie man Probleme wie diese zu beheben, aber, um Ihnen das Leben erleichtern, ist es besser, eine wirklich solide ausgesetzt Foto für Ihre erste Druck holen.

Ich mag auch meine Kontaktbögen in der Dunkelkammer, mir zu helfen zu nehmen, so markieren Sie die Fotos, die Sie mit einem Marker für eine einfache Referenz machen wollen.

Einen Basic Print

Nicht unter dem Missverständnis, dass unabhängig von der Zeit für die Kontaktbogen war fallen nicht ist die Zeit für Ihr Foto. Du wirst endgültigen Bilder auf Hochglanzfaserpapier zu drucken, für einen, der reagiert anders, und jedes Foto ist auch anders. Stellen Sie sicher, Öffnung entweder f / 11 oder 16 eingestellt ist, und stellen Sie Ihre erste negative in der Halterung. Um eine gute Teststreifen und drucken zu machen, Sie gehen zu müssen, um sicherzustellen, dass es im Fokus. Dafür wirst du deinen Mini-Website und ein Blatt aus Faserpapier benötigen. Sie können die Rückseite dieses Papier mit FOCUS BLATT beschriften, so dass Sie nicht versehentlich versuchen Sie nicht, darauf zu drucken. Schieben Sie dieses Papier in den Speed-Staffelei oder die verstellbare Staffelei, je nachdem, was Sie verwenden. Wenn Sie eine verstellbare Staffelei, dann sind Sie die Messer, um das Papier zu halten anpassen müssen, und dann klebt sie an ihren Platz. Außerdem sind einstellbar Staffeleien viel schwerer als Geschwindigkeits Staffeleien, so dass sie nicht so viel bewegen. Wenn Sie mit einer Geschwindigkeit Staffelei sind, können Sie auf Band die Seiten auf Ihrem Arbeitsbereich soll.

Schieben Sie Ihren Fokus Blatt einrastet, und stellen Sie Ihre negativen in den Negativhalter. Sie müssen es aus der Hülse dafür zu nehmen, und es ist immer eine gute Idee, sie und den Negativträger ersten abspritzen mit etwas Luft in Dosen, um Staub zu entfernen. Vielleicht finden Sie, dass es sich um heikle die ersten paar Male, und Sie haben könnten, um Geige so dass Sie nicht um Ihr Bild haben noch keine Grenzen. Auf Ihre Bühne öffnen Als nächstes müssen Sie und schieben Sie den Negativträger einrasten.

Die Silber knobbies dem Gesicht nach unten und haken Sie in das Stadium, um es in Position zu halten. Sie sollten in der Lage, sie fühlen sich Verriegelung, wenn es richtig ist an Ort und Stelle sein.

Schalten Sie Ihren Fokus Licht (ohne den Timer, es sollte auf zu bleiben, bis Sie sie ausschalten) und stellen Sie die Höhe der Linse nach oben oder unten, bis Sie Ihr Foto in der ungefähren Größe Sie wollen. Stellen Sie sicher, Ihre Öffnung ist für 2.8, um Ihnen zu konzentrieren, aber stellen Sie sicher, um es wieder auf ein vernünftiges f / 16 oder 11 einzustellen, bevor Sie machen die Teststreifen zu beginnen, oder Sie werden sehr verwirrt. Augapfel es ist ziemlich nah an scharf zu bekommen, und dann ziehen Sie Ihre Mini-Website. Legen Sie die Lupe über einem Gebiet, wo Silber konzentriert (ein schwarzer Teil des Bildes) und schauen Sie durch es. Wenn das Foto ist im Fokus, dann sollten Sie in der Lage, einzelne Körner zu sehen. Wenn sie geschwollen oder fuzzy sehen, müssen Sie einige Optimierungen zu tun. Sie wollen diesen Teil ohne den Einsatz eines Filters zu tun.

Nach allem, was ist im Fokus, fahren Sie mit Ihrem 2 Filter über Ihre negativen. Sie wollen sicherstellen, dass es richtig positioniert ist, sonst wird es nicht werden für den gesamten Druck. Nun, Sie gehen, um einen Bereich des Fotos, die einen guten Tonwertumfang beispielhaft für das Foto als Ganzes zu finden. Das ist der Bereich, wo Sie Ihre Teststreifen aus. Schalten Sie Ihr Licht und Schnitt ein Stück Faserpapier in mindestens 5-6 Streifen. Nun, Sie gehen, um diese Streifen auf der gewünschte Teil zu legen, und setzen für 3 Sekunden. Setzen Sie den zweiten Streifen 6, und so weiter, dann entwickeln sie auf die gleiche Weise, wie Sie Ihre Kontaktbogen taten. Nehmen Sie es ins Licht, und entscheiden, welche Belastung das Beste ist. Dies ist die Exposition für Ihr Basisdruck verwenden

werde.

Nun, Sie gehen, um eine ganze Blatt Papier aus. Denken Sie daran, dass Sie vielleicht zu heben oder senken Sie Ihre Filter zum Anheben oder Absenken der Kontrast des Bildes; 2 ist nur ein Ausgangspunkt.

Scheint einfach nicht wahr? Aber das Grunddruck kann nicht perfekt sein, und Sie können es zu tun haben und immer der Filter und die Grenzen richtig hinzubekommen. Als nächstes werde ich Ihnen beibringen, einige Techniken, um wirklich Ihr Foto Pop.

Ausweichen, Brennen und andere Techniken

Nachdem Sie einen Basisdruck, dass Sie zufrieden sind gemacht haben, werfen Sie einen Blick auf sie. Selbst wenn die Exposition ist perfekt, es genau so aussehen, wie Sie es ästhetisch suchen? Ich bin bereit zu wetten, dass die Antwort lautet wahrscheinlich nein. Jetzt müssen Sie herausfinden, welche Bereiche des Fotos müssen entweder heller oder dunkler zu sein. Man könnte denken, wie kann ich dies tun, ohne den gesamten Foto? Dies ist, wo die fortgeschrittenen Techniken der Abwedeln und Nachbelichten ins Spiel kommen. Ausweichen ist eine Technik, wo Sie machen ein Bereich der Fotografie leichter als das Original aussehen, und Brennen ist, wo Sie eine Fläche von der Fotografie Blick dunkler. In der Regel, dies zu tun, um Ihren Schatten dunkler oder Ihre Highlights Pop wollen. Lassen Sie uns mit Ausweichen starten. Nehmen wir an, Sie herausgefunden haben, dass Ihre Druck muss bei einer f / stop von 8 freigelegt werden, und eine Belichtungszeit von 12 Sekunden, aber es gibt einen Bereich des Fotos, die wesentlich leichter zu sein braucht. Sie würden entweder ein Stück Pappe, oder ein Stück dunkle Kunststoff zu nehmen, und legen Sie es über den Bereich, der beleuchtet werden muss. Sie würden dann aussetzen Ihr Foto für die Zeitdauer, während der Blitzbereich abgedeckt. Nun der Trick ist, müssen Sie auch herausfinden, wie lange dieser Bereich muss für abgedeckt werden. Denn es ist sehr unwahrscheinlich, dass es braucht, um für die Gesamtheit dieser 12 Sekunden abgedeckt werden. Sie müssen einen Teststreifen für diesen Teil auch tun. Angenommen, Sie finden, dass der Bereich muss drei Sekunden abgedeckt werden. Sie würden Ihre Timer für

12 Sekunden festgelegt und decken den Bereich für die ersten drei Sekunden nach dieser Exposition. Wenn Sie nur lassen Sie Ihre Abdeckung Laien über den Bereich, werden Sie am Ende mit einem sehr umständlich Linie, wo man sagen, dass Sie, um auszuweichen versuchte. Um dies zu vermeiden, müssen Sie ständig bewegen Sie die Abdeckung während dieser drei Sekunden Belichtung. Diese Techniken sind wirklich harte Arbeit, so dass es einige Zeit dauern, um es richtig zu machen.

Brennendes Arbeiten in der Regel die gleiche Weise, aber Ihr Risiko tun Sie und dann haben Sie die Zeit, die Sie die Gegend zu denken und Bedarf hinzuzufügen. Also in diesem Fall, werden Sie Ihr Bild freizulegen für die vollen 12 Sekunden und fügen Sie dann allerdings viel Zeit Sie denken, Sie brauchen, für den Rest des Bildes. Auch hier wird es einige Experimente und Teststreifen, um herauszufinden, dass die Zeit, und Sie haben, um Ihre Abdeckung in Bewegung bleiben, um unerwünschte Linien zu vermeiden.

Es ist auch durchaus möglich, dass Sie sich sowohl Ausweichen und Brennen, die auf das gleiche Bild getan werden muss, so haben Sie, um herauszufinden, was um es zu tun in und Ihr "Tanz" (die Bewegung des Deckels) für jeden separates Foto.

Abgesehen von traditionellen Abwedeln und Nachbelichten, können Sie auch Objekte in verschiedenen Formen direkt auf dem Papier zu verwenden, um eine Collage artiges Element, um Ihre Arbeit hinzuzufügen. Diese sind Fotogramme genannt, und sie einen Überblick über das Objekt zu erstellen, was auch immer auf der Oberseite der Bild Sie wählen. Sie können auch ein Bild in ihrem eigenen Recht zu sein.

Toning

Es gibt zwei Arten von Tonern häufigsten im Einsatz für Schwarz-Weiß-Druckweiterverarbeitung. Mit allen Mitteln, die Sie nicht haben, um Ihre fertigen Druck Ton, aber es kann helfen, Tiefe, um den Schatten hinzuzufügen. Selen und Sepia sind die beiden werden Sie den Weg laufen. Ich würde sagen, dass mit dem aktuellen Trend in Sepia getönten Filter, die Sie bereits wissen, dass sepia reicht von dunkelbraun zu Gold. Selen hat mehr von einem lila blau Ton zu.

Wenn Sie wählen, um Ihre Bilder zu straffen, sollten Sie wissen, dass es einige Vorteile, um es. Die Selen insbesondere wirkt wie ein Schutzmittel und hilft, das Bild mehr Archivierung. Wenn Sie dies tun möchten, ist alles, was Sie tun müssen bereiten das Selen Bad und tauchen sie in. Dies hat keine Auswirkungen auf Ihre Tiefen oder Lichtern überhaupt.

Selen ist auch gut für die nur leicht machen Schatten tiefer und reicher. Es kühlt auch das Foto spürbar.

Sepia ist eine Erwärmung Toner, und kann von sehr subtilen gelben in den Lichtern zu einer tiefbraunen Gesamtbereich.

Experimentieren Sie mit verschiedenen Zeiten für Einweichen der Druck, und verschiedenen Konzentrationen des Toners auf unterschiedliche Ergebnisse. Beschriften Sie die Rückseite Ihrer Drucke und überwachen von ihnen, um wieder zum späteren Nachschlagen auf.

Schluss Print Vorbereitung

Zu diesem Zeitpunkt sind Ihre Drucke wahrscheinlich hängen im Wasserbad. Wie ich bereits im Kapitel über die Herstellung von Drucken, ist es am besten sie in bewegtem Wasser 20-30 Minuten waschen zu lassen. Weiter, Sie gehen, um sie in einem Tablett mit genügend Papier fixer Entferner setzen, um sie zu bedecken, und für die nächsten 5-10 Minuten, um die Drucke durch die Chemie mischen müssen. Dies wird überschüssiges Chemie, die immer noch in der Papier gefangen werden könnten, zu entfernen, und das Mischen frisch hält Chemie der Cursor auf dem Papier, so dass es nicht erschöpft werden.

Nachdem Sie mit dem Fixierer-Entferner getan, ist es Zeit, um Ihre Bilder in der Archiv-Wasch setzen. Sie sollten die Drucke es für mindestens 20 Minuten zu verlassen, wenn Sie sie bis zu einer Stunde verlassen. Ich würde nicht mehr als die vorschlagen, aber, weil sonst die Emulsion kann beginnen, sich von dem Papier zu schälen.

Wenn Sie sie raus, müssen sie abgerakelt, um das überschüssige Wasser zu entfernen, sonst werden sie nie trocken, und werden anfälliger für Marken-Rack können. Führen Sie die Vorder- und Rückseite und ist fest, aber sanft. Das letzte, was Sie wollen, ist, um eine fertige Druck rippen, und glauben Sie mir, es geschieht.

Schließlich, um Ihre Bilder auf einem Wäscheständer setzen wollen. Stellen Sie sicher, dass sie sich genug, um nicht zu berühren Abstand, weil sie zusammenhalten und rippen. Einige Leute, um

ihre Bilder zu trocknen wie Gesicht bis zur Rack-Marken zu vermeiden, aber auch hier, ob Sie schon heraus genug ausgewrungen wurde, sollte dies nicht wirklich ein Problem sein. Ich mag es nicht, um zu trocknen Bilder nach oben, weil, wenn es Bilder auf der Zahnstange oben, Wasser tropft auf Ihren Bildern erhalten Sie. Sie erhalten auch eine Menge Staub, was ein Schmerz im Nacken zu entfernen ist.

Hinterlassen Sie Ihre Bilder gibt es zumindest für die Nacht. Am Morgen werden sie haben, um Wärme gedrückt, um den Locken entfernen. Wenn Sie mit einem traditionellen Hitzepresse, können Sie die Drucke direkt in der Presse bleiben, obwohl, wenn Sie sich Sorgen über Brennen kann man immer legen Sie sie, gestapelt, in zwei Stücke Pappe sind. Alternativ, wenn Sie keinen Zugang zu einer Transferpresse, können Sie eine Trockenbügeleisen mit Pappe auf das Bild verwenden, um es zu schützen. Ich finde, dass es dauert etwa zwei Minuten bis etwa fünf Bildern ganz drücken.

Ihre Drucke sind nun bereit für Mattierung und die Gestaltung.

Erstellen Sie Scans und Entwicklung von Digital

Einige Leute mögen direkte Scans der Bilder, die sie gemacht haben, zu machen, und während das ist in Ordnung, und es funktioniert, finde ich, dass das Scannen des Films eine bessere Bildqualität erzeugt. Ich habe gelernt, wie man auf einem Imacon Scanner zu scannen, aber die sind sehr teuer, und es sei denn Sie für die Fotografie in die Schule gehen oder die extreme Glück, Zugang zu einem Studio, das man haben, werden Sie wahrscheinlich haben, um einen Flachbettscanner verwenden. Das funktioniert ganz gut, aber wenn Sie den Kauf eines Ihrer eigenen, würde ich einen Epson Flachbett, die für Film gemacht hat, so dass Sie auch den Film Scanning-Kit mit ihm vor. Der Film Scanning-Kit kommt mit einem 4x5, 120 mm und 35 mm Magnethalter, die es viel einfacher, den Film noch halten macht.

Jeder Scanner ist anders, so dass ich nur bieten einige generali Richtlinien für die Imacon und allgemeine Flachbettscannern.

First things first, wenn Sie scannen, sollten Sie kommen vorbereitet mit Handschuhen, Konserven Luft, und ein Antistatiktuch. Wischen Sie Ihren Arbeitsbereich und sprühen Sie es aus, um von so viel Staub loszuwerden wie möglich im Voraus. Dies führt zu weniger Aufräumarbeiten in der Post. Stellen Sie sicher, Ihre Filmstreifen einer Linie mit dem magnetisierten Inhaber, ansonsten die Scan ist aus. Clipping es kann heikel sein, also tun Sie es einfach wieder, wenn der Imacon will nicht kooperieren. Gehen Sie in den

Flextight-Programm und öffnen Sie es. Das erste, was Sie zu prep tun möchten, ist, schalten Sie die Schärfung auf das Bild. Dann müssen Sie die Art von Film, die Sie haben und die ISO im Dropdown-Menü auswählen. In diesem Fall wollen Sie sicherstellen, dass die Art auch wählen liest negativ, da sonst die Maschine denkt, Ihre negativen eine positive. Dann stellen Sie Ihre ppi, um eine hohe Auflösung, vor allem, wenn Sie später ausdrucken groß ist. Seien Sie vorsichtig; wenn Sie Ihr Format oder Filmtyp zu ändern, setzt die Auflösung auch auf 300, also nur sicher sein, überprüfen Sie die Dinge, bevor Sie schlagen scannen. Sie sollten eine Vorschau zu sehen, dann werden Sie aufgefordert, Ihre endgültigen Scan zu nennen.

Also das ist, alle technischen, aber was Bearbeitungen? Viele Menschen, wenn sie erfahren, zuerst zu scannen, zu glauben irrtümlich, dass Sie Ihr Foto bearbeiten zu schauen, wie Sie das fertige Produkt zu wollen. Aber ich bin hier, Ihnen zu sagen, dass dieser Scan ist wie Sie Ihre Druckvorlage, Ihre RAW-Datei, und Ihr Job ist hier nicht, um es aussehen ästhetisch ansprechend, aber, so viele Informationen aus dem Film zu bannen, wie Sie können. Dies bedeutet oft, Stampf unten Highlights, die Sie wirklich heller sein wollen, und Hebe Schatten Sie tief und dunkel sein wollen. Stellen Sie sicher, können Sie jedes Detail des Bildes zu sehen, und dass Sie so nah zu einer richtigen Belichtung wie möglich sind. Im Allgemeinen wird ein Filmstreifen gehen in Exposition ziemlich ähnlich zu sein, so sollten Sie in der Lage, generali Korrekturen der gesamte Streifen zu machen. Allerdings, wenn Sie feststellen, dass Sie einen Ausreißer haben oder dass die Fotos brauchen eine individuelle Feinabstimmung, können Sie es auswählen und nur dieses Bild zu bearbeiten.

Das Endergebnis dieses Prozesses wird sehr grau und unattraktiv aussehen, aber ich verspreche Ihnen, es wird das beste Bild in Photoshop oder Lightroom zu bearbeiten geben Ihnen.

Wenn Sie einen Flachbettscanner verwenden, stellen Sie nur sicher, dass Sie einen Weg, um die Negative zu sichern, wenn Sie nicht über die Filmhalter, und stellen Sie sicher, dass es auf Profi-Modus bei einer angemessen hohen ppi eingestellt haben. Ich würde sagen, mindestens 600.

Jetzt können Sie Ihre Scans in Photoshop zu bringen und reinigen Sie sie. Wenn Sie Dunkelkammer Abzüge vorgenommen haben noch, würde ich vorschlagen, zunächst diesen Teil, vor allem wenn Sie sich mit fortschrittlichen Dunkelkammer-Techniken zu planen. Auf diese Weise können Sie ohne Papier zu experimentieren. Finde heraus, was Sie wollen und ästhetischen tun es auf der digitalen Kopie. Machen Sie sich Notizen, was Sie zu tun haben würde, um es zu in der Dunkelkammer zu entsprechen. Es wird Ihr Leben viel einfacher.

Abschluss

Es ist meine Hoffnung, dass Sie jetzt mehr Vertrauen in die Kunst der Dunkelkammer Fotografie. Wenn dies ist ein ganz neues Ausflug für Sie, hoffentlich sind aufgeregter als überfordert, und neugierig auf ein Schritt in eine Dunkelkammer. Jetzt wissen Sie, wie Sie Ihre eigenen Dunkelkammer, und stellen Sie ein Foto von Anfang bis Ende.

Sobald Sie die Grundlagen von, wie Sie Ihren Film zu entwickeln beherrschen, beginnen, mit dem Kontrast zu experimentieren, um zu sehen, wenn Sie einen Stil, den Sie besser gefällt. Das gleiche gilt für den tatsächlichen Drucke. Sobald Sie gelernt haben, wie man eine gute, solide, grundlegende Druck auf Glanzpapier zu machen, beginnen mit dem Ausweichen und Brennen Techniken, die ich durchlaufen, in Kapitel 8 zu experimentieren Erfahren voll zum Ausdruck bringen Sie sich durch Ihre Drucke und finden Sie alle Möglichkeiten, du kannst in Ihren Bildern.

Lernen Analog kann eine frustrierende und lange Reise sein, aber wenn Sie wirklich leidenschaftlich und neugierig, es zu lernen, stellen Sie sicher, dass Sie dabei bleiben, denn es ist sehr lohnend. Auch wenn Sie feststellen, dass es nicht Ihr Ding ist, ich hoffe, dass Sie zumindest die Grundlagen zu erlernen. Ich sage das, weil dabei analog macht Sie viel mehr akribisch. Fehler sind viel schwieriger zu korrigieren, so ist es besser, es richtig mit jedem Schritt, den Sie erhalten. Und je mehr vorsichtig Sie sind, desto besser ist die Qualität Ihrer endgültigen Bild sein wird. Auch wenn Sie zurück in digitalen komplett zu gehen, werden Sie feststellen, dass Ihre Arbeit

wird viel stärker nach dem Lernen einige Dunkelkammer Fähigkeiten. Das ist, weil Sie lernen, viel mehr akribische über jeden Schritt und Tritt zu sein, und damit einen höheren Qualitätsstandard für sich selbst. Können Sie auch am Ende mit weniger Arbeit in der Post zu tun.

So, wie Sie Ihre Reise zu beginnen, nehmen Sie sich Zeit, seien Sie geduldig mit sich selbst, bereit sein, zu experimentieren und Fehler machen, und Spaß haben.

SCHÖNHEIT FOTOGRAFIE

8 Praktische Beauty Fotografie-Tipps für Ihre Modelle zu glänzen

James Carren

Weitere Bücher dieses Autors, besuchen Sie bitte
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Inhaltsverzeichnis:

Einführung

Die Welt der Beautyfotografie ist etwas anders, dass der Mode. Schönheit geht es darum, jemanden wie den besten Version von sich selbst zu suchen. In diesem Buch möchte ich Ihnen, welche Beautyfotografie traditionell als, was es das Potenzial, gewesen ist, als auch einzuführen. Schönheit kann auch konzeptionelle und sehr dramatisch sein, wenn Sie es haben wollen. Es kann von der Mode inspirieren lassen, von Make-up, von Geschichte, Kultur, was Sie wollen.

Obwohl traditionell, Beauty-Shots sind Kopfschüsse, sie nicht unbedingt sein. Ich werde Sie durch, wie man ein Shooting zu tun zu gehen, und wie Sie sicherstellen, dass Sie genau das bekommen, was Sie brauchen und wollen. Um dies zu erreichen, müssen Sie fleißig in das Gespräch mit Ihrem Team und Ihre Modelle um sicherzustellen, dass sie verstehen, was Sie brauchen.

Auch fleißig sein und nehmen Sie sich Zeit während des Fotoshootings mit den Methoden werde ich für Sie zu skizzieren. Sie haben keine Angst, die Verantwortung während Ihrer Shooting zu nehmen, und stellen Sie sicher den Komfort Ihres Modells zu sein, zumal die meisten Beauty-Shootings werden durch die Gegenstände in Auftrag gegeben. Sie wollen arbeiten, um zu erfassen, was sehen sie für gehen wollen.

Und schließlich, wenn Sie Ihre Post Bearbeitungen tun, stellen Sie sicher, dass Sie eine Kombination aus Glamour und Schönheit der Natur zu erreichen. Anders als mit Mode, wollen Sie immer noch

Ihren unterliegen schauen, wie sie im Leben tun.

Mit dieser sagte, lasst uns loslegen.

Tipp 1:
Beauty vs Mode

Ich will ehrlich sein, es gibt eine Menge von Ähnlichkeiten zwischen der Welt der Mode und Beautyfotografie. Allerdings sind sie nicht das gleiche Genre. Lassen Sie uns brechen sie und starten Sie mit der Mode. Mode dreht sich alles um die Kleidung. Ich wiederhole, alles über die Kleidung. Sicher, schöne Modelle nutzen zu können, und Sie Einstellung und Energie wollen, aber am Ende des Tages, Sie versuchen, Kleidung, und einen bestimmten Lebensstil zu verkaufen sind. Das Modell ist eine Darstellung, ein Archetyp, nicht wirklich selbst. Das ist natürlich, bedeutet nicht, dass die Modefotografie kann keine tiefere Bedeutung und werden konzeptionelle.

Also, wie ist Schönheit anders? Es ist immer noch glamourös, noch glatt. Es ist immer noch sehr von Mode und Stil beeinflusst. Und in der Tat, können Beauty-Editorials effektiv genutzt, um Dinge wie High-End-Schmuck, Haarpflegemittel und Make-up zu verkaufen. Allerdings ist das Mädchen in der Regel für die, wer sie ist erkennbar. Zum Beispiel, in Zeitschriften, Mode-Modelle sind für Kleidung Anzeigen verwendet, da sie Chamäleons und kann gemacht werden, um wie jemand aussehen. Aber für Dinge wie Make-up-Anzeigen, haben Sie jemals bemerkt, dass erkennbaren Prominenten werden oft verwendet? Sie sind immer noch gemacht, um absolut glamourös und glänzend aussehen, aber sie sehen aus wie, wer sie sind. Grundsätzlich ist Schönheit ein Fantasy-Version der Realität.

Wenn du tust, Auftragsarbeit für jemanden, dann Chancen sind sie werden Ihnen sagen, welche Art oder Thema schießen sie wollen. Es ist Ihre Aufgabe, sicherzustellen, dass Sie auf der gleichen Seite sind und Sie wirklich erfassen können, was sie wollen.

Tipp 2:
Arten von Beautyfotografie

In meinem Kopf gibt es eine Reihe von verschiedenen Arten von Beautyfotografie. Andere Leute können diese anders zu kategorisieren, aber ich denke auf jeden Fall sie unter das Genre fallen. Lassen Sie uns darüber reden.

Die erste Art wird die traditionelle Schönheit. Ich finde, dass die meisten traditionellen Schönheit ist aus über das Schlüsselbein, um vielleicht die Schultern genommen. Es ist wirklich in auf dem Gesicht konzentriert. In der folgenden Tipp, werde ich darüber, wie diese muss nicht immer der Fall zu sein zu sprechen, aber ich finde, dass ich denke immer noch, es ist die effektivste für die Zwecke des Genres. Beauty-Aufnahmen sind nicht nur über Körperlichkeit nicht. Sie sind alle zu erfassen diesen Blick in die Augen, den vollen Umfang der Persönlichkeit.

Sie können entweder dramatischen Beleuchtung zu wählen, in dem die Person aus der Dunkelheit auftaucht, um vom Betrachter entdeckt zu werden, oder Sie können wählen, auch, etwas flacher Beleuchtung, die einen schmeichelhaften Glanz schaffen wird. Dies alles werde bis zu den ästhetischen Überlegungen des eigenen Portfolios Bedürfnisse oder die Ihrer Kunden.

Wenn Sie dramatischen Beleuchtung und Vintage-Stil Make-up wählen, neige ich dazu, diese mehr in der noir Kategorie der Dinge gebracht. Diese Beleuchtungsstil war sehr berühmt in alten

Hollywood und es ein wenig schwer zu tun, aber jeden Cent wert ist.

Als nächstes müssen Sie Boudoir, die ich fühle mich mit dem noir Sensibilität überlappen können, wenn Sie oder Ihre Kunden es wollte. Boudoir ist in der Regel für einen Ehepartner oder einen Liebhaber gemacht, sollte aber nicht als vollständige Nacktshooting werden. Es gibt natürlich implizit Nacktheit, aber Dessous-Stil sie bevorzugen sollten ausgewählt werden. Frauen neigen dazu, sehr selbstbewußt über Boudoir Triebe, so können sie verlangen mehr Zureden, auch wenn diese Art von Bild, ist das, was die Frau selbst angefordert. Boudoir ist sexy, ja, aber noch mehr als das, es ist intim, und sollte mit Klasse und Schönheit behandelt werden. Der Schwerpunkt sollte nicht nur auf den Körper. Stellen Sie sicher, dass zusammen mit all den Ganzkörper-Aufnahmen, die Sie auch haben einige unglaubliche diejenigen von ihr Gesicht bekam.

Schließlich haben wir meiner persönlichen Lieblingsgenre der Beautyfotografie, die konzeptionelle Schönheit ist. Konzeptionelle Schönheit impliziert ein bestimmtes Genre oder Vorsatz dahinter. Es ist oft politischen, religiösen und / oder persönlicher Natur. Konzeptualismus ist nicht in der Regel etwas, ein Client verlangen; daran erinnern, dass es einen Unterschied zwischen Begriff und Thema. Also dieser Abschnitt ist vor allem für diejenigen, die ihr Portfolio zu erweitern. Oft werden die konzeptionellen Schönheit in der gleichen technischen Weise wie ein traditionelles Schönheitsportrait geschossen werden, aber der Unterschied ist, dass Sie werden Einfangen einer persona, die oft nicht erinnern an die Person sitzt, bevor Sie. In der Tat wird es wahrscheinlich einige gut bekannte Person, Archetyp oder sogar Fabel. Wenn Sie eine große Modell haben, sollte diese Person in der Lage, einen Aspekt

dieser gegebenen Persönlichkeit, um sie glaubwürdig zu machen, zu kanalisieren. Diese Arten von Beauty-Porträts sind auch wahrscheinlich, um die Verwendung von viel Make-up und bestimmte Kostüme beinhalten.

Tipp 3:
Es muss nicht gerade ein Kopfschuss sein

Obwohl traditionelle Beauty-Shots sind in der Regel in der Nähe in auf dem Gesicht zu sein, vielleicht mit einer eleganten Geste der Hände, bedeutet dies nicht notwendigerweise die einzige Art, die Sie tun. Beziehen Sie sich auf die obige Kapitel, und erkennen, wie weit die Welt der Beautyfotografie tatsächlich hat die Fähigkeit des Seins. Haben Sie keine Angst, einen Schritt zurück und bringen in der Brust, oder arbeiten von der Taille aufwärts, oder sogar um ein Ganzkörperfoto zu integrieren.

Wenn Sie sich entscheiden, einen Schritt zurück und einen Ganzkörperfoto, stellen Sie sicher, dass Ihr Modell ist angemessen gekleidet, um den Stil von Glamour, die sie gewählt haben zu halten.

Und was ist posiert für Schönheit? Sie könnten, dass einige dieser Posen Ring von High-School-Jahrbuch Portraits denken, und Sie hätten recht. Im Grunde sind sie die gleiche Sache. Allerdings mit Finesse gemacht, eine Schönheit Porträt sollte off viel subtiler und weniger gezwungen zu kommen.

Wenn Sie nur ihr Gesicht schießen, stellen Sie sicher, es scheint, entspannt und beruhigt. Jedoch, wenn Sie eine Sicherungskopie müssen Sie den ganzen Körper und Verhalten zu berücksichtigen.

Wenn sie scheinen steif ist, bekommen sie, um etwas Musik grooven vor der Aufnahme, oder einfach nur sie die im schütteln.

Egal, ob Sie schießen das Gesicht oder Brust, oder Ganzkörper, selten möchten, dass Sie Ihr Modell oder Client haben vor der Kamera geradeaus. Vor allem bei Frauen, kann dies machen die Schultern sperrig erscheinen. Stattdessen haben sie Winkel ihrer Oberkörper und die Schultern ein wenig zur Seite. Auf diese Weise können sie entweder auf die Kamera blicken geradeaus, oder können auf drei Viertel Blick, der einer meiner persönlichen Favoriten ist zu bringen. Mit der Dreiviertel Blick könnte Sie wollen auch ein wenig von einer Kopfneigung zu übernehmen, aber machen es nicht zu offensichtlich. Denken Sie daran, Subtilität ist der Schlüssel. Wenn Sie sichern und machen Sie einen Ganzkörperfoto, denken Sie daran, dass die drei Viertel Winkel ist auch sehr natürlich abnehmend. Der Trick, um die es natürlich aussehen ist es, sie nicht zwingen, ihre Hände, das Gesicht in einer erzwungenen Weise darstellen. Haben Sie den Client Stand in der richtigen Position und dann warten, bis sie sich natürlich anpassen. Schauen Sie, wie ihre Arme und Hände fallen natürlich, wenn sie nicht daran zu denken, und lernen zu erkennen, was ein natürliches Lächeln aussieht. Sobald Sie diese Dinge wissen, können Sie besser leiten sie, indem sie ihnen Dinge wie: "Setzen Sie Ihren Arm zurück, wie Sie es haben." Und machen deutlich, dass die meisten körperlichen Anpassungen gehen kleine oder leichte zu sein, so dass Ihr Kunde weiß , dass, wenn Sie sagen, um "Schritt nach links ein smidge" Sie buchstäblich einen halben Schritt zur Seite. Wenn Sie erlauben, können Ihre Kunden in das, was aussieht natürlichsten fallen, dann sind Sie verfeinern und anpassen, um es professionell aussehen kann. Ich finde, dass dies ist der Schlüssel zu allem Schönheit. Es geht nicht nur um das hergestellte Glamour des Schusses; es geht auch um die Erfassung authentische natürliche

Schönheit, wenn es passiert.

Tipp 4:
Lichtformer und Objektive

Mit jeder fotografischen schießen, gibt es zwei Denkschulen: diejenigen, die glauben, dass Sie brauchen, um sehr spezifische, oft teure Ausrüstung haben und diejenigen, die dies nicht tun. Ich habe Artikel, die beide Seiten eintreten gesehen, und ich muss sagen, dass ich in der Mitte der Straße; Ich stimme ein wenig mit jeder Seite.

Zunächst einmal möchte ich sagen, dass, wenn Sie ein guter Fotograf sind, dann sollten Sie in der Lage, einen Schönheitsportrait nehmen (oder jede andere Art von Fotografie, wirklich,) sein, mit einem Koks können und haben es kommen interessante und ausgezeichnet. Also mit dieser sagte, egal, ob Sie Zugriff auf die Ausrüstung, die Sie wollen oder nicht haben, sollten Sie einen Weg, um es für Sie arbeiten zu finden.

Lassen Sie uns über die Ausrüstung, die Sie optimal, um eine vollständige geblasen Schönheit schießen laufen zu sprechen. Zunächst einmal, ich mag schießen Schönheit im Studio im Gegensatz zu vor Ort. Während einige denken, dass dies eine langweilige Ansatz finde ich, dass es eine sauberere Bild, das Sie viel mehr mit zu tun ergibt. Zweitens, bei der minimalen benötigen Sie ein Licht. Schönheit ist nicht etwas, das man in der Regel Aufnahmen mit natürlichen oder vorhandene Licht, obwohl Sie Licht-Setups, die das Aussehen zu emulieren zu nutzen. Normalerweise werde ich mit zwei Lichter zu schießen, wenn auch

bei meinem letzten Beauty-Shooting ich drei verwendet werden; einem an der Vorderseite der Modelle und zwei zu den Seiten zurück. Sie wollen sicherstellen, dass, egal was, haben Sie ein Haar Licht und eine Hintergrundbeleuchtung, auch wenn das Umgebungslicht kann als Kulisse Licht bei Bedarf zu dienen.

Abhängig von der Art der Schönheit schießen Sie tun, Sie gehen zu müssen, um zu bestimmen, wie hart oder weich Sie wollen das Licht zu sein. Mit traditionellen Schönheit, können Sie in der Regel mit härteren Licht zu gehen, weil das Gesicht des Modells führt auch eine Menge Make-up. Schönheit Gerichte zu kreieren einen flacheren, helles Licht, das sehr gut zum Hervorheben von Knochenstruktur und Make-up ist, und zufälligerweise funktioniert auch gut auf die männliche Modelle und Menschen mit besonders starken Knochenbau.

In meinem letzten schießen, aber sollte ich für ein viel natürlicheres Aussehen, und so zog ich eine weichere, gleichmäßiges Licht. Die drei Licht Setup I verwendet wurden von sehr großen Softboxen geändert und wurden von einem Blitzlicht, keine kontinuierliche einem gesteuert. Kontinuierliche kann seine Vorteile haben einfach weil das Licht malt man ein Bild von dem, was die endgültige Belichtung wird wie in der Kamera zu suchen. Allerdings finde ich, dass ich persönlich, wie die Helligkeit, die Strobe bietet, und mit dem Licht-Setup oben beschriebenen I, ist die Höhepunkte und Schatten auf die Knochenstruktur unglaublich. Sie erhalten auch weniger Schatten, wo Ihr Softboxen sind, was ein Plus ist.

In Verbindung mit Softboxen, Ich mag auch die Verwendung eines Reflektors in meinem Schönheits Triebe zu machen. Während Sie nicht unbedingt benötigen, sie ans Licht hüpfen, weil die Softboxen

sollten die Bereitstellung schöne Abdeckung, können sie etwas Farbe in Ihre Highlights hinzuzufügen. Ich habe diese erstaunliche 5 in 1 Reflektor, der eine schwarze Seite, eine weiße Seite, und drei metallischen Seiten in Gold, Silber und Bronze enthält. Schwarz ist gut, etwas Schatten zurückbringen, wenn Sie Ihren Flash nur ein Hauch zu hell zu finden, während weiß etwas Licht in die Schatten und Lichter eines Noir-Stil shoot Pop. Die metallischen diejenigen sind auch gut für die Highlights, und zusammen mit der Bereitstellung ein wenig extra leicht, sie bieten auch diesen Schein der was Farbe sie sind. Dies kann bis geschmackvoll in Photoshop oder Lightroom für einige coole Effekte Amping werden.

Auf den Linsen. Noch einmal, ich weiß wirklich glauben, dass Sie sollten in der Lage, etwas zu gut mit was auch immer es ist, dass Sie zur Verfügung haben zu schießen. Aber ich bin immer zu empfehlen, dass Sie Porträts schießen mit einem Standard oder Zoom-Objektiv im Gegensatz zu einem Weitwinkel. Ich bin nicht dabei, Ihnen genau sagen, welche Linsendaten zu verwenden, weil das ist ein bisschen lächerlich und jeder hat seine eigenen Vorlieben hat. Aber denken Sie darüber nach. Weitwinkel wirklich wird, mehr Tiefenschärfe in einer Landschaft zu erfassen. Zoomen ist hart und man nur selten in so nah wie Sie möchten, um Detail zu erfassen. Deshalb Zoom-Objektive sind besser, aber Sie brauchen nicht ein Makro, wenn Sie auf dem Nehmen konzeptionellen Detailaufnahmen von Auge deines Modells beabsichtigen.

Wie immer spielen, um mit Licht-Setups und der Ausrüstung, die Sie verwenden, und Spaß haben. Nur sicher sein, dass Ihre Absicht bleibt, um das Gesicht und die Schönheit innerhalb einzufangen.

Tipp 5:
Tipps für Shooting

Jeder will ihre Foto-Shootings, wirklich glatt. Um dies zu verwirklichen, müssen Sie einige Vorplanung zu tun. Es ist wirklich wichtig, um mit Ihrem Team und mit Ihren Modellen und Kunden zu kommunizieren.

Wenn Sie schießen für eigene Zwecke, (wie beispielsweise den Aufbau Ihres Portfolios), dann die Vision des Sprosses ist alles über das Erreichen, was Sie es wollen. In diesem Fall wird die gesamte Verantwortung, klar und prägnant fällt auf Sie sein. Vorplanung ist absolut notwendig, denn auch wenn Sie vielleicht wissen, was los ist in Ihrem eigenen Kopf, andere nicht. Verwenden von Plattformen wie Pinterest, Tumblr und sogar Instagram zu suchen und nehmen Sie Ihre Inspiration ist eine gute Idee, denn dann können Sie Ihre Planung mit den Mitgliedern Ihres Teams zu teilen, und jeder kann Fragen, um Fragen zu klären, was verwirrend sein kann . In meiner Zeit als Fotograf habe ich festgestellt, dass die weitere konzeptionelle ein Shooting wird, desto mehr Vorplanung und Klarheit erfordert.

Nun, auf der anderen Seite, wenn Sie für einen Kunden fotografieren, ist Klarheit auch sehr wichtig, aber es von der anderen Seite der Dinge geht. Eine Menge Zeit, Sie haben sehr hart arbeiten, um sicherzustellen, dass ein Kunde versteht, was möglich ist und was nicht. Dies ist bedauerlich, aber es ist nur die Realität der Arbeit mit Klienten. Das ist nicht zu sagen, dass Sie nicht immer

eine rechtmäßig wunderbare Kunde, Fotografie versteht, zu bekommen, aber für jede Reihe von Dingen, hergestellt werden.

Es gibt bestimmte Fragen, die Sie Ihrem Kunden zu bitten, um die klarste Vorstellung davon, was sie wollen, dass ihre shoot aussehen zu bekommen. First things first, müssen Sie die Business-Seite der Dinge zu kennen. Weiß, ihr Budget, und wissen, wie viel Sie sich leisten können, um mit ihnen auf sie, ohne dabei sich selbst oder Ihre Einnahmen zu arbeiten. Wissen, wie viele Outfit Veränderungen, die sie möchten, und wenn Sie ein Studio, ob sie wollen, dass es dort oder auf einem Ort ihrer Wahl. Finden Sie heraus, ob sie wollen auch physische Drucke der fertigen Bilder, und wenn sie es tun, machen deutlich, dass es sich um eine zusätzliche Gebühr, wenn Sie ein Paket, das es enthält verfügen.

Als nächstes müssen Sie über Konzept sprechen. Zurückkommend auf die Arten der Beautyfotografie, sollten Sie sie fragen, welche Art sie für die erste Suche. Haben sie klassische Schönheit, konzeptionelle Schönheit oder Boudoir suchen? Sobald Sie, dass verengt, herauszufinden, was ästhetische sie möchten. Die Chancen stehen gut, wenn sie dich in Auftrag gegeben, dann sind sie schon ein paar Ideen im Kopf hat. Aber es ist schwer zu genau, was sie richtig ausgedrückt werden, es sei denn, sie haben eine gewisse Erfahrung mit der Kunst oder Fotografie bekam wollen zu bekommen. Ästhetische kann hart sein, für einige Leute, von einem Stil oder Genre zu differenzieren. Wenn sie Probleme haben, bitten Sie sie, einige Adjektive verwenden, um zu beschreiben, was es ist, die sie suchen. Sie könnten auch sitzen sie unten vor Pinterest und haben sie eine Referenzplatte zu erstellen für Sie. Diese sollten alle vor den Dreharbeiten durchgeführt werden, in der Vorbereitung für sie.

Auch fragen Sie Ihren Kunden, ihre eigene Kleidung zu bringen, und machen ihr eigenes Make-up, wenn Sie auf eine Stylistin und / oder Maskenbildner vorliegenden planen. Auf diese Weise, wenn sie bei den Dreharbeiten zu gelangen, sind Sie bereit zu gehen.

Der nächste Schritt bei jeder Client ist die Umgebung so komfortabel wie möglich zur Verfügung zu stellen. Sie können dies durch die Implementierung einer Vielzahl von Techniken zu tun. Beginnen Sie mit Zuversicht. Ob dies Ihr erster bezahlt schießen oder Ihr 300., sollten Sie, was Sie tun abschrecken einer Miene des Vertrauens. Wissen, wo Ihre Standorte sind, haben alles eingerichtet und bereit, vor der Zeit zu gehen, und höflich, zuvorkommend und bereit, wie Sie Richtung, um Ihren Kunden zu geben. Die meisten Menschen sind sich nicht sicher, wie man darstellen, so dass Sie brauchen, um sie zu leiten. Haben Sie keine Angst zu gehen und ihnen zeigen, wie man darstellen, oder um ihre Haltung anpassen zu können, auch wenn Sie immer um Erlaubnis fragen, um so zuerst tun.

Machen Sie Ihre Atmosphäre lädt auch. Geben Sie Getränke und kleine Snacks, vor allem, wenn es Kinder beteiligt sind, und lassen Sie Ihren Kunden etwas Musik zu spielen, während der Dreharbeiten zu wählen. Dies wird dazu beitragen amp ihre Stimmung, und machen das Shooting noch mehr Spaß für alle Beteiligten.

Schließlich sollten Sie nicht zulassen, Ihr Kunde, um die Bearbeitung Entscheidungen für Sie treffen. Ich kann nicht glauben, dass dies etwas, was ich in Angriff nehmen müssen, aber leider aus meiner persönlichen Erfahrung ist es. Zwar mag es eine Sache, eine Client-Kamera-Monitor oder Computerbildschirm, um etwas

Vertrauen in ihre Fähigkeiten zu vermitteln zu zeigen, nicht immer nur die Hand einen Client der Kamera oder es ihnen ermöglichen, um ihn abzuholen, wenn Sie nicht auf der Suche. Dies ist eine Haftung nur auf uns zukommen. Für eine Sache, sie fallen könnten, und brechen Sie Ihre Ausrüstung, und dann, wo würden Sie sein? Zum anderen, vor ein paar Jahren, reichte ich eine Client meine Kamera, während ich neben ihr sitzen, um zu überwachen. Ich wollte, dass sie mir sagen, welche sie bisher gefallen Rahmen. Um meine komplette Horror, fing sie an, Bilder sie nicht mochte zu löschen, und ließ mich mit nur 30 Bildern, mit zu arbeiten. Sie war nicht mit dem Ergebnis zufrieden und weder war ich auch, allgemein gesprochen, Sie wollen nicht, etwas zu löschen, bis Sie es im Vollbildmodus zu sehen, es sei denn, es ist so über oder unter oder unscharf, dass Sie wissen es wird nicht verwendbar. So wie Sie Ihre Bearbeitung zu tun, denken Sie daran, was Ihr Kunde hat Sie gefragt, aber lassen Sie sie nicht, um die ersten Änderungen vornehmen. Wählen Sie die, die Sie am meisten schätze, geben Sie Ihre Vorschläge, und es ihnen ermöglichen, um es von dort einzugrenzen.

Tipp 6:
Double Check, Triple-Bett

Ich fühle mich wie das ist ein Tipp, den ich in jedem einzelnen Buch oder Artikel, die ich je über Fotografie geschrieben haben sind, aber es ist so wichtig, dass ich habe nichts dagegen wieder predigen, denn ich glaube, dass egal, das Genre, um wirklich führt sie ausgezeichnete Bilder.

Wie Sie zu schießen, müssen Sie doppelt und dreifach überprüfen alles, was du tust. Es ist vielleicht ein wenig der alten Schule sein, aber je mehr Sie Ihr Bild genau in der Kamera, desto besser für Sie sein wird, sind zu bekommen. Es ist wie bei jedem Prozess. Wenn Sie jeden Schritt richtig zu machen du bist eher um das beste Ergebnis möglich zu erhalten.

Viele Fotografen heute noch nie die Welt des Films erlebt, so dass sie nicht verstehen, wie es ist, zu 36 Aufnahmen und das ist es. Während die digitale Fotografie ist ein Segen, dass es so viel billiger und leichter zugänglich für alle Menschen, die Denkweise, die oft begleitet es bringt eine Kehrseite. Die Leute bekommen in dieser Mentalität, wo sie glauben, dass, weil sie unbegrenzt Fotos haben, können sie einfach erschießen können eine Menge Mist und suchen Sie sich die guten Sachen später. Sie glauben auch, dass, weil Photoshop und Lightroom sind diese unglaublich nützliche Tools, die vorhanden sind, können sie nur "fix it later." Lassen Sie mich wiederholen, Photoshop und Lightroom sind Werkzeuge für die Verbesserung. Sie sind nicht die magische fix it-Tools; sie werden

von der ursprünglichen Qualität eines Bildes beschränkt, und damit, wenn Ihr Bildqualität beginnt gefährdet ist, wird alles, was Sie tun, nur geht es noch schlimmer zu machen.

Wenn Sie die Zeit, um sicherzustellen, dass Sie eine qualitativ hochwertige Basisimage haben zu nehmen, dann die Möglichkeiten, wie Sie dieses Bild geworden praktisch unbegrenzte schieben. Und deshalb sage ich, überprüfen und Dreifach lassen Sie Ihre Einstellungen, und nehmen Sie sich Zeit, um tatsächlich einen Schritt zurück und betrachten Sie Ihren Monitor wie Sie schießen. Wenn Sie denken, es ist notwendig, bringen ein zusätzliches Paar Augen mit Ihnen, um Ihnen ein Trinkgeld aus, wenn etwas beginnt zu gehen ein wenig wackelig.

Was sind einige Dinge, die Sie tun können, um sicherzustellen, dass Sie die höchste Bildqualität zu erhalten?

- Stellen Sie sicher, dass Sie Ihre Dateityp richtig eingestellt ist. Sie wollen sich auf RAW schießen, auch als CR2-Datei für Canon Benutzer oder einer NEF-Datei für Nikon Anwender bekannt. Sie könnten versucht sein, einfach Ihre Kamera an DNG oder TIFF eingestellt, um Platz zu sparen, aber tun Sie es nicht. Während diese Dateiformate sind ausgezeichnet für das Drucken aus, nachdem Sie semi-fertiggestellt bzw. abgeschlossen Ihre Bearbeitungen haben, enthalten sie nicht so viel Informationen als CR2-Datei. Sie sparen Platz, sicher, und es ist gut, eine Kopie haben, aber das ist es ja gerade. Es sollte eine Kopie, nicht Ihr Master-Datei sein.

- In Bezug auf die Bildverarbeitung, ich weiß, dass einige Leute es vorziehen Lightroom.

Während es ist wunderbar für die Möglichkeit, alle Ihre Bilder auf einmal zu sehen, finde ich, dass die Bildqualität wesentlich durch die Verarbeitung in Capture One oder Camera RAW, die speziell für das Dateiformat Sie verwenden möchten gemacht wird verbessert. Eines dieser Programme werden wirklich Ihr Image zu verbessern und ziehen Sie die meisten Informationen von ihm wie möglich. Sie werden erstaunt sein, wie viel Sie Ihre Fotos zu verbessern.

- Dateiformate zur Seite, haben Sie auch die Aufmerksamkeit auf Ihr Bild bezahlen, wie Sie schießen. Nicht einfach stellen Sie es, erhalten Sie ein gutes Bild, denke Sie werden eingestellt, und dann schießen eine Menge Bilder sehr schnell, nur um herauszufinden, dass Sie von ihrem Ellenbogen oder Hand oder die Oberseite der Kopf später geschnitten. Nehmen Sie eine Probeaufnahme. Nehmen Sie mehrere Testaufnahmen, und nehmen Sie sich Zeit. Stellen Sie sicher, dass die Beleuchtung ist genau so, wie Sie es wollen, und stellen Sie sicher, dass so gut wie Ihr Modell sieht vor Ihnen, sie an der richtigen Stelle in dem Rahmen. Überprüfen Sie, dass Sie nicht geschnitten haben Sie alle Glieder.

- Wenn Sie Ihr Modell beginnt zu schwitzen off ihr Make-up, oder ihr Haar beginnt ein wenig verrückt zu erhalten, müssen Sie Ihr MUA und / oder Hairstylist auf der Hand für Touch-ups. Vertrauen Sie mir, Sie wollen nicht zu haben, um Stunden später in Photoshop Retusche sich jede noch so kleine Haare zu verbringen. Ich kann garantieren, dass Sie, um es zumindest ein wenig zu tun haben, sondern nur die Dinge ein wenig leichter auf sich selbst. Das gleiche gilt für die ordnungsgemäße Anwendung von Make-up, die gehen, Hautunreinheiten weniger grell

und leichter zu reinigen später zu machen. Und nach allem, dies ist ein Beauty-Shooting. Make-up ist wichtig.

Wenn Sie aufmerksam und sehr ausführlich mit der Triebe ausgerichtet sind, werden Sie feststellen, dass sie laufen viel reibungsloser und du bist in der Lage, mehr aus ihnen herausholen.

Tipp 7:
Kommunizieren Sie Ihre Bedürfnisse

Ich fühle mich wie dieser Tipp geht Hand in Hand mit dem letzten. Wenn Sie ständig Einchecken über den Stand der Dinge sind (sind Ihre Lichter an der richtigen Stelle, ist das Modell in dem Rahmen, ist, dass die Gestaltung genau, wie Sie es haben wollen, sind die Dinge heften scharf? Etc ...), dann sollten Sie auch sein, Check-In nach Modell als gut.

Es ist wirklich egal, ob das neue Modell ist professionell oder einfach nur ein Freund, um das Schießen Sie vereinbaren und noch nie geschossen. Sie haben, um Ihre Bedürfnisse zu kommunizieren, stellen Sie sicher, sie sind klar, und überprüfen Sie in regelmäßigen Abständen mit Ihrer Modelle, um sicherzustellen, dass sie sich wohl fühlen und zu verstehen, was Sie von ihnen benötigen. Genau wie jede Arbeit, die Kommunikation zwischen Chef und Mitarbeiter sowie Kunden haben klar zu sein.

Also, was sind einige Dinge, die Sie tun können, um zu helfen, Ihre Ziele zu löschen? Meiner Meinung nach ist dies, wo Mode und Schönheit Überschneidungen und ich würde empfehlen die Nutzung eines Moodboard. Dies gilt vor allem für eine Beauty-Shooting, die konzeptionelle ist, weil das, was etwas bedeutet, Sie können nicht die gleiche, jemand anderes bedeuten, und damit muss klar erklärt werden. Allerdings kann ein Moodboard auch nützlich für die Erfassung eine bestimmte Stimmung, die Sie Ihre Modelle zu

wecken wollen. Auch wenn Sie Ihre Modelle die Möglichkeit, die Auswahl der Art von Stimmung sie wollen für sich selbst gegeben haben, ist es immer noch gut, um ein Moodboard zu machen, um sicherzustellen, dass alle auf der gleichen Seite. Dadurch ist auch unglaublich hilfreich, um Ihre Maskenbildner und Assistent, wenn Sie sie haben, wie sie ihnen helfen können, wählen Sie Farbpalette und hilft Ihnen, effektiver. Ein paar einfache Plattformen, auf denen um ein Moodboard machen Pinterest, Polyvore und Tumblr. Mit irgendwelchen, die Sie mit jedem beteiligten teilen können und es ihnen ermöglichen, mit Ihnen zusammenzuarbeiten.

Allerdings sollte die Kommunikation nie aufhören, denn das ist nur als Vorbereitungsarbeit. Auch wenn Sie sicher, dass jeder auf der gleichen Seite zu denken, müssen Sie prüfen, in der gesamten Foto-Shooting. Haben Sie ein privates Gespräch mit Ihrem Haar und Make-up Person, und sie zeigen Ihnen ihre Paletten und Design-Ideen vor dem Tag des Drehs. Auch hier ist der komplizierter oder konzeptuelle die schießen ist, desto Imperativ dieser Schritt.

Kommunizieren Sie mit Ihren Modellen kontinuierlich. Wenn sie auf diese neu sind, ist es sehr wahrscheinlich, dass sie nervös, und erwarten, dass Sie Ihre Bestätigung und Leitlinien, wie sie sein sollte posiert. Auch wenn Sie sich nicht sicher sind, mag es nicht, zu handeln. Mit der Behauptung Ihrer Behörde (in einer Art, unterhaltsame Art und Weise, natürlich) helfen, geben alle anderen das Vertrauen, einschließlich sich selbst, und Sie schießen voll zum Tragen leiten kann. Selbst wenn Ihr Modell ist professionelle, sollten Sie Ihre Bedürfnisse zu kommunizieren, um sicherzustellen, dass Sie voll und ganz bekommen, was Sie für Ihr Portfolio benötigen, als auch, dass sie bekommen, was sie brauchen. Besprechen Sie dies im Voraus und bitten Sie sie, was sie brauchen.

Zum Beispiel, auch wenn Sie tun nur sehr Nahaufnahme Kopfschüsse, wenn Ihr Modell fordert einige Vollkörper für ihr Portfolio, werfen einige drin. Das gleiche gilt für Ihr Make-up-Künstler, und immer sicher sein, die volle Punktzahl geben, und verknüpfen sie auf Ihre Website.

Stellen Sie sicher, dass diese Kommunikation weiterhin für die Dauer Ihres schießen. Es gibt nichts Schlimmeres, als eine stille, angespannt schießen. Ob Sie es glauben oder nicht, aber Teil Ihrer Arbeit als Fotograf ist, damit sich jeder wohl fühlen und haben Spaß mit ihm. Eine Sache, Ich mag, um dies zu erleichtern tun, ist nur zu bekommen, um meine Modelle vor dem Shooting kennen. Es könnte so einfach wie sie aus, um Kaffee oder auch nur im Sitzen mit ihnen 20 Minuten vorher, um sie über sich selbst und wie ihr Tag wird sich fragen. Dies hilft, Vertrauen, Vertrautheit und Konversations Leichtigkeit zu bauen. Auf diese Weise, während der Dreharbeiten, sind sie eher, um Ihnen zuzuhören, wenn Sie Richtung zu geben, und eher Fragen zu stellen, wenn sie nicht genau wissen, was Sie meinen.

Und bedenken Sie, dass oft, Fotografie geht es um kleinere Anpassungen, nicht riesig Einsen. So fühlen sich nicht wie du sein bist "nit wählerisch", wenn Sie sich mit zu sagen Dinge wie: "bewegen nur leicht nach links" oder "Kopf hoch, nein, nicht ganz so hoch, runter, da wir zu gehen. "Minor Detail Korrekturen wie diese können helfen, Pause machen oder Ihr Shooting.

Eine andere Methode, um zu kommunizieren Ihre Bedürfnisse körperlich zeigen, was du meinst. Manchmal bekommen wir eine Idee in unseren Köpfen, die einfacher als erklären dargestellt ist. Auch wenn Sie nicht vollständig tun, sagen Sie einfach: "Ein

bisschen wie das," und zeigen, dann korrigieren Sie Ihr Modell, wie sie Sie zu emulieren. Am wichtigsten ist, haben Sie keine Angst, um sich wie ein kleines bisschen wie ein Narr zu suchen. Quoten sind, das Modell könnte auch so fühlen, besonders wenn sie neu in diesem sind. (Wenn sie professionell, werden Sie wahrscheinlich nicht brauchen, um zu demonstrieren. Schließlich erhalten Sie, was Sie bezahlen, aber das kann nicht immer geholfen werden, vor allem, wenn jemand zahlen Sie eine Sitzung für sie tun).

Verwenden Sie, was Sie denken, Verfahren wäre die beste für Sie zu arbeiten, und egal was, immer die Energie Ihres schießen und positiv. Glück und Komfort in einer neuen Situation macht die Menschen eher auf dich hören. Viel Spaß bei Ihrem schießen; lachen, witz, spielen gute Musik, bieten Kaffee oder Bagels. Und wenn Sie Richtung zu geben und Ihr Modell hat eine ausgezeichnete Arbeit folgenden es, sicherzustellen, dass Sie ihnen sagen, oder sogar zeigen ihnen den Monitor. Dies wird das Vertrauen zu fördern und halten die gute Dynamik gehen.

Tipp 8:
Post Processing

Mit etwas schießen, es geht um eine Art von Post-Processing beteiligt werden. Es ist bekannt, dass die Schönheit der Industrie (und die Modebranche) sind berüchtigt dafür. Wenn wir gemeinsam denken, der Schönheit Anzeigen, denken wir an diesen glänzenden, glänzenden Magazin Bilder, die nur voll von allen Arten von Retuschen sind. Lassen Sie mich Ihnen ein Geheimnis aber. Übertreiben Sie es nicht.

Der Grund, dass Beautyfotografie ist technisch nicht als Mode ist, weil es nicht über Kleidung, es geht um eine erhöhte Version der Person in ihnen. Sicher, man kann es eine fantastische, jenseitigen Version dieser Person zu sein, aber Sie müssen sicherstellen, dass sie noch erkennbar möchten. Das bedeutet, wenn Sie jede Gesichts- oder Körperverdünnung tun wollen, tun Sie es minimal. Ist dies eine konzeptionelle schießen für eigene Zwecke, können Sie die Nachbearbeitung nach Bedarf verwenden, um zu erreichen, was Sie gehst. Was ich will, vor allem, um dieses Kapitel zu konzentrieren sind jedoch Triebe, die von Menschen, die Sie, um sie glamourös aussehen wollen in Auftrag gegeben wurden. Auch hier lassen Sie mich wiederholen, dass das Ziel ist es, damit sie wie eine erhöhte Version von sich selbst.

Wenn Sie gehen, um das Foto zu retuschieren, habe ich immer vorschlagen, natürlich, dass Sie Ihre grundlegenden Änderungen zuerst tun. Dinge wie Weißabgleichkorrektur, Farbkorrektur, leichte

Belichtungskorrektur, wenn es sein muss, Ebenen, Zuschneiden, wenn nötig. Dann, Sie wirklich wollen, konzentriert sich auf die Haut, weil die meisten Beauty Shots werden in auf dem Gesicht konzentriert. Die Haut muss einwandfrei sein. Viele Menschen neigen dazu, fälschlicherweise denken jedoch, dass dies bedeutet, dass alles glänzend sein. Nun, wollen, dass Sie ein bisschen wie ein Schein, aber gehen Sie nicht machen Sie Ihre Mädchen sehen aus wie ein Android. Wenn Sie Hautglättung zu tun, und in zu 300% vergrößert, finden Sie, dass die Haut hat keine Textur erhalten, sind Sie zu weit gegangen. Auch Sie wollen, um die Schärfe in allen anderen Aspekten der Fotografie halten. Es gibt eine Vielzahl von Techniken, um dies zu tun, und ich würde vorschlagen, zu erforschen, um die, die Sie am besten gefällt zu finden, oder das passt das jeweilige Projekt am besten. Aber ich möchte sagen, dass meine Lieblings-Methode ist, den Hochpassfilter zu verwenden. Jetzt, in der Regel, das Hochpassfilter wird zum Schärfen verwendet, aber wenn man es in Verbindung mit dem Überlagerungsmischmodus verwenden, und Sie können es zu invertieren, verursacht es schöne Glätte der Haut. Das Beste daran ist, dass Sie die Deckkraft-Regler auf der Mischmodus verwenden, um einzustellen, wie viel Sie es an die Haut beeinflussen möchten. Natürlich, dies in einer zerstörungsfreien Art und Weise zu tun möchten. Erstellen Sie eine zweite Schicht, um die Glättung auf der Oberseite zu tun. Wenn Sie mess up, können Sie einfach löschen und neu zu beginnen.

Bevor ich in die Glättung zu erhalten, stellen Sie sicher, dass Sie Ihre Haut richtig vorbereitet ist. Verwenden Sie ein Farbeinstellungsebene ersten, um Rötungen zu entfernen und sie abzuschwächen blotchiness. Dadurch wird die Haut viel leichter zu glätten und Hautunreinheiten aus. Als Nächstes erstellen Sie eine neue Ebene oben auf, dass, und verwenden Sie den

Bereichsreparatur-Werkzeug, um alle Unreinheiten zu entfernen. Um dies effektiv zu tun, sollten Sie sich an, um mindestens 300% vergrößert werden und verwenden Sie die kleinste, weiche Bürste für die Größe der Makel nötig.

Jetzt können wir in den Glättungs zu bekommen. Erstellen Sie eine Kopie des Originalbildes mit allen vorgenommenen Berichtigungen. Dann wirst du diese Kopie gesetzt, um den Mischmodus, die es sehen wirklich übermäßig gegenübergestellt und hart wird überlagern. Dann bewerben Sie den Hochpassfilter. Sie wollen es scharf genug, um in der Lage, detailliert in den Augen und Wimpern sehen. Wenden Sie es und dann ist es zu invertieren. Das Bild wird wahrscheinlich zu sein scheinen sehr weich. Von dort aus, passen Sie die Deckkraft der Mischmodus, bis Sie mögen, was Sie in der Haut gezielt zu sehen. Du bist wahrscheinlich zu denken, dass der Rest des Bildes ist immer noch viel zu weich. Aber um die Haut, wie Sie es wollen zu halten, müssen Sie eine Ebenenmaske anwenden und neu schärfen den Augen, Wimpern, Lippen, Haare und Kleidung. Zoom hinein, nachdem Sie fertig sind, und stellen Sie sicher, kann man noch die Hautstruktur.

Schließlich bereinigen flyaway Haare (und Sie möchten vielleicht auch die Ansicht vergrößern und bereinigen offensichtliche Haare im Gesicht) und Sie sollten gut zu gehen. Denken Sie daran, es glamourös, aber natürlich zu halten.

Abschluss

Ich hoffe, dass jetzt, fühlen Sie sich zuversichtlich, in orchestrieren Ihre eigenen Beauty-Shooting. Ob es Ihre erste oder Sie ein erfahrener Fotograf, der sich mit hat Probleme mit immer Ihre Triebe gleichmäßig fließen, sollten Sie einen Tipp oder zwei in hier, das ist hilfreich für Sie. Auch wenn ich einen Abschnitt über Linsen und Geräte enthalten, fühle ich, wie immer, dass die Hauptteile von dem, was wird Ihre Fotoshooting zum Laufen zu bringen erfolgreich ist Ihre Fähigkeit, gut mit Ihren Modellen und den Menschen, mit dem Sie arbeiten zu kommunizieren.

So wichtig wie mit aktualisierten Geräte auch sein mag, wenn Sie sich nicht erfolgreich mit Ihren Modellen und Ihr Team zu kommunizieren, sind die Dinge nicht gehen, um sich herausstellen, wie sie es wollen. Halten Sie die Linien der Kommunikation zwischen Ihnen und Ihren Kunden offen, und sie wissen, was möglich ist und was nicht.

Nehmen Sie sich Zeit während der Dreharbeiten, Schritt zurück und betrachten Sie den Monitor von Zeit zu Zeit, Stellen Sie sicher, dass ganz besonders über Ihre Ziele sind, so dass Sie sie zu erreichen. Wenn Sie Ihr Shooting richtig zu planen, wird es eine Menge Spaß, und Sie werden auf in der Beautyfotografie einer langen Tradition tragen werden.
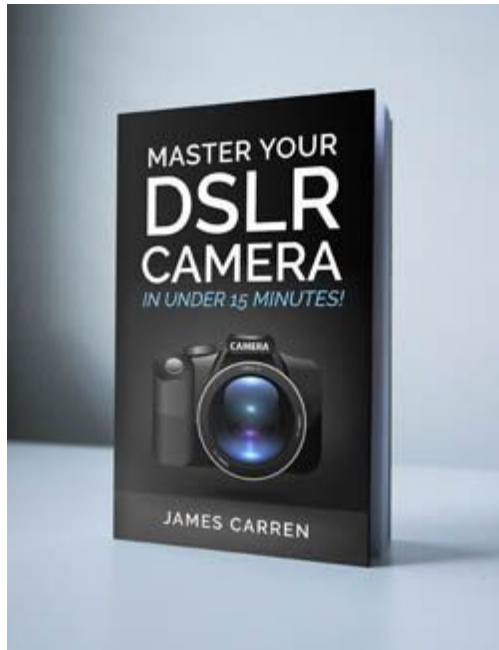
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